

An impressionist painting of a coastal scene. In the foreground, a dirt path leads through several tall, slender trees with dense green foliage. To the left, a portion of a yellowish building is visible. The middle ground shows a grassy bank leading down to a body of water. In the distance, across the water, there are buildings and a tall chimney stack. The sky is filled with soft, textured brushstrokes in shades of blue, green, and white, suggesting a bright, overcast day. The overall style is characteristic of Impressionism, with visible brushwork and a focus on light and color.

GLADWELL & PATTERSON

— experts in fine art since 1746 —

REFLECTIONS



REFLECTIONS

As the seasons change, we reflect on the past year and the joyous experiences and endeavours that the Gladwell's family have been on. This year marked the monumental celebration of our esteemed gallery's 275th Anniversary. For generations, Gladwell & Patterson has been at the forefront of promoting and celebrating the work of exceptional artists, from the traditional to the contemporary. We have endeavoured to bring our paintings and sculptures to you, with new exhibitions in Newport, The Hamptons and closer to home in Petworth. It has been wonderful to spread the Gladwell's message and to make so many wonderful new friends in 2023.

Reflections is a visual journey that celebrates the multifaceted concept of reflection, both literal and metaphorical, through the eyes of our visionary artists who have harnessed their creative prowess to capture moments of beauty.

The concept of reflection is a profound one, simultaneously rooted in the tangible world and the intangible realms of thought and introspection. We invite you to explore the myriad of ways in which artists have harnessed reflection as a means of self-expression and storytelling.

The exquisite artworks included in this exhibition reveal the emotional and psychological reflections of the talented artists that Gladwell & Patterson are proud to display. These pieces are more than mere representations of the external world; they are windows into the inner landscapes of the human experience.

We hope that you enjoy this collection of paintings and sculptures and find something that delights and enraptures you.

With best wishes,

The G & P Team



RAYMOND THIBÉSART

FRENCH (1874-1968)

Les Pommiers en Fleurs

Oil on Canvas
80 x 175 cms / 31½" x 69"
£69,000

Raymond Thibésart's *Les Pommiers en Fleurs* is a mesmerizing portrayal of trees in full blossom and captivates the viewer with its exceptional scale.

This monumental artwork stands as a testament to nature's grandeur, commanding attention and evoking a sense of awe. The delicate trees, meticulously rendered with delicate brushwork, burst forth with vibrant pink and purple blossoms. The valley of the Seine unfurls into the hazy distance beyond, and one becomes immersed in the tranquil beauty of springtime.

The scale of this stunning painting amplifies its impact, enveloping the observer in a lush world of renewal and vitality. Each brushstroke is a testament to the artist's profound connection with nature.

Thibésart's exceptional work invites us to appreciate the grandeur of nature on an extraordinary scale, reminding us to reflect on the profound beauty that surrounds us.





MAURICE MARTIN
BRITISH (1894-1978)



Left Page: Pommiers en Fleurs en Normandie

Oil on Canvas
54 x 65 cms / 21¼" x 25½"
£7,950

Village sous la Neige

Oil on Canvas
54 x 65 cms / 21¼" x 25½"
£4,950

PIERRE EUGÈNE MONTÉZIN
FRENCH (1874-1946)

Les Iris

Painted *circa* 1905-1910
Signed 'Montézin' (lower left)
Oil Based Pastel on Canvas
74 x 93 cms / 29" x 36½"
Price on Application





At first glance, this painting by Pierre-Eugène Montézin transports us to a serene oasis of nature's wonders. The canvas is awash with pastel colors, dominated by lush, sun-kissed purple irises swaying gracefully beside a tranquil pond. In the heart of Montézin's masterpiece nature's poetry unfolds.

As we gaze upon it, you can imagine the gentle caress of a warm breeze, the faint rustling of leaves, and see the floral reflections in the calm waters. It is as if we are transported into the very heart of nature's embrace.

Montézin was profoundly influenced by the work of Claude Monet, and remained loyal to the principles of Impressionism throughout his career. The interplay of light and colour, the attention to detail in the irises, and the subtle play of shadows on the water's surface are all testament to his artistic prowess.



ALEXANDRE LOUIS JACOB

FRENCH (1876-1972)

Alexandre Louis Jacob, a remarkable artist of the mid-twentieth century, left a lasting mark on the art world with his tranquil and subtle toned landscapes of the picturesque regions of northern France.

Jacob was celebrated for his unique ability to capture the sombre allure of frost, mist and atmospheric effects. He delighted in studying the tranquil waterways of the Marne region and the meandering rivers around Amiens and the Somme. His landscapes stand as poetic tributes to the quietude of these regions.

Throughout his career, it was the endless skies of the French landscape that appealed to Jacob. The horizon sits in the lower third of his compositions, with the

focus on fleeting clouds above, fringed with luminous light. The vast open skies create a sense of calm and contemplation, punctuated by elongated poplar trees that rise from below.

Jacob was a master at capturing the French landscape as it subtly changed between the seasons. In autumn, his paintings contain a golden aura, in winter, a soft creamy light diffuses across the landscape with hues of pinks and blues reflected in snow on the riverbanks, and his depictions of springtime resonate with the crisp morning light. His legacy endures as a testament to the enduring allure of this enchanting corner of northern France.

Neige et Soleil, bord de Marne

Oil on Board
46 x 38 cms / 18" x 15"
£12,500

ALEXANDRE LOUIS JACOB
FRENCH (1876-1972)



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Éclaircie au Fond du Marais
(Environs d'Amiens)

Oil on Board
65 x 53.5 cms / 25½" x 21"
£17,500



Left Page:
Au Bord de Rivière

Oil on Panel
23 x 33 cms / 9" x 13"
£7,500

GUSTAVE LOISEAU

FRENCH (1865-1935)

Painted at the height of Loiseau's Impressionist period in 1905, *Le Quai du Pothuis à Pontoise* embodies the influence of his Impressionist forebears, most notably that of Alfred Sisley and Claude Monet. Painted *en plein air*, Loiseau captures the very essence of a warm summer's day with harmonious tones of warm blues and the use of delicate feathered brushstrokes.

Le Quai du Pothuis à Pontoise depicts a viewpoint that was deeply personal and familiar to Loiseau. It was at this exact location beside the River Oise where Loiseau built his home and studio from 1903 until 1905, when the present work was painted.

The richly pigmented surface is composed of spontaneous brushwork that is layered to create a scintillating dance of light. Tall trees line the riverbank

and they cast deep, purpled shadows on a path that appears to glow with the heat of a summer sun. The water and grass lining the bank dazzle with staccato strokes of blue, green, yellow, and violet. Two small figures, a woman and child, can be seen at the focal point of the composition. Their miniscule presence serves to accentuate the broad expanse of river and land under the sweeping blue sky.

The painting resonates with an atmospheric quality; the viewer can almost feel a light breeze upon their skin. This still and serene landscape is animated by the movement of the clouds in the sky, painted with longer, loose brushstrokes than their reflections in the water below, evoking a calming ambiance. Impressionistic in style, it is an early masterpiece by this profoundly talented artist.

Le Quai du Pothuis à Pontoise

Painted in 1905
Signed 'G Loiseau 1905' (lower right)
Oil on Canvas
55 x 72.5 cms, 21½" x 28½"
Price on Application





GUSTAVE LOISEAU

FRENCH (1865-1935)

The 1920s was a period of great exploration for Loiseau. *La Criée aux Poissons à Fécamp*, painted in 1925, is an outstanding work from one of the most important series of Loiseau's urban views outside Paris. The bustling fish market of Fécamp is brilliantly evoked by the artist's handling of paint and lively *en trellis* brushstrokes. A homogeneous and yet vibrating colour structure is created by his staccato-like brushwork, developed from the Pointillism of Seurat and Signac.

Surrounded by the tallest cliffs in Normandy, reaching over three-hundred feet tall, Fécamp stands in a dramatic location along the north coast of France, fifteen kilometres east of Étretat. The picturesque fishing port offered a rich supply of subject matter; sailing ships docked the port, the spray-swept jetty, and outside the town a plentiful supply of majestic cliffs.

La Criée aux Poissons à Fécamp

Painted in 1925
Signed 'G Loiseau' (lower right)
Oil on Canvas
50 x 61 cms, 19½" x 24"
Price on Application

Loiseau painted this work as part of a series of eight canvases of Fécamp, in which he carefully investigated the movements of fishing boats and the shifting patterns of crowds upon the Quai, revealing his focus was not only on the effects of weather and light, but also on the atmosphere created by changes in activity of boats, fishermen and tourists.

Compositionally, the elevation of *La Criée aux Poissons à Fécamp* gives the viewer a clear picture of the angular Port and allowed Loiseau to look down on the boats and fishermen in the port. The viewer's eye is drawn over the lively Quai and to the façades of the buildings illuminated by the sun. It is a painting full of energy and joy, and where every inch of the canvas has been skillfully employed to seize the atmosphere of the day.



GUSTAVE LOISEAU FRENCH (1865-1935)

Paysage en Normandie

Painted in 1926
Signed 'G Loiseau' (lower right)
Oil on Canvas
53.5 x 64 cms / 21" x 25½"
Price on Application

A remarkably energetic painting, *Paysage en Normandie* imbues one of Loiseau's favorite subjects with a startling kineticism; vigorous brushwork complements ruffled trees and racing clouds that frame the orchard and the distant village of Vaudreuil beyond. The evocative composition of *Paysage en Normandie* depicts a warm autumnal day in the countryside surrounding the picturesque village of Vaudreuil in Normandy.

In 1901, Loiseau moved to Vaudreuil, a few kilometres from the River Seine. The area offered a wealth of inspiration for a follower of the Impressionists. The village crossed the River Eure, allowing plentiful opportunities to capture water reflections and tall upright poplars, and was surrounded by luscious farmland and orchards as depicted in *Paysage en Normandie*.

The lively *en trellis* brushstrokes and delicate balance of colours and textures enliven the composition and reveal the artist's skill in synthesising the Impressionist and Post-Impressionist techniques in his mature career.

The composition of Loiseau's 1926 *Paysage en Normandie* is dominated by the autumnal foliage of trees, and the play of horizontal and vertical lines created in the juxtaposition between the upright trees and the luscious green hedge that runs across the painting, separating the orchard from the farm buildings beyond. In his Vaudreuil paintings, Loiseau turns away from the bright colours and violent contrasts that are often seen in his river views at around the same time period, and instead creates a harmonious composition which vibrates with his unique staccato brushwork and texture, enlivening the scene.





RAYMOND WINTZ

FRENCH (1884-1956)

Celebrated as a painter of light, Raymond Wintz enjoyed a reputation as one of the finest artists working in France in the early twentieth century. His skill and complete command of his palette set him aside from his contemporaries. Wintz gained a firm appreciation by critics and collectors for his paintings of the Brittany coastline and was renowned for his charming window and balcony scenes bathed in sunshine which perfectly embody memories of holidays by the coast.

Many artists were drawn to the beauty of the Brittany landscape and the unique quality of light. Wintz delighted in the picturesque coastal landscape of the region, particularly in the Finistère department; there he would capture idyllic seascapes and charming river estuaries bathed in sunshine.

Wintz masterfully encapsulates the essence of

traditional Breton life in his paintings through meticulous attention to detail and an innate understanding of the region's culture. His charming paintings breathe life into picturesque coastal villages. Brightly coloured fishing boats and dinghies sway in the gentle breeze, with waves rippling around their hulls, whilst the local Breton fishermen and bigoudènes in traditional dress mend fishing nets. His use of soft, luminous colors and delicate brushwork brings forth the region's unique atmosphere and light. Wintz' landscapes and seaside scenes of humble Breton village folk transport the viewer into this unspoilt and cherished environment.

Through his paintings, Wintz invites us to embrace the timeless beauty and serene tranquility of Brittany. His works continue to captivate collectors, serving as a testament to the enduring allure of this picturesque French region.

Rue du Port, pays Bigouden

Oil on Canvas
54 x 56 cms / 21 1/4" x 22"
£9,500



RAYMOND WINTZ
FRENCH (1884-1956)

La Port Animé, Breton

Oil on Canvas
80 x 100 cms / 31½" x 39"
£25,000



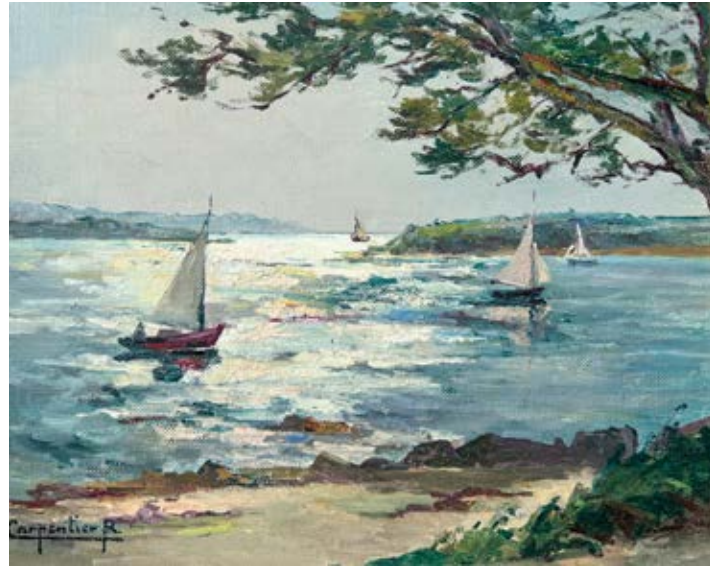
RENÉE CARPENTIER WINTZ

FRENCH (1913-2003)



L'Escalier

Oil on Canvas
22 x 27 cms / 8½" x 10½"
£1,950



Contre-Lumières sur le Golfe

Oil on Canvas
22 x 27 cms / 8½" x 10½"
£1,950

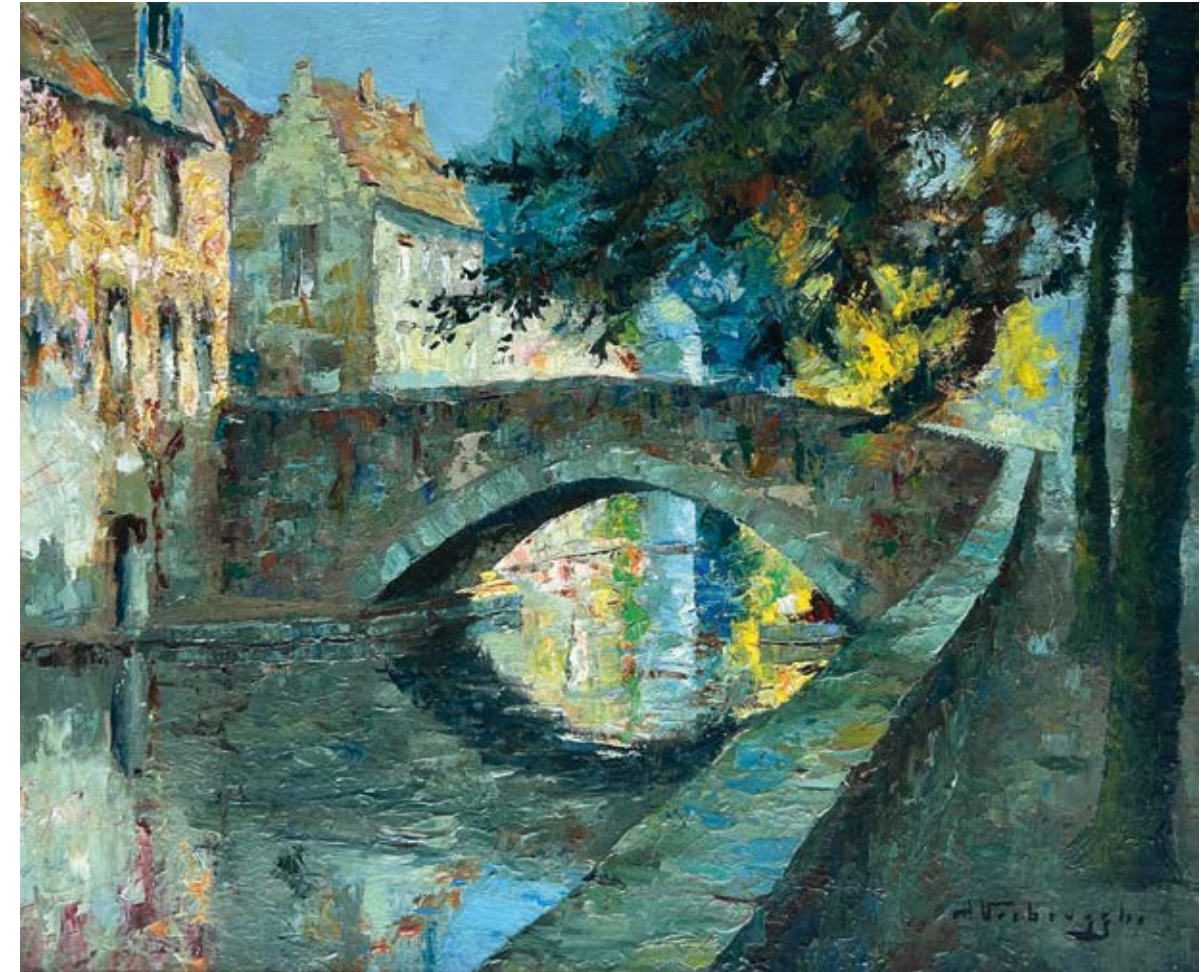
Renée Carpentier Wintz was a talented artist known for her vibrant, impressionistic paintings. Her work was profoundly influenced by her husband, Raymond Wintz, a highly lauded artist who became the president of the Paris Salon.

Summers spent in the Finistère department of Brittany painting the picturesque coastline and the traditional Breton life greatly inspired the young artist. Her work is characterised by its vibrancy of colour and the intimacy of the subject matter, with picturesque, thatched cottages in quiet seaside hamlets as her preferred theme.

Together with Raymond Wintz, she formed a creative partnership that enabled a sensitive approach to depicting Breton life, leaving a lasting legacy that continues to inspire and captivate their devoted collectors.

CHARLES HENRI VERBRUGGHE

FRENCH (1877-1974)



Canal Reflections, Bruges

Oil on Board
35.5 x 43 cms / 14" x 17½"
£4,950

GEORGES CHARLES ROBIN

FRENCH (1903-2002)

Enthralled by the enchanting river valleys of rural France that flowed through the luxuriant countryside, Georges Charles Robin's paintings perfectly capture rural French life.

Throughout Robin's career, the Dordogne region inspired his greatest works. This collection of Robin's paintings of the region are a testament to his ability to capture the essence of this picturesque region of France. The meandering rivers of the Dordogne and Vézère, the charming stone-built villages with their distinctive architecture, and the rolling hills and cliffs that are characteristic of the region, resonate throughout his paintings of the area.

Robin's first dated studies of the Dordogne were painted *en plein air* in the late summer and autumn of 1943, whilst war was still raging in the country. These landscapes retained Robin's unfaltering commitment to

capturing the very essence of the French countryside. Robin's choice of lush greens, deep blues, and warm earthy tones captures the unique colour palette of the Dordogne, evoking the region's rich, verdant countryside, the deep blue of its rivers, and the warmth of its sun-soaked fields.

Throughout his career, Robin returned to the Dordogne in the late summer and early autumn and his skill in capturing the fertile river valleys under his deft and delicate touch. Robin's skill in emphasising nature's basic structure and his sympathetic interpretation using pure colouring only enhances his total control of the medium of oil paint. His love of nature in all her moods inspires a fine sense of permanence in his craft and his treatment of the rustic architecture that exists in many of the towns and villages of France is unrivalled.



Le Port du Cénac en Dordogne

Oil on Canvas
46 x 55 cms / 18" x 21½"
£15,000



Taillefer, Vallée de la Dordogne

Oil on Canvas
46 x 61 cms / 18" x 24"
£16,500



GEORGES CHARLES ROBIN

FRENCH (1903-2002)

Moisson en Dordogne près de Carennac

Oil on Canvas
66 x 100 cms / 26" x 39½"
£29,500





GUSTAVE CARIOT

FRENCH (1872-1950)

Meules dans un Paysage Vallonné

Painted in 1927
Oil on Canvas
60 x 81 cms / 23½" x 31¾"
£65,000

This landscape by the Post-Impressionist artist Gustave Cariot is distinguished by its remarkably vivid palette. At first glance, one might see a simple depiction of haystacks dotting a rural landscape. But Cariot's work goes beyond the surface; he invites us to delve into the complexities of colour and pigmentation through the juxtaposition of vibrant strokes of pure pigment which from afar blend together to create a harmonious effect.

Inspired by Claude Monet's series paintings of haystacks dating from the 1890s, Cariot was fascinated by the fluctuations of light and colour brought about by the changing seasons and wholeheartedly embraced Monet's vision in his vibrant depictions of the rural landscape following the harvest. Look closely, and you'll notice the play of light and shadow on the haystacks. Cariot's skillful brushwork captures the essence of a fleeting moment, when the sun gently kisses the golden fields.

WILLIAM T. WATSON
BRITISH (NINETEENTH CENTURY)



Gathering Wild Flowers

Oil on Canvas
35 x 45 cms / 13 $\frac{3}{4}$ " x 17 $\frac{3}{4}$ "
£4,950

LÉON AUGUSTIN LHERMITTE
FRENCH (1844-1925)



Jeune Fille Apportant Le Déjeuner, Moisson

Oil on Canvas
33 x 41 cms / 13" x 16"
£59,500

CHARLES PERRON
FRENCH (1893-1958)

Lunaria

Painted in 1926
Oil on Canvas
46 x 54.5 cms / 18" x 21½"
£5,950



AUGUSTE BOUVARD
FRENCH (1875-1956)



Les Pêcheurs

Signed 'Pelletier', Oil on Canvas
64 x 92 cms / 25 $\frac{1}{4}$ " x 36 $\frac{1}{4}$ "
£16,500



Petit Port du Midi

Signed 'Pelletier', Oil on Canvas
60 x 92 cms / 24" x 36 $\frac{1}{4}$ "
£16,500



PIERRE DE CLAUSADE FRENCH (1910-1976)

La Maison du Pêcheur

Oil on Canvas
56 x 101.5 cms / 22" x 40"
£6,950

Pierre de Clausade's evocative portrayal of this coastal landscape transports us to a realm of serene beauty and quiet contemplation.

At the heart of the composition lies an unspoiled beach, its pristine sands stretching out toward the horizon and the distant expanse of sea. Isolated boats, gently resting on the beach, tell stories of seafaring adventures and the daily toil of fishermen. Above, perched on a verdant hill, a weathered fisherman's house gazes stoically upon the tranquil beach, a silent sentinel to the ebb and flow of life by the sea.

The sky, though adorned with expressive, grey-tinged clouds, only enhances the sense of tranquility. Its muted palette complements the quietude of this coastal haven, inviting us to savour the serenity of the moment, where time seems to stand still.

Pierre de Clausade captures the essence of peaceful contemplation by the sea, a moment of profound stillness amidst the ever-changing world.



PETER VAN BREDA
BRITISH (CONTEMPORARY)

Reflections, St. Martin-in-the-Fields, London

Oil on Canvas
54 x 65 cms / 21¼" x 25½"
£5,500

One of Britain's leading *en plein air* painters, Peter van Breda is driven by his excitement at capturing the light, mood and atmosphere of the bustling urban environment he encounters.

Peter's fascination with reflections stems from his desire to find beauty in the way surfaces transform when affected by the surrounding environment; the sky reflected in the many faceted planes of London architecture, wet pavements forming a mirror on city streets, glistening sun resonating from a Venetian canal.

London has always been a great source of delight for Peter. "The misty morning light filtered through the trees contrasting beautifully with the muted grey sky. The red buses that conveniently stop here add a splash of iconic colour. I was drawn to the reflections on the wet paving stones, and the silhouetted figures on the streets."

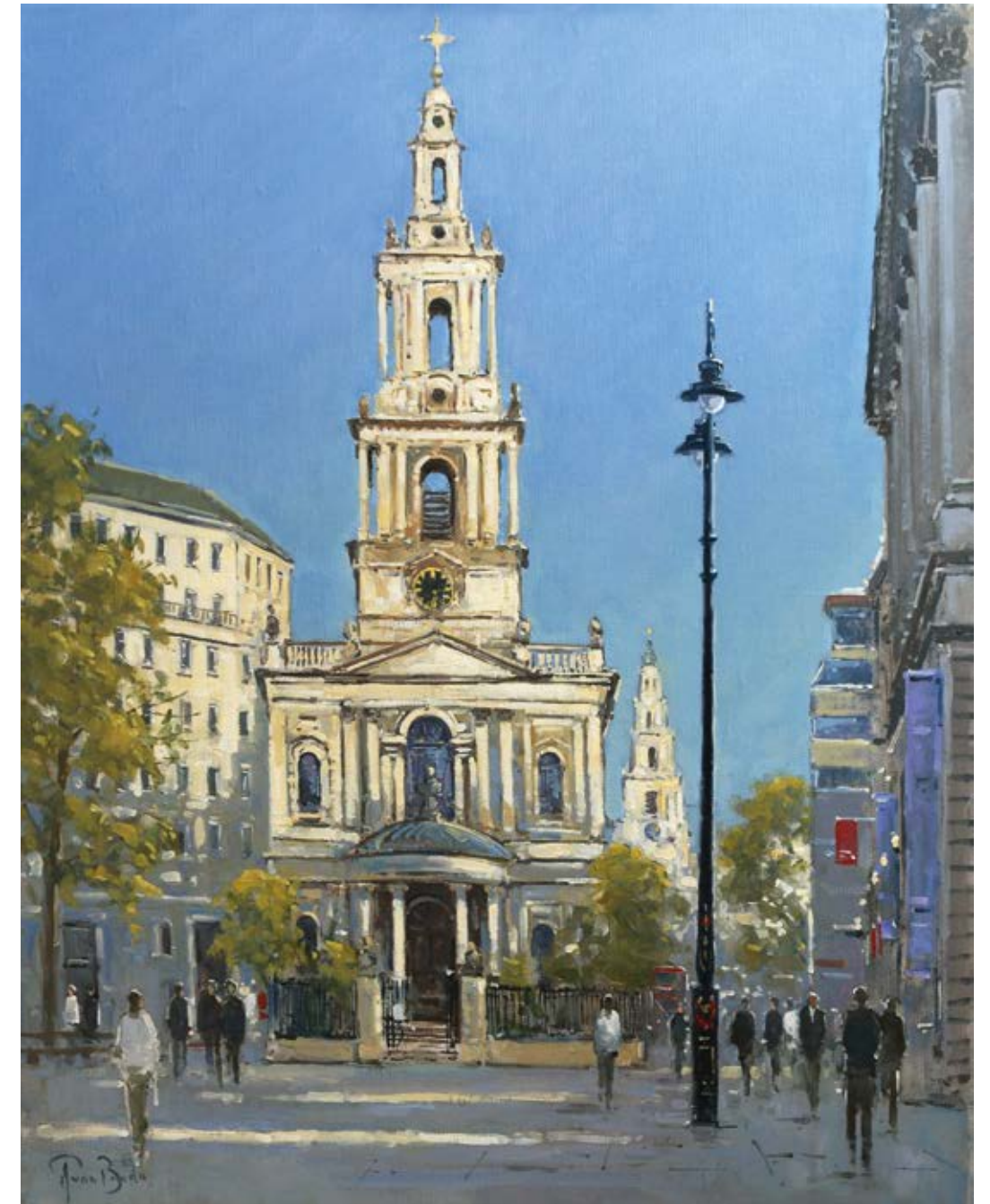
Peter's meticulous technique and use of subtle colouring create landscapes that are not only visually stunning but also emotionally evocative, they capture the very essence of familiar locations but he skilfully imbues them with a timeless quality.

PETER VAN BRED
BRITISH (CONTEMPORARY)



St. Paul's across the Millennium Bridge, London

Oil on Board
22 x 27 cms / 8½" x 10½"
£2,750



St. Mary le Strand, London

Oil on Canvas
50 x 40 cms / 19¾" x 15¾"
£4,950



Martin Taylor's work reflects his love of nature, played out in exquisitely detailed studies of the countryside surrounding his studio in Northamptonshire.

Drawing is an integral part of Martin's creative process, and each composition is carefully considered before he begins painting, returning day after day to the same place. Martin's sketchbooks provide a fascinating insight into his creativity; drawings surrounded by deeply personal musings on the nature he encounters, poetry, and practical annotations like the colours of the sky and the quality of fading light.

Every season brings fresh inspiration and to achieve the precision and focus so characteristic of his work, he draws and paints *en plein air*, returning to the same position for weeks at a time, even in deepest winter. The combination of intricate detail and careful composition in his work celebrates nature on every scale, from the twigs on the forest floor to the clouds skimming the vast skies.

Martin views his creative process as a journey; both spiritual and physical. He often walks the same paths in the countryside surrounding his Northamptonshire home and is struck by the organic changes he witnesses in nature. "Shockingly what was once a large central tree in many compositions is now a dead trunk. I do know trees have a lifespan, so a dead one is natural. They are stoic and take a long time to achieve such stature and height, yet it is still a sight to see the last stages of decay. Still there, but a broken reminder of our own mortality and our place on earth."

MARTIN TAYLOR BRITISH (CONTEMPORARY)



Evening Sunset

Oil on Board
25.5 x 35.5 cms / 10" x 14"
£3,950

MARTIN TAYLOR
BRITISH (CONTEMPORARY)



A Bluebell Wood

Oil on Board
30 x 40 cms / 12" x 15 3/4"
£4,500



GEORGINA POTTER
BRITISH (CONTEMPORARY)



Cattle in the Water Meadows

Oil on Board
20 x 40 cms / 8" x 15 $\frac{3}{4}$ "
£795



Boat Masts, Squall

Oil on Board
23 x 40 cms / 9" x 15 $\frac{3}{4}$ "
£825



Sheep at Dusk

Oil on Board
30 x 30 cms / 12" x 12"
£795

Georgina Potter, a prominent British *en plein air* painter, has captured the essence of Britain's diverse landscapes in her remarkable works. Recently welcomed into the Gladwell's family, Georgina's art transports viewers to the heart of the British countryside. With her deft brushwork and keen eye for detail, she unveils the poetic beauty of rolling hills, tranquil meadows, and rugged coastlines.

Georgina's mastery lies in her ability to infuse her canvases with the ever-changing moods of the British climate. Her landscapes seem to breathe with life as sunlight dances through the trees, and misty rain veils distant horizons. Her works evoke a profound sense of connection to the land, inviting us to contemplate the timeless allure of nature.

PETER SYMONDS
BRITISH (CONTEMPORARY)



Loch Torridon from Inveralligin

Oil on Canvas
45.5 x 76 cms / 18" x 30"
£10,750



Dawn, Beinn Alligin
from Loch Torridon

Oil on Canvas
38 x 76 cms / 15" x 30"
£8,950



River Duddon

Oil on Canvas
40.5 x 71 cms / 16" x 28"
£10,000



DONALD HAMILTON FRASER
BRITISH (1929-2009)

In the Wild, Scotland

Oil on Paper
30.5 x 20 cms / 12" x 7 $\frac{3}{4}$ "
£4,950

In a captivating fusion of art and history, this painting was Donald Hamilton Fraser's preliminary study for the 1983 Commonwealth Day postage stamp.

Inspired by the Scottish Highlands of his ancestors, Fraser depicted the rugged Scottish landscape like no other artist. Captured in all its myriad guises, according to the fleeting effects of light and atmosphere, he transformed the Highland landscape into vivid swathes of colour.



Fraser adored the expressive nature of paint and the striking juxtaposition of primary colours, often layering them onto the paper with a palette knife to produce an almost collage-like effect. Under his deft brush, the tradition of landscape painting is distorted to form abstract almost dream-like fields of colour. It is no wonder that the artist's skilful depiction of his ancestral land was used for this celebrational stamp.

RONNY MOORTGAT
BELGIAN (CONTEMPORARY)

Brevity off Cowes

Oil on Canvas
80 x 120 cms / 31½" x 47½"
£7,500





DEREK G. M. GARDNER
BRITISH (1914-2007)

Fifty South Ice to Port

Painted in 1912
Oil on Canvas
51 x 76 cms / 20" x 30"
£49,500

Widely considered to be the leading marine painter of the twentieth century, Derek Gardner was not only capable of the unparalleled detail required in capturing ships, but stood unmatched in conveying the atmosphere of the ocean.

Fifty South Ice to Port is a captivating marine painting that transports the viewer to the frigid waters of the Southern Ocean. This stunning artwork captures the essence of a perilous journey through icy, turbulent seas. The deep, sapphire-blue waters dominate the canvas, their expanse seemingly endless. Amidst this icy expanse, a mighty ship battles the elements, its sails billowing in the fierce wind.

The play of light is masterfully rendered in the painting, with the sun's luminescent rays struggling to break through the thick, brooding clouds. The icebergs, colossal and foreboding, jut out of the water like ancient sentinels on the horizon, a testament to nature's raw power.

PIETER WAGEMANS
BELGIAN (CONTEMPORARY)



Left Page: Three Characters

Oil on Panel
50 x 50 cms / 19 $\frac{3}{4}$ " x 19 $\frac{3}{4}$ "
£8,950

Tulips

Oil on Panel
50 x 50 cms / 19 $\frac{3}{4}$ " x 19 $\frac{3}{4}$ "
£8,950



P. Wagemans



The Forgotten Corner

Oil on Canvas
91.5 x 61 cms / 36" x 24"
£29,500

KENNETH WEBB

IRISH (CONTEMPORARY)

Kenneth Webb's paintings are an exploration and celebration of the natural world through colour. Experimenting with colour in a free, expressionist manner, Kenneth has arrived at a joyous aesthetic that captivates and envelops the viewer. Taking inspiration from the natural landscape around him, his paintings are rooted in place and are deeply personal.

One of Webb's most cherished inspirations is his enchanting Ballinboy Studio garden nestled in the heart of the peatlands of Connemara, on the west coast of Ireland. This idyllic sanctuary has served as a fountain of creativity, a place where he has poured his love for nature onto canvas.

Kenneth now lives and works near to the Forest of Dean, where he spent his adolescence in the post-war years. However, his memories of the cherished garden

at Ballinboy remain at the forefront of his creativity. The Forgotten Corner fuses this memory with the reoccurring themes of poppies, wildflowers, and the Sighle-na-gigs. Kenneth's painting of a quiet corner of his garden is a testament to his deep connection with the Irish countryside.

Kenneth skilfully conveys the tranquillity and serenity of this secluded nook. The rich, earthy tones of the rocks blend harmoniously with the vibrant blooms, creating a symphony of colours. The dappled sunlight filtering through the leaves evokes a sense of peace and contentment, inviting viewers to step into this enchanting garden retreat. Through his brushstrokes, Kenneth invites us to reflect on the beauty and serenity of nature, an enduring source of inspiration for his timeless art.



KENNETH WEBB
IRISH (CONTEMPORARY)



Spring Vase

Oil on Canvas
25.5 x 30.5 cms / 10" x 12"
£4,950



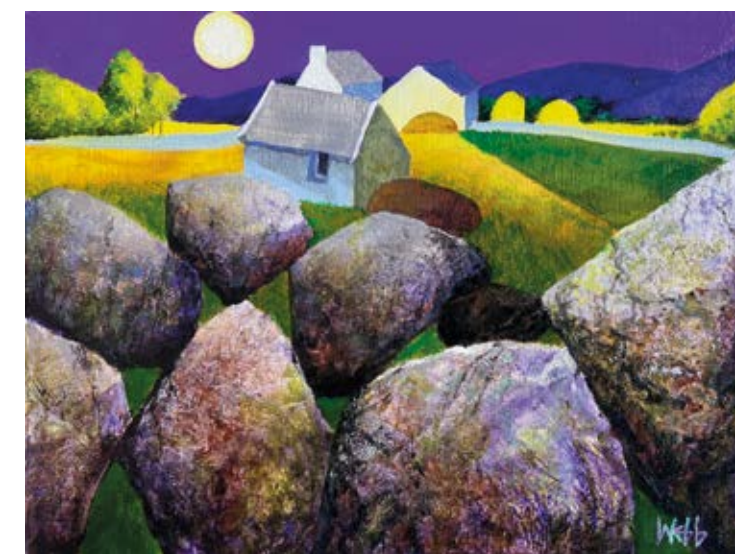
Euphoria

Oil on Canvas
25.5 x 30.5 cms / 10" x 12"
£4,950



Thunder Moon

Oil on Canvas
35.5 x 46 cms / 14" x 18"
£7,950



Green Corn Moon

Oil on Canvas
30.5 x 40.5 cms / 12" x 16"
£5,950

WALTER DOLPHYN
BELGIAN (1963-2023)



It is with immense sadness that we have to tell you of the sudden passing of our dear dear friend Walter Dolphyn.

Walter was a larger than life character who lived his life to the very fullest.

We remember his mischievous smile and his huge warm heart. His crazy ideas and his endless enthusiasm. He was loved by everybody.

Walter's incredible talent and originality was inspiring to be around. It was the unique ideas that he brought to life on the canvas in the most brilliant way that is his lasting indelible legacy to the world.

All of our love and thoughts are with his beloved Inge and his beautiful daughters Ellen and Margot. Their bright guiding light has been taken from them far too early.



Left Page: **The Stand Off**

Oil on Board
16 x 50 cms / 6¼" x 19½"
£7,950

Right Page: **Your Money or Your Life**

Oil on Board
23 x 38.5 cms / 9" x 15¼"
£5,500



PAUL S. BROWN

AMERICAN (CONTEMPORARY)

Paul S. Brown's exquisite still life painting *Plot to Plate* is a captivating ode to the bounties of spring. This canvas was commissioned by the celebrated landscape designer Mark Gregory for the prestigious Savills Garden at the RHS Chelsea Flower Show this May.

Admired by all, the heart of this Show Garden lies in its "edimental" planting theme, where the boundaries between edible and ornamental plants blur harmoniously. Mark designed a stunning alfresco dining experience, and throughout the duration of the RHS Chelsea Flower Show, Chelsea Pensioners were treated to a sumptuous feast cooked from produce planted within the garden with this incredible painting adorning the exposed wall that surrounded them.

With his masterful brushwork and keen eye for detail, Paul brings to life a tableau of vibrant spring produce that harmoniously complemented the lush garden

surroundings. In this evocative masterpiece, luscious vegetables of beetroots, morels and aromatic wild garlic, lovage and shallots burst forth with a vivacity that mirrors the season's vitality, and were suggested to the artist by one of the country's leading chefs.

The interplay of colours and textures, from the vibrant pea green to dusty terracotta of the meticulously painted bricks, celebrates the abundance of the Earth. A carefully placed glass of white wine adds an element of conviviality - don't we all love a tippie whilst we cook?

Paul's painting transcends mere representation, inviting viewers to savour the essence of spring's bounty and the pleasures of alfresco dining. It serves as a testament to the harmonious union of art and horticulture, and would enrich any home with its timeless beauty.

Plot to Plate

Oil on Canvas
60 x 90 cms / 23½" x 35½"
£32,000

PAUL S. BROWN
AMERICAN (CONTEMPORARY)



The LMS Stops Here

Oil on Canvas
55 x 90 cms / 21½" x 35½"
£29,500



Right Page: Power Trac

Oil on Canvas
120 x 120 cms / 47" x 47"
£32,000



Zephyr

Oil on Canvas
120 x 90 cms / 47" x 35½"
£32,000

PAUL S. BROWN
AMERICAN (CONTEMPORARY)



Parfum de Savon

Oil on Board
20.5 x 60 cms / 8" x 23½"
£7,950



STEWART LEES

BRITISH (CONTEMPORARY)

This remarkable work by Stewart Lees is an exquisite portrayal of rustic tranquillity. He skilfully harmonises the weathered wooden shed's textures and the play of light on gardening tools, potted herbs and succulents. Stewart's meticulous attention to detail and the serene, timeless ambiance make this painting a poignant ode to the simple beauty found in the ordinary.

Inspired by real people and places, this painting evokes a very particular potting shed; one belonging to Stewart's wife's maternal grandfather, known as Grandad Cooper.

"This painting takes me back to our visits to his cottage near Merthyr Tydfil. Set amongst his beautifully tended

and bountiful vegetable patch, Jim Cooper's potting shed was, along with his local village pub, a refuge from his wife Nanny Cooper.

Jim enjoyed puffing on an occasional, furtive, roll up. His only opportunity was in the pub or when he was down the shed. My memories of joining Jim in his shed (I also enjoyed a cigarette in those days), was of the stacks of clay pots, of tools neatly arranged and of cuttings and seedlings enjoying the light streaming in through the little square windows. I can just picture him utilising one of his old tobacco tins to keep his scissors and twine in, so he could slip it into his pocket when going out to string up the beans, his trusty pruning knife in his other pocket."

In The Potting Shed

Oil on Gesso Panel
35 x 45 cms / 13 $\frac{3}{4}$ " x 17 $\frac{3}{4}$ "
£9,950

CLARISSA JAMES

AUSTRIAN (CONTEMPORARY)

Clarissa James transports the viewer to a world of opulence and elegance in this monumental painting. Against a luminescent gold background that shimmers with an otherworldly glow, a muster of magnificent peacocks take centre stage. These regal birds, meticulously rendered with exquisite detail, stand proudly, their feathers glinting in a breath taking display of iridescent splendour. Clarissa captures the play of light and shadow with a stunning realism.

The juxtaposition of the luminous gold backdrop and the rich teal of their feathers creates a harmonious symphony of colours that enchants the senses, inviting viewers to bask in the timeless beauty of nature's majesty.

Inspired by the sense of richness and vibrancy of

colour that different kinds of peacocks show in nature, Clarissa departed from her original intention to capture white peacocks for this composition. Here, she places a bold Burford Bronze in the foreground with its beautiful green neck, and a variety of peacocks behind providing Clarissa with the opportunity to explore the diverse, jewel-like glow of the feathers.

This painting is a testament to the artist's mastery in capturing the sublime in every brushstroke, a visual symphony that leaves an indelible impression of grace and grandeur.

Jewels

Gold Leaf and Oil on Canvas
110 x 160 cms / 43" x 63"
£39,500





EDWARD WAITES BRITISH (CONTEMPORARY)

Walking Stallion

Lifesize, Bronze (Edition of 3)
2.4 x 2.1 x 0.9 m / 8 x 7 x 3 ft
£95,000

Edward Waite's life-size bronze *Walking Stallion* is a masterful testament to the artist's prowess in capturing the essence of strength and grace in equine form. Standing proudly as a symbol of timeless elegance, this remarkable piece exudes an air of classical grandeur that immediately draws the viewer's gaze.

What sets this sculpture apart is the exquisite patination. A dappled antique green finish drapes the stallion's muscular physique, evoking the noble aesthetic of classical sculptures from antiquity. This choice of patina not only lends an aura of ageless beauty but also infuses the piece with a sense of timelessness.

As one gazes upon the sculpture, the play of light and shadow across the smooth surface of bronze adds depth and dimension, bringing this stallion to life. Edward's attention to detail, coupled with his keen understanding of equine anatomy, results in a work of art that resonates with both art connoisseurs and lovers of equestrian beauty. His bronze stallion is not merely a sculpture; it is a living testament to the enduring allure of classical aesthetics.



EDWARD WAITES
BRITISH (CONTEMPORARY)



Running Warthog

Bronze (Edition of 12)
33 x 45 x 14 cms / 13" x 17 $\frac{3}{4}$ " x 5 $\frac{1}{2}$ "
£6,750

EDWARD WAITES
BRITISH (CONTEMPORARY)



Buffalo Head

Bronze (Edition of 12)
29 x 27 x 23 cms / 11 $\frac{1}{2}$ " x 10 $\frac{1}{2}$ " x 9"
£5,250

NICK BIBBY
BRITISH (CONTEMPORARY)



Wren

Bronze (Edition of 25)
18.5 x 13 x 13 cms
7¼" x 5" x 5"
£6,250



Dipper

Bronze (Edition of 12)
20 x 16 x 15 cms
8" x 6¼" x 6"
£7,200

SIMON GUDGEON
BRITISH (CONTEMPORARY)



Parallel Passé

Bronze (Edition of 12)
2.3 x 1.1 x 0.7 m
7½ x 3½ x 2¼ ft
(including plinth)
£65,000

Luna

Bronze (Edition of 9)
3 x 1.1 x 0.9 m / 9¾ x 3½ x 3 ft
(including plinth)
£95,000



SIMON GUDGEON
BRITISH (CONTEMPORARY)

Diving Otters

Bronze (Edition of 12)
2 x 1.1 x 0.8 m / 6½ x 3½ x 2½ ft
£33,500





JAMES DORAN-WEBB
BRITISH (CONTEMPORARY)

Stag

Driftwood Sculpture
4.1 x 2.9 x 1.4 m / 13½ x 9½ x 4½ ft
£65,000

James Doran-Webb's mesmerising animal sculptures crafted from driftwood are a testament to his extraordinary artistic vision and commitment to sustainability. Using weathered driftwood collected from shores of the Philippines archipelago, James breathes life into these discarded fragments of nature. His meticulous attention to detail and masterful craftsmanship results in incredible sculptures that capture the essence of the majestic beasts that inspire him.

Each sculpture is a harmonious blend of texture, form, and character, carefully assembled to create lifelike representations of creatures ranging from majestic horses to fierce predators.

These sculptures not only celebrate the beauty of wildlife but also carry a powerful environmental message, highlighting the importance of preserving natural habitats and protecting our world. James' work serves as a captivating reminder of the delicate balance between humanity and the animal world, inspiring admiration for nature's wonders and the imperative to safeguard them.

JAMES DORAN-WEBB
BRITISH (CONTEMPORARY)



The Spring Hares

Driftwood Sculpture
113 x 73 x 26 cms / 44½" x 28¾" x 10"
£12,000



The Puffins

Driftwood Sculpture
Sizes ranging from
170 x 34 x 33 cms to
201 x 55 x 79 cms /
from 67" x 13¼" x 13"
to 79" x 22" x 31"
£3,500 per piece



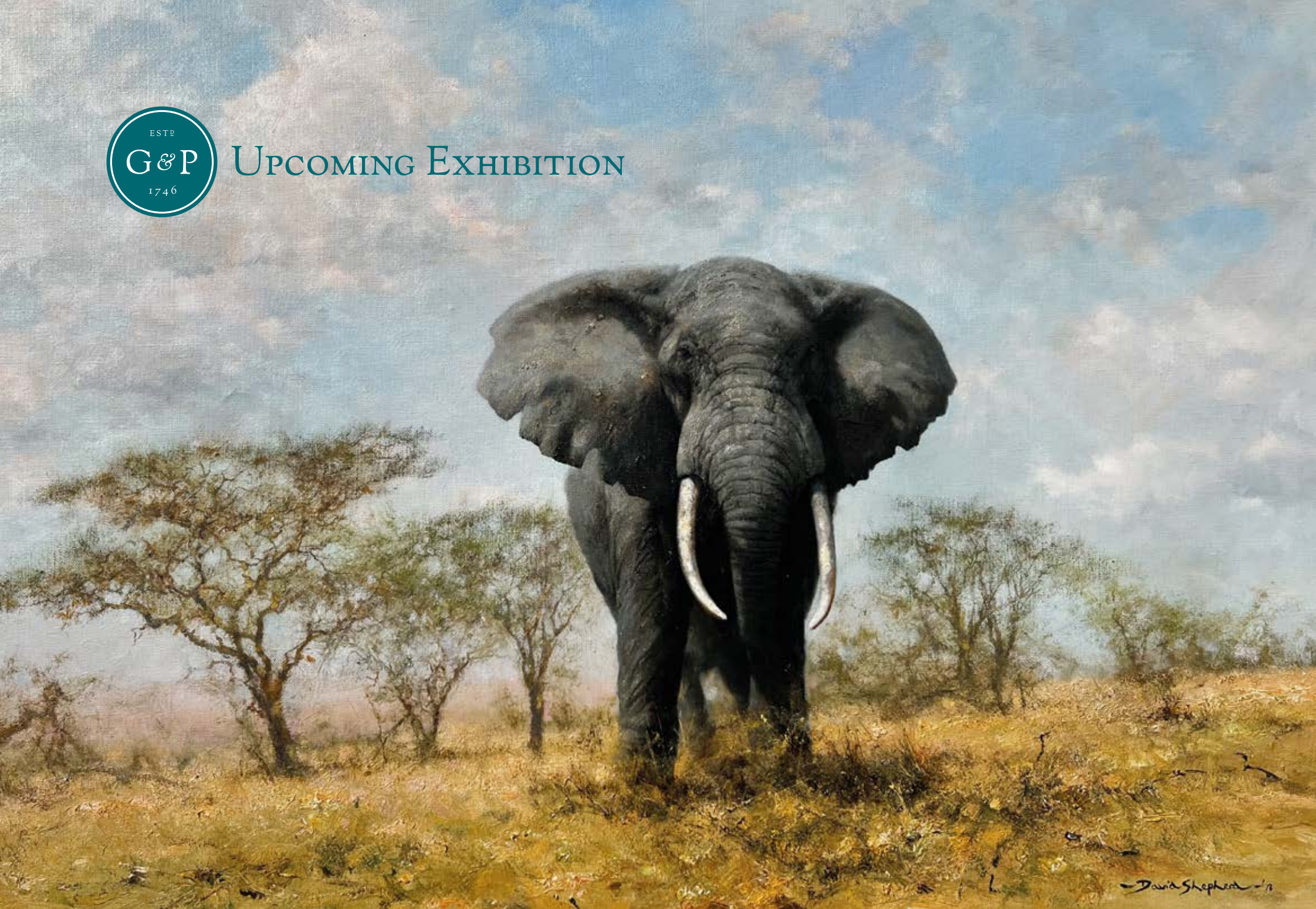
PETER PHAROAH
SOUTH AFRICAN (CONTEMPORARY)

Seeker (Cheetah)

Diptych: Oil on Canvas
115 x 230 cms / 45½" x 90½"
£12,500



UPCOMING EXHIBITION



DAVID SHEPHERD: A BRUSH WITH NATURE

in association with



Experience the awe-inspiring beauty of nature through the paintings of David Shepherd, Britain's finest wildlife artist.

11 - 26 January 2024

Gladwell & Patterson
5 Beauchamp Place
London, SW3 1NG

Contact us for a catalogue

Kenyan Elephant

Oil on Canvas
63.5 x 101.5 cms / 25" x 40"
£95,000

COMING SOON

An exciting move for our Rutland Gallery from Oakham to Stamford, coming soon. We look forward to sharing more news with you in the New Year.

Peter van Breda
British (Contemporary)

Morning Light, St. Martin's,
Stamford

Oil on Canvas
49 x 69 cms / 20" x 27"

£5,950



Art Palm Beach
24 - 28 January 2024

The Palm Beach Show
15 - 20 February 2024

Palm Beach Convention Centre
Palm Beach, Florida, USA

Please contact
emily@gladwellpatterson.com
for tickets and information



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