



fine Sim art



Summer Exhibition Preview



ART ANTIQUES LONDON, HYDE PARK **JUNE 13-20**



SIR JOHN LAVERY

R.A., R.S.A., R.H.A. (1856-1941)

Weighing Out

Oil on canvas

In the early 1920s, the society portraitist, Sir John Lavery, was given unique access to that holy of holies, the jockeys' weighing room, where he was able to paint the familiar world of the Turf from a completely unfamiliar viewpoint. The most famous of the resulting pictures is 'The Jockeys' Dressing Room at Ascot', a picture that was exhibited at the Royal Academy in 1924.

The following year, he was allowed similar access to the dressing and weighing rooms at Hurst Park and Epsom, where he painted a series of studies. This study shows a jockey waiting to weigh out, his cap as yet untied by his valet, carrying the saddlecloth and weights. The jockey is unknown but the coral pink silks and French grey cap could be the colours of Lady Baron.

GEORGE SHERINGHAM

(1884-1937)

Migration

Tempera, watercolour and gold paint on grey paper, signed inscribed and dated '1926' – original faux marble mount

George Sheringham was an internationally renowned decorative painter and designer, studying initially at the Slade and then in Paris, where he had his first one-man exhibition at the age of just 21. Later, in 1925, he would enjoy the rare distinction for an Englishman of winning a Grand Prix at the Salon for his theatrical designs. One of his quirks was a distaste for what he called the 'tyranny of the rectangle' in the presentation of art, which led to experimentation with other shapes, most notably the semi-circle or 'lunette' of the present work.

Sheringham's work is rare because much of it was produced for transient projects such as stage designs, but examples can be found in the V&A and the Tate.



EDWARD BAINBRIDGE COPNALL

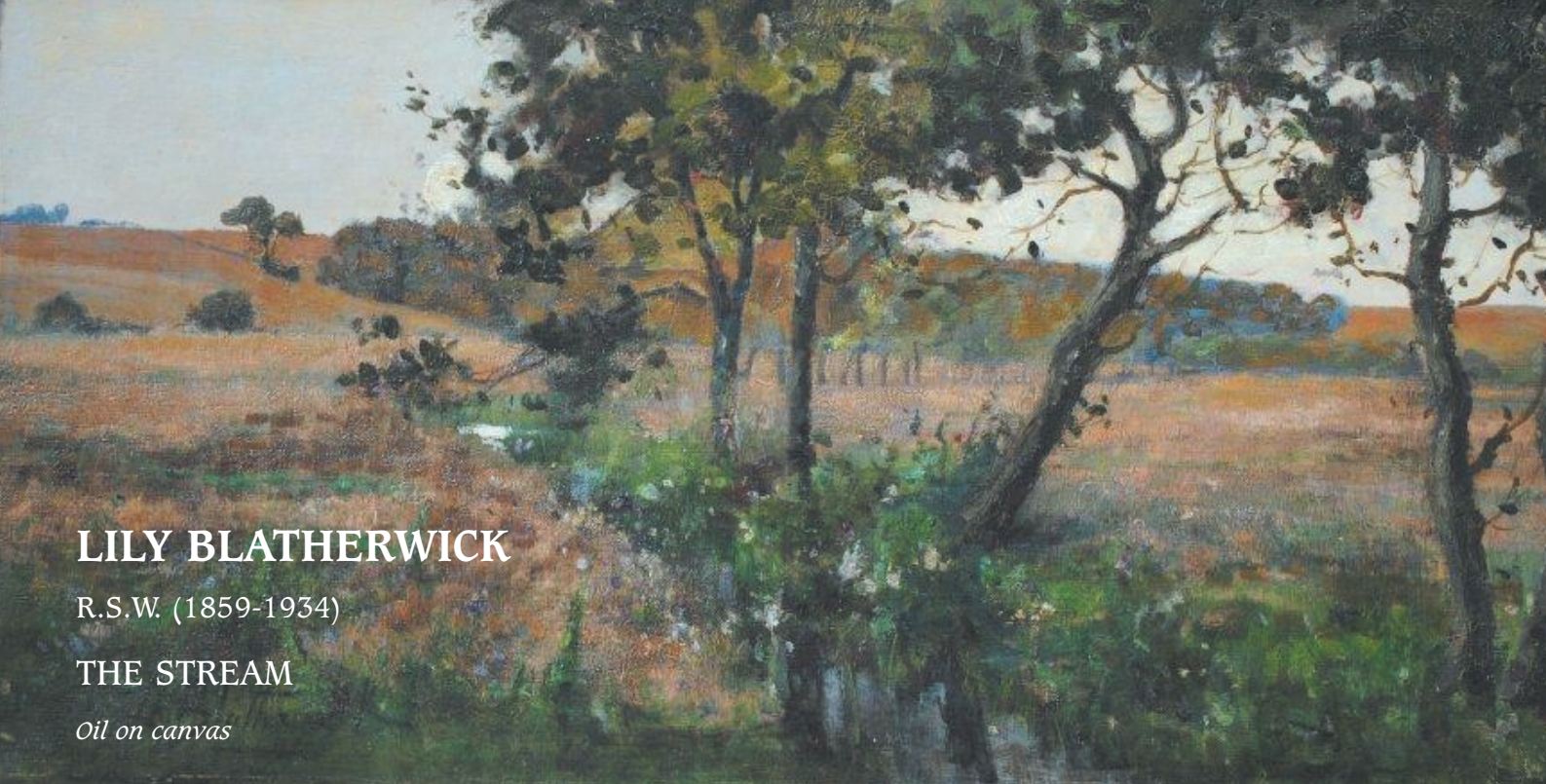
P.R.B.S. (1903-1973)

The Tube Carriage

Oil on board, signed 1954

Edward Bainbridge Copnall was a versatile artist sculptor who ended his career as the President of the Royal Society of British Sculptors but had continued to work as a painter and muralist, as shown by this recently discovered depiction of a tube carriage, painted in 1954. It is not known whether Copnall created the current work with a commission or competition in mind. He had produced commissioned work for LT before - a frieze of the Goddess Diana decorated the company's London HQ - but no record of this work has yet been found. Copnall includes a depiction of himself on the top right-hand side of the composition – the grey-haired man in a tweed jacket. At the time this picture was painted, Copnall had just received the most lucrative commission of his career, to sculpt an image of the Burmese National hero, Aung San – an unusual commission for a white Englishman of the period and a reflection of his affinity with the Far East. It is perhaps indicative of his appreciation and awareness of other races that – in a depiction of 1950s Britain – he chooses to cast an Indian woman as the exotic central character of his London drama, with a suitcase-carrying black man as foreground interest.





LILY BLATHERWICK

R.S.W. (1859-1934)

THE STREAM

Oil on canvas

Blatherwick was the childhood sweetheart and later wife of Archibald Standish Hartrick, the painter, illustrator and teacher. She was also a talented painter in her own right. In Hartrick's biography, '*A Painter's Pilgrimage*', he describes one of his wife's oils being admired by John Singer Sargent: "*Why it's like a Cézanne!*. At that time (1897) my wife had never heard of, and certainly never seen a Cézanne".

This lovely, unassuming little oil is more reminiscent of Corot and probably depicts a scene in the Cotswolds, where the pair of artists set up home in the Edwardian period.

Blatherwick exhibited over 50 works at the Royal Academy and her work can be found in the British Museum, the V&A and museums in her native Scotland.

WILLIAM LIONEL CLAUSE

N.E.A.C. (1887-1940)

Swingboats at the Hampstead Heath Fair, c.1920

Watercolour

Fairs of one kind or another have been held on Hampstead Heath for centuries but the modern fair has been held there since the mid-to-late 19th Century, when Sir Thomas Wilson regularised it and charged stallholders for their pitches. It began to occupy regular slots, too, over Easter and other bank holidays. The peak of its popularity was in the Edwardian period, when it attracted crowds of 200,000 people over a massive area from South End Green to the Vale of Health. The swingboats were a popular feature of the fair from the 1880s onwards. This



colourful depiction dates from the 1920s, when it was still a major draw. The artist is William Clause, who trained at the Slade under Henry Tonks and was a disciple of

his traditional teaching methods. Clause lived in London and produced some memorable scenes of London life during the inter-war period.



EVELYN DUNBAR

N.E.A.C., R.W.S., A.R.C.A. (1906-1960)

April

Pen and ink, signed verso

This marvellously intricate, subtle and inventive evocation of the month of April appears twice in Dunbar's *oeuvre*, once as a black and white illustration for her 1938 book, *Gardeners' Diary* and again, this time in full colour for her famous painting '*An English Calendar*', which was exhibited for the first time in the same year. Her biographer, Gill Clarke, states that it is "impossible to know which came first".

Literature: Evelyn Dunbar: War And Country, p.74



EVELYN DUNBAR

N.E.A.C., R.W.S., A.R.C.A. (1906-1960)

The Orchard

Watercolour and gouache on card

Dunbar grew up in the orchard belt of Kent and was a devoted gardener all her life. As a committed Christian, gardens also had a profound spiritual meaning. In her biography, Gill Clarke writes: "Dunbar's garden provided her with her own private arcadia where she could escape to find refuge and refresh her spirit. To her, it often looked like heaven."





fine Sim *art*



www.simfineart.com

07919 356150