STILL LIFE

A GROUP EXHIBITION
All works may be viewed online at www.waterhousedodd.com and are available for purchase on receipt of this catalogue.

Cover:

**BRIAN SAYERS**  English Born 1954  
*Amour Fou (detail)*  
Oil on panel  9.5 x 10.5 in / 24 x 27 cm

Above:

**MICHAEL TAYLOR**  English Born 1952  
*Broken Camera with Red Curtain*  
Oil on canvas  24 x 18 in / 61 x 46 cm
STILL LIFE

Edmund Chamberlain, Karen Gunderson, Claire Jarvis, Stephen McKenna, Jemimah Patterson, Brian Sayers, Michael Taylor & Jennifer Trouton,

15th May - 7th June 2013

WATERHOUSE & DODD

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Foreword

Our intention with this exhibition is to present a group of artists who engage with the traditions of still life painting, but do not succumb to the more decorative tendencies of the genre. Still Life painting, at its best, is far more than a pretty arrangement of colours and shapes. The role of an artist is not to simply transcribe, but to interpret and imbue subject matter with a wider meaning. This could be something intensely personal. The objects depicted may act as metaphor for a time or state of being that has a particular relevance to the artist.

The subject matter could also be used to highlight social or political themes in a more oblique manner, forcing the viewer to examine the theme more closely.

Finally the still life can also offer solutions to the more philosophical questions surrounding painting, principally the examination of the boundaries between figurative and abstract art, but also the central question of what we are actually viewing (a collection of objects, or a painting which is an object in its own right).

Clockwise from top left: Catalogue no. 15, 10 & 12

Full catalogue listing for the exhibition is noted at the back of the brochure
We are very fortunate to work with a number of artists at Waterhouse & Dodd who are highly original still life painters, and we welcome a number of artists new to the gallery who add something original and interesting to the genre. We have deliberately chosen a wide range of artists from emerging figures to very established artists. Indeed I think every decade is represented in the birth years of our artists from the 1930s to the 1980s. Our principle restriction, aside from the obvious one of subject matter, is the use of more traditional media. A more wide ranging survey would require a far larger space.

We hope you take the time to visit what will be our last exhibition at our Cork Street Gallery before our relocation to Albemarle Street. We feel this show is a fitting send off to the space that has seen so many successful exhibitions over the last 12 years.

Jamie Anderson
April 2013
STILL LIFE A GROUP EXHIBITION

STEPHEN McKENNA
English Born 1939

Lamp and Dumbells
Oil on canvas 35.5 x 23.5 in / 90 x 60 cm
Edmund Chamberlain was born in Yorkshire in 1968 and studied at Newcastle University between 1986 and 1990 under Patrick Symons. Winner of the Elizabeth Greenshields Foundation Award, the Pollock Krasner Foundation Award and shortlisted for the Villiers David Prize, in 2005 Chamberlain won the prestigious ING Purchase Prize at the annual Discerning Eye exhibition held at the Mall Galleries, London. Chamberlain’s work is held in public and private collections in the United Kingdom, Europe and the United States. Edmund has had exhibited numerous times at Browse & Darby in London.

Chamberlain states of his own work, “It is the rendering of the small forms; the shape and scale of a branch, the line where trees meet sky, the spiral twist of a dried leaf; in such a way as not to distract from the whole picture that propels my daily work. Similarly it is the complex of flora and fauna within the landscape that propels my interest in my subject matter – my immediate surroundings.”

It is Chamberlain’s desire to encourage viewers of his paintings to reconsider conventional notions of beauty by choosing subject matter that is often ignored or over-looked.

EDMUND CHAMBERLAIN
English Born 1968
Still Life with Horse Chesnuts & Leaves
Oil on canvas 8 x 9 in / 20 x 23 cm
Karen Gunderson was born in Racine, Wisconsin. She has been the subject of numerous one-person shows throughout the United States and in Madrid, Spain and Sophia, Bulgaria. Gunderson has received many honours and awards, most notably a Lorenzo Magnifico Prize in Painting at the 2001 Florence Biennale, Italy. She has been named by noted critic Donald Kuspit as one of the ‘New Old Masters’, and was included in the ‘New Old Masters’ exhibition at the Museum of Gdansk, Poland.

Gunderson’s paintings are created entirely using black oil paint. Over the past eighteen years she has perfected a technique whereby pictorial illusions result from white light reflected off the raised edges of varied brushstrokes. Using this technique, she produces a dazzling range of work from portraits to landscapes and the haunting seascapes which Waterhouse & Dodd have exhibited to great success in America.

Discussing her still life paintings, Donald Kuspit remarks: “Precious, idiosyncratic, and exciting, Gunderson’s flowers shine with a life all the more radiant because it grows in the infinite black.”

KAREN GUNDERSON
American Born 1943
Orchids
Oil on linen & wood 37 x 28 in / 94 x 71 cm
Claire Jarvis studied at the Royal College of Art in London where she was awarded The Stanley Smith Scholarship. Claire’s works feature familiar and domestic scenes painted with an intense realism. Claire portrays objects in intricate detail within compositions that are always highly symbolic. Claire’s technical ability is no more apparent than in her rendering of challenging surfaces, not least the depicting of tin foil displayed opposite. Claire has had a solo exhibition at Waterhouse & Dodd (2011).

Drawing on the experiences and memory of everyday surroundings Claire alters their original context to create a world where all is not as it appears to be. Claire carefully places the objects she is depicting in unusual configurations or with odd juxtapositions to create a jarring and surreal scene. In the untitled work opposite, the banal objects (food packaging in this instance) become strange anthropomorphic forms. Often objects staged within these scenes are highly symbolic of her curiosity for very primal human functions (food, sex, hygiene, birth and death).

**CLAIRE JARVIS**

English Born 1983

*Untitled*

Oil on canvas 12 x 9.5 in / 30 x 24 cm
Stephen McKenna was born in London in 1939 and studied at the Slade School of Fine Art. He was guest professor for painting at the Hochschule für Bildende Künste, Braunschweig, in 1995-96, and was elected to the Royal Hibernian Academy in 2001. He curated the Pursuit of Painting exhibition at the Irish Museum of Modern Art in 1997. His paintings demonstrate a classical approach to still lifes, landscapes and interior settings, which hint at larger narrative themes. Major exhibitions of his work were held at The Irish Museum of Modern Art in 1993, at the Hans und Sophie Taeuber-Arp Foundation, Bahnhof Rolandseck, Germany in 2000 and at the Royal Hibernian Academy, Dublin in 2005. Stephen has painting paintings in the collection of Tate Gallery, London, including the remarkable still life 'Three Baskets' (1995). He regularly exhibits with the Kerlin Gallery in Dublin.

As the artist noted himself in an introduction to the work of Nathalie du Pasquier, “Still Life, the representation of an object or a collection of objects, is at the core of the art of painting. Other arguments might present the human face or figure, or the representation of space as central, but the recurring attraction of Still Life for the painter lies in the absence of distractions from the painting itself.”

STEPHEN McKENNA
English Born 1939
Conservatory Still Life
Oil on canvas 39 x 59 in / 100 x 150 cm
Jemimah Patterson completed her foundation at Central St. Martin’s College of Art & Design in London in 1997-98 and a BA (Hons) at the Ruskin School of Drawing & Fine Art at the University of Oxford from 1998-2001. Jemimah is sensitive to the significance of ordinary objects, transformed in the hands of a writer or an artist, taking on a double life. She collects old canvases and cabinets, prizing them for their interesting backs or internal spaces. Jemimah has had solo exhibitions in Abu Dhabi and London with Waterhouse & Dodd (both 2011).

'First Step' depicts a Victorian high chair which has been painted across a set of 9 display drawers. These mahogany drawers were made by the famous cabinet makers Holland & Sons of Mount Street. They were made specifically for the Victoria & Albert Museum to display antique textile samples. Their museum labels have been carefully preserved within the piece and are testaments to their past. The child’s high chair (a family piece) is imbued with potential and questions what we take from our past into the future and how our future generations might be shaped.

**JEMIMAH PATTERSON**

*English Born 1978*

*First Step*

*Oil on V&A museum display drawers (set of 9)  97 x 73 in / 247 x 186 cm*
Brian Sayers was born in Kent in 1954 and studied at the Slade School of Art in London. There followed teaching posts at Eton College and Westminster College. The recipient of numerous awards, including The Discerning Eye in 1995, Sayers has exhibited numerous times at Long & Ryle Gallery in London.

In discussing his own work, Brian states that it has, “developed from my interest in the still life tradition whereby ordinary, ‘overlooked’ objects are spread out on a table or counter as if ready for inspection or even merely abandoned as junk. As in paintings from previous periods in history, there is a suggestion of symbolism or significance. But, in my work, this has become vague or confused. Ostensibly neutral paraphernalia has become freighted with meaning through the mere fact of being singled out for attention within a field of activity, the compositional play of the painting itself. Some of the simple bowls and funnels are in intimate juxtaposition which suggests visual double entendre. Or they can work as purely formal compositions, concealing any apparent reading. This ambiguity is a necessary driving force and tension in the work. In larger pieces, notably ‘Spiritualized’ 2009 -10, this juxtaposition has been expanded to embrace various objects and imagery, appropriations from cinema and a variety of art from the past.”

**BRIAN SAYERS**

*English Born 1954*

*Spiritualized*

*Oil on canvas 72 x 83.5 in / 182 x 212 cm*
Michael Taylor was born in Sussex and studied at the Worthing School of Art (1969-70) and Goldsmiths School of Art (1970-73). He has received many awards for his paintings and undertaken a number of important portrait commissions. Three of his portraits are in the National Portrait Gallery, London: portraits of the musician Julian Bream, the composer Sir John Tavener, and the writer P D James, Baroness James of Holland Park. In 2012 the NPG acquired a pencil Self Portrait of the artist, which at the time of writing (April 2013) is on public display. Michael has had two solo exhibitions at Waterhouse & Dodd (2006 & 2010).

The artist says of his work, "I see this as a life-long process, involving as it does contemplation, reflection and production" His chosen way of working inevitably leads to a certain complexity of content that only reveals itself with time and familiarity. As Mary Rose Beaumont wrote: "the paintings do not simply record what is seen, but also what might be seen with the inner eye. They represent thoughts and feelings that are not visible ..... They are for the individual who is prepared to let them enter his bloodstream, who will return again and again to savour the slow release quality of these remarkable paintings." Robin Gibson, commenting while Chief Curator at the NPG, noted that "few contemporary painters can match him for the sheer beauty, weight and intensity of his still lifes...."

MICHAEL TAYLOR
English Born 1952
*Dismantled Clock*
Oil on canvas  28 x 22 in / 71 x 56 cm
Jennifer Trouton was born in Portadown, Northern Ireland, and studied at the University of Ulster. The recipient of numerous awards including AIB Art Award shortlisted artist (2007) & Arts Council of Northern Ireland SIAP award, Jennifer has shown widely throughout Ireland and the UK.

In discussing the work illustrated opposite, Jennifer explains, “Ariadne’s Thread deals with the issue of Irish migration, my own family has direct experience of several generations moving to the East coast of the USA to work in the cotton factories and on the railroads. The icons in the wallpaper reference this, the hand loom representing the Irish rural working classes, the factory their American experiences of working in a bourgeoning industrialised society and the abandoned little house is the aftermath of migration when generations did not return and land and homes were abandoned and lost. (the little cottage is where my great grand mother lived and my grandmother was born, the factory is from Springfield Massachusetts where my great grandparents emigrated to).

Very little of the composition shown opposite does not directly illustrate an element of the story of the artists family - a story which is echoed in households across Ireland and the UK. In explaining the title, the artist states that “The ball of thread on the ground that trails off beyond the painting directly references the labour of the hand and factory loom. It is also a metaphor for journeying and finding ones way home, as in the story of Ariadne.”
### Exhibition Listing

<table>
<thead>
<tr>
<th>Name</th>
<th>Born</th>
<th>Description</th>
<th>Medium</th>
<th>Dimensions</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>EDMUND CHAMBERLAIN</strong></td>
<td>1968</td>
<td>Still Life with Skull &amp; Teasel</td>
<td>Pencil on paper</td>
<td>64.5 x 52 in / 164 x 132 cm</td>
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<tr>
<td></td>
<td></td>
<td>Still Life with Horse Chesnuts &amp; Leaves</td>
<td>Oil on canvas</td>
<td>8 x 9 in / 20 x 23 cm</td>
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<tr>
<td><strong>KAREN GUNDERSON</strong></td>
<td>1943</td>
<td>Small Sunflowers 2</td>
<td>Oil on linen</td>
<td>60 x 18 in / 152 x 46 cm</td>
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<tr>
<td></td>
<td></td>
<td>Orchids</td>
<td>Oil on linen &amp; wood</td>
<td>37 x 28 in / 94 x 71 cm</td>
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<tr>
<td><strong>CLAIRE JARVIS</strong></td>
<td>1983</td>
<td>Untitled</td>
<td>Oil on canvas</td>
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<td></td>
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<td>Untitled (Pomegranate)</td>
<td>Oil on canvas</td>
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<td><strong>STEPHEN McKENNA</strong></td>
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<td>Mixed media</td>
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<td>Journey’s Rest</td>
<td>Mixed media</td>
<td>15 x 12 in / 39 x 31 cm</td>
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<td></td>
<td>Sisters</td>
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<td>9 x 10.5 in / 23.5 x 27 cm</td>
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<td><strong>BRIAN SAYERS</strong></td>
<td>1954</td>
<td>Ghost</td>
<td>Oil on canvas</td>
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<td>Chess Pieces with Clamp</td>
<td>Oil on canvas</td>
<td>28 x 22 in / 71 x 56 cm</td>
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<td><strong>JENNIFER TROUTON</strong></td>
<td>1971</td>
<td>Ariadne’s thread</td>
<td>Oil on canvas</td>
<td>59 x 39 in / 150 x 100 cm</td>
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<td>Huddled Masses V &amp; No place like Home V</td>
<td>Oil on linen, diptych</td>
<td>18 x 31.5 in / 45 x 80 cm</td>
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Left:
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English Born 1968
Still Life with Skull & Teasel
Pencil on paper
64.5 x 52 in / 164 x 132 cm

Back cover:
JENNIFER TROUTON
Northern Irish Born 1971
Huddled Masses V & No place like Home V
Oil on linen, diptych
18 x 31.5 in / 45 x 80 cm