

# Contemporary Art

2020/21



Martyn Brewster  
Alex Calinescu  
Michael Canning  
Graham Dean  
Clive Head  
Sarah Jeffries

Ben Johnson  
Teresa Gonçalves Lobo  
Juliette Losq  
Jemimah Patterson  
Alex Rennie  
Michael Taylor

## Foreword

One glance through the selected works on offer here will tell you that this is not a carefully crafted curatorial endeavour, it is a far more free form group of disparate works by artists who are really only bound by their connection to Waterhouse & Dodd. One could quite rationally ask what, therefore, is the point of mounting such an exhibition? The answer lies in the unique set of circumstances which have enveloped galleries and their artists over the last 12 months. With our gallery in London shut for prolonged periods due to government restrictions and art fairs cancelled or postponed, our artists have not been able to show their works to collectors in person to the same extent as before. There are honourable exceptions; we mounted a beautiful show of Michael Taylor's work which ran until its slightly premature end due to the November lockdown. Our partners in New York also mounted a successful exhibition of Martyn Brewster's work, but shows have been sporadic albeit well received. With this show, I simply wished to make collectors and clients aware of what 'our' artists have been doing, and also how the last 12 months has impacted on their work.

The rather clichéd view of the lone artist working in glorious isolation in their studio would appear to be ideally suited to the new reality imposed by the Covid pandemic but life is never that binary or simple. Some artists may well work in isolation, but very few live in isolation. Furthermore, artists hold a mirror to the contemporary world and help us interpret it, and as such the impact of the pandemic on their work bears some investigation.

Graham Dean sums up a rather commonly held basic fact: *"I've been exhibiting now for 47 years but this is the first time I have been painting but wondering if any of these will be seen, apart from online. I hadn't realised that I needed an audience as much as I do though grateful for the role that social media now plays in achieving this. But at the end of the day nothing can replace having a painting in front of you hanging on the wall of a gallery."* Graham's work, which engages directly with concepts of isolation and 'self', feels particularly apt for the present times. Graham is one of a number of artists who have held small – and often successful – online show with us recently, but other artist's such as Clive Head are understandably worried about engaging in full scale online shows, particularly with a new series of works which needs to be seen together to provide the correct context.

Clive's densely worked and richly detailed images can be hard to read on the small screen, but he has highlighted some positives from the lockdown period: *"Whether or not it is as a direct result of the lockdowns, I can't say with any certainty, but my work has become more orientated to my immediate surroundings this year. Typically, many of my paintings are begun from drawings made of the city, perhaps London or New*

*York. But most of the paintings this year have their origins in drawings made in the garden."* Clive also acknowledges that whether consciously or not, the pandemic has affected his work even if he chooses not to directly illustrate its consequences: *"I don't set out to make a painting that illustrates particular issues or events, but my work does reveal many aspects of my life and my thoughts, concerns, memories and dreams. In looking back at the paintings from this year, I can see that they betray its unprecedented nature."*

Jemimah Patterson is the only artist who directly references the lockdown in one of her titles, and she explains the genesis of the painting here: *"The chair which I have observed in 'Locked Down, Not In' is one which particularly fascinates me. I found it in a sorry state of repair during Lockdown. Not only through its vulnerable rocking state, but it's unravelling rattan weave suggests an unhinged character. As it sits for me in the warm, long afternoon light which streaks through my studio, the shadows start to escape through the chair's holes. And even through the strictures of the Natural History Museum's specimen trays, something begins to release itself, 'Locked Down, Not In'."*

For some, the lockdown meant an enforced stay away from their main base. Portuguese artist Teresa Gonçalves Lobo describes how *"the pandemic caught me in Madeira where I had intended to spend only a few days. Fortunately, I have a studio on the island which allowed me to continue with my work and, despite the pandemic, I never stopped drawing."* Like others here, Teresa was quick to realise the positives of her situation. She explains that *"between drawings, I hiked a lot through the interior and mountains of Madeira. Contact with plants, with nature, with that land, that sea, was greatly rewarding. They gave me the energy, strength and focus needed to continue with the journey...and new projects emerged."*

The eagle eyed among you will have noticed that one artist, Michael Canning, has been given something of a dispensation from the 12 month rule. When I quizzed him about recent work which I could include, he simply emailed back: *"The difficulty this last year has been that, even though I've been at home quite a lot, my (online) teaching load increased dramatically, and finishing paintings went on the back burner. I didn't even notice it happening. I'm hoping that things will improve over the coming weeks."* So we present two slightly earlier (and unexhibited) pieces, with the promise of being able to present Michael's work again in the future. A reminder, as if it were needed, that life impacts on art as much as art impacts on life.

The artist's present in this selection have contributed over 25 full exhibitions to our gallery programme over the last 15 years. Many have future exhibitions planned, but for now, I hope you enjoy this reminder of their unique talents.

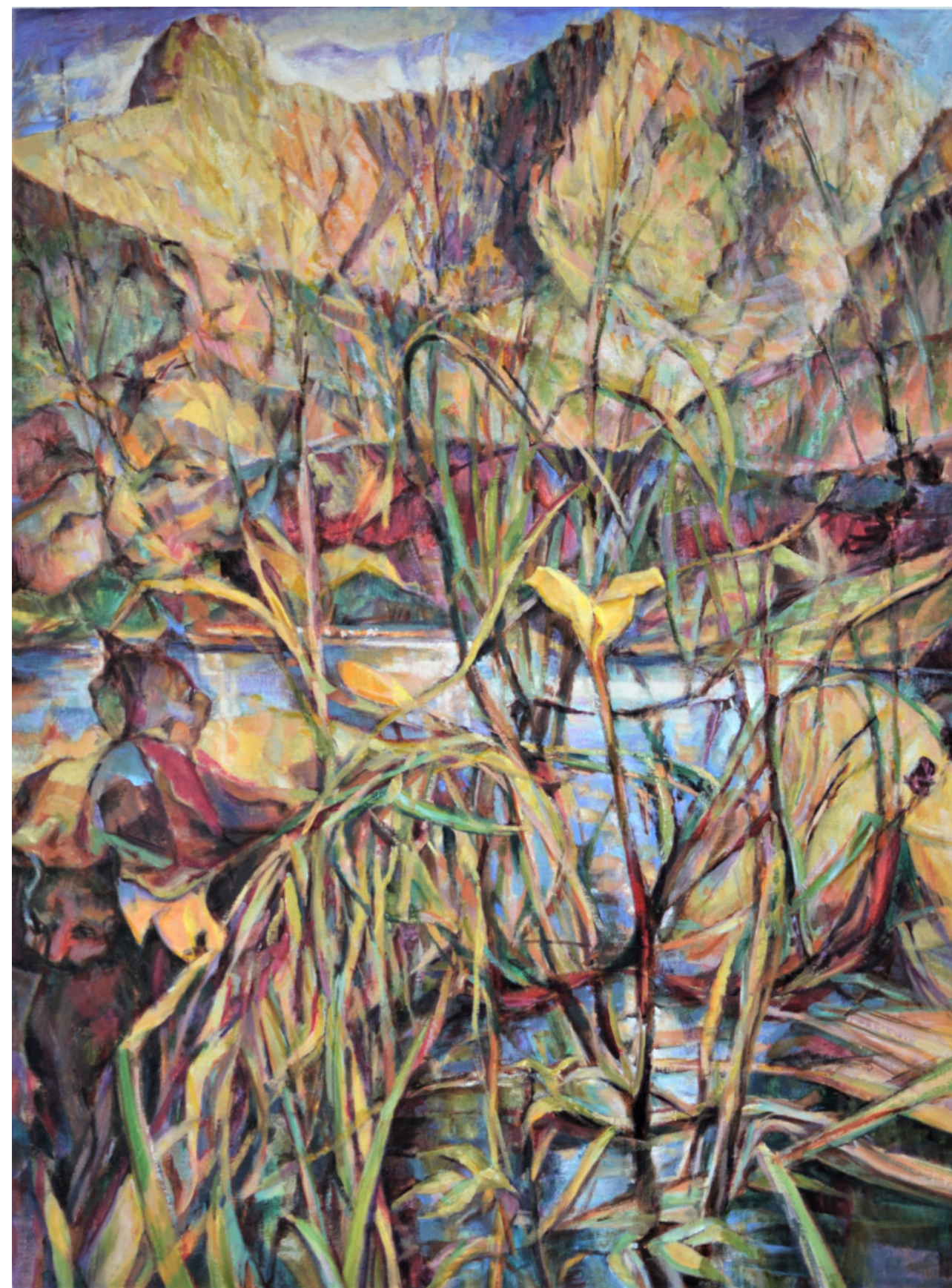
Jamie Anderson (March 2021)





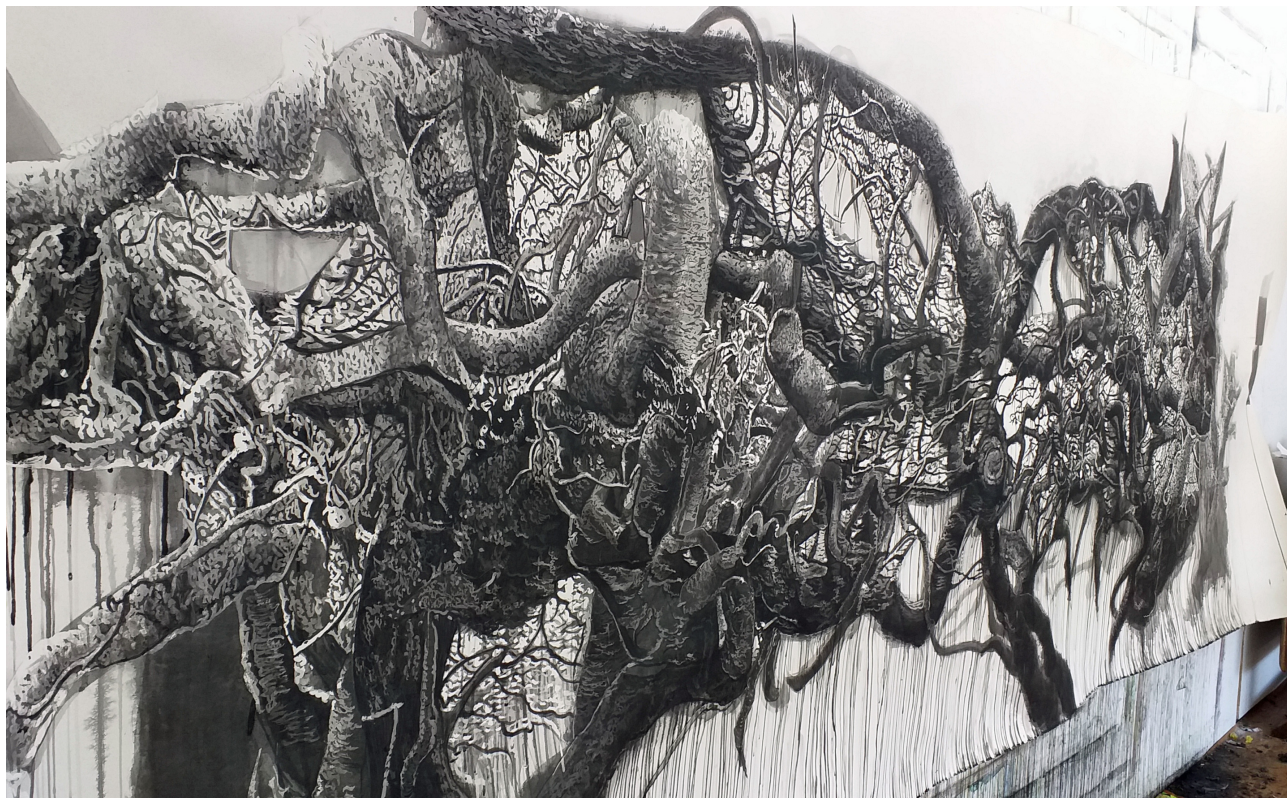
## CLIVE HEAD (born 1965)

*An English Country Canyon, 2020*  
Signed, titled & dated on reverse  
Graphite on paper  
84 x 59.5 cm



*Hummingbird, 2020*  
Signed, titled & dated on reverse  
Oil on canvas  
101.5 x 76 cm





## JULIETTE LOSQ (born 1978)

*Umbraculum, 2020/21*

Umbraculum is a large-scale, walkthrough, ink and watercolour on paper installation. Its layered form is inspired by the Telorama or paper peepshow, an eighteenth and nineteenth century optical device and parlour entertainment, whilst also referencing the pergola found in the gardens of Sewerby Hall. Shown to the right is the maquette for the installation and to the left is an image of the full scale work in progress.





MICHAEL TAYLOR (born 1952)

*Spirit Iron, 2020*  
Signed & dated  
Oil on canvas  
76 x 56 cm



*Three Pots, 2020*  
Signed & dated  
Oil on canvas  
81.5 x 56 cm





SARAH JEFFRIES (born 1979)

*Lost in Tradition, 2021*  
Signed, titled & dated on reverse  
Oil on linen  
50 x 50 cm



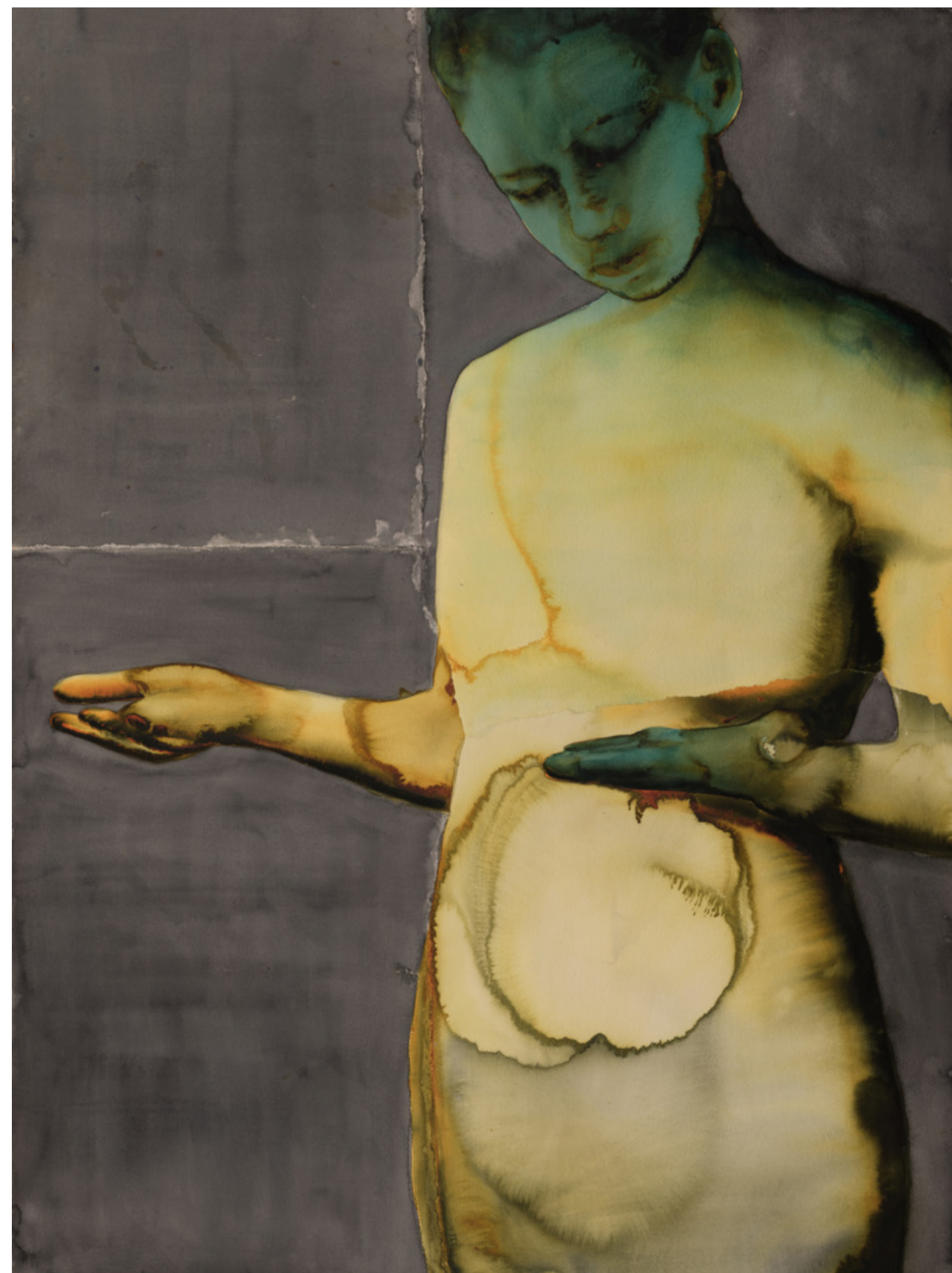
*Dorothy, 2021*  
Signed, titled & dated on reverse  
Oil on canvas  
120 X 92 cm





## GRAHAM DEAN (born 1952)

*Back in Blue 6, 2020*  
Signed, dated & titled on verso  
Watercolour on Arches paper  
38 x 28 cm



*Take the hand, 2020*  
Signed, titled & dated on reverse  
Watercolour on Arches paper  
134 x 102 cm





## JEMIMAH PATTERSON (born 1978)

*LIFE CHAIRS: Walk With Me, I Won't Let You Fall, 2020*

Signed and dated with pinned monogram

Oil painted on glass and vintage paper silhouettes pinned within an antique specimen drawer from the Natural History Museum, London  
28 x 36 x 2 cm

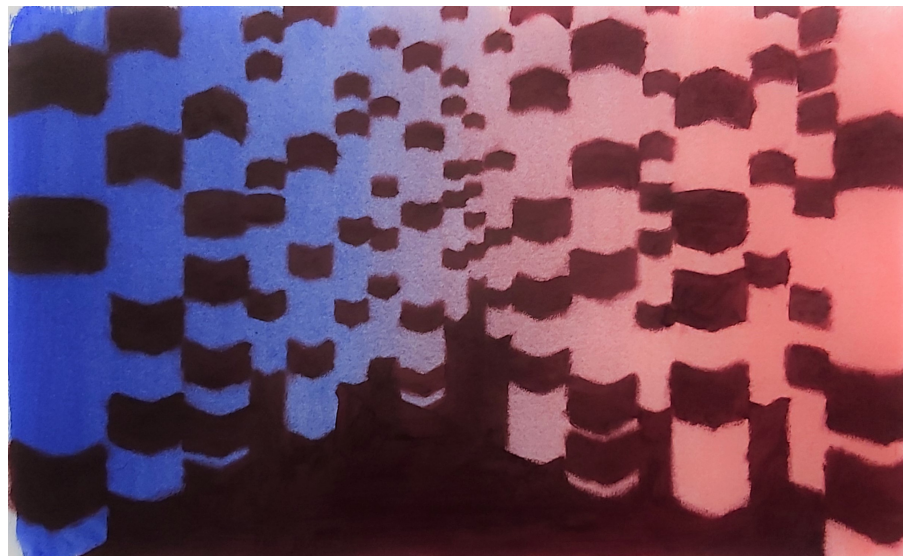


*LIFE CHAIRS: Locked Down, Not in, 2020*

Signed and dated with pinned monogram

Oil painted on glass and enamel paint within an antique specimen drawer from the Natural History Museum  
36 x 28 x 2 cm





## ALEX RENNIE (born 1977)

*Totem - Ultra Ruby Grad*  
Signed, titled & dated on reverse  
Oil on Arches Huile paper 300g  
37 x 56 cm



*Fabricator, 2021*  
Signed, titled & dated on reverse  
Oil on Linen  
150 x 150 cm





## ALEX CALINESCU (born 1967)

*2021-1012-3, 2021*  
Signed, titled & dated on reverse  
Acrylic on panel  
25.5 x 30.5 cm



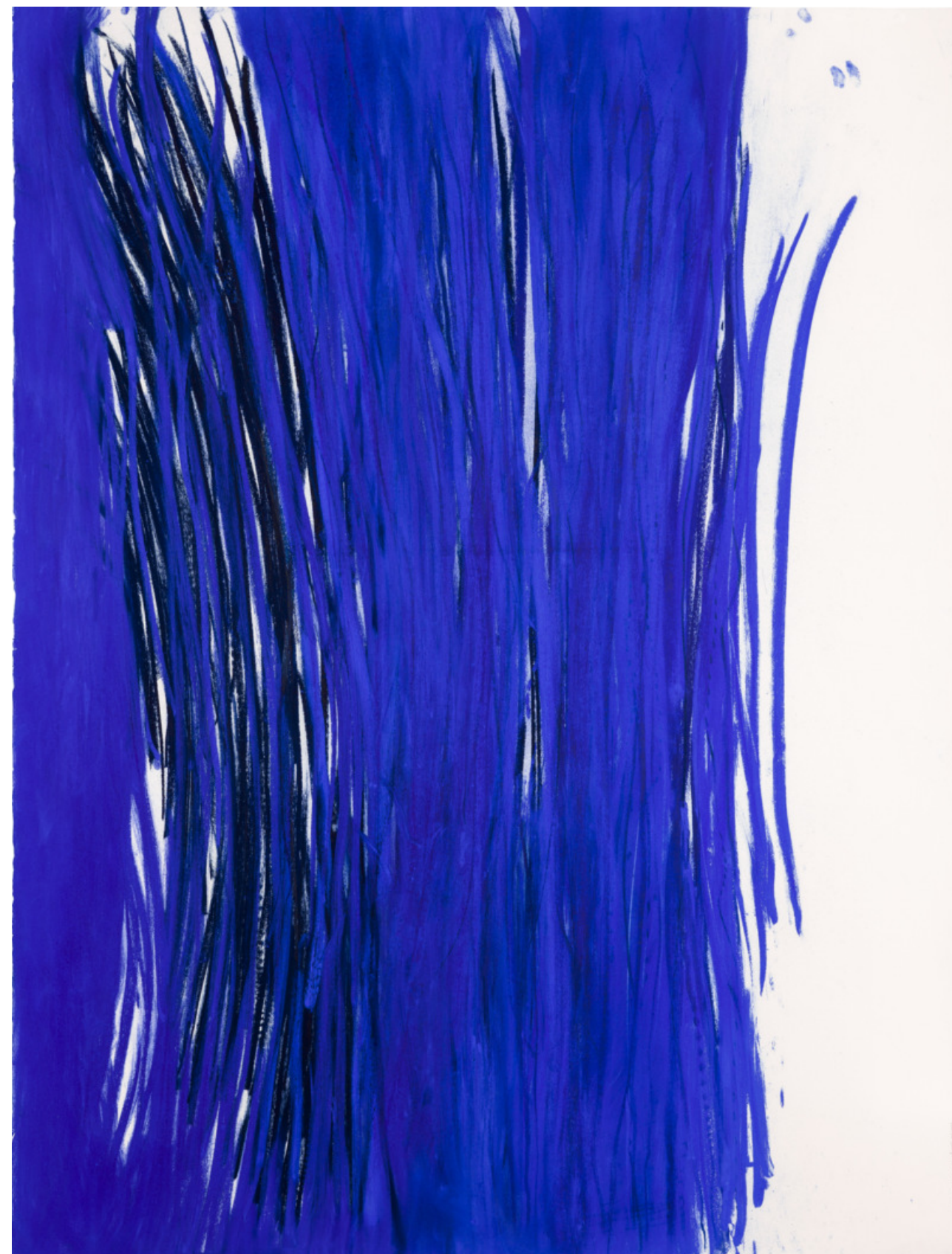
*2020-5962-1, 2020*  
Signed, titled & dated on reverse  
Acrylic & pigment on canvas  
150 x 157.5 cm





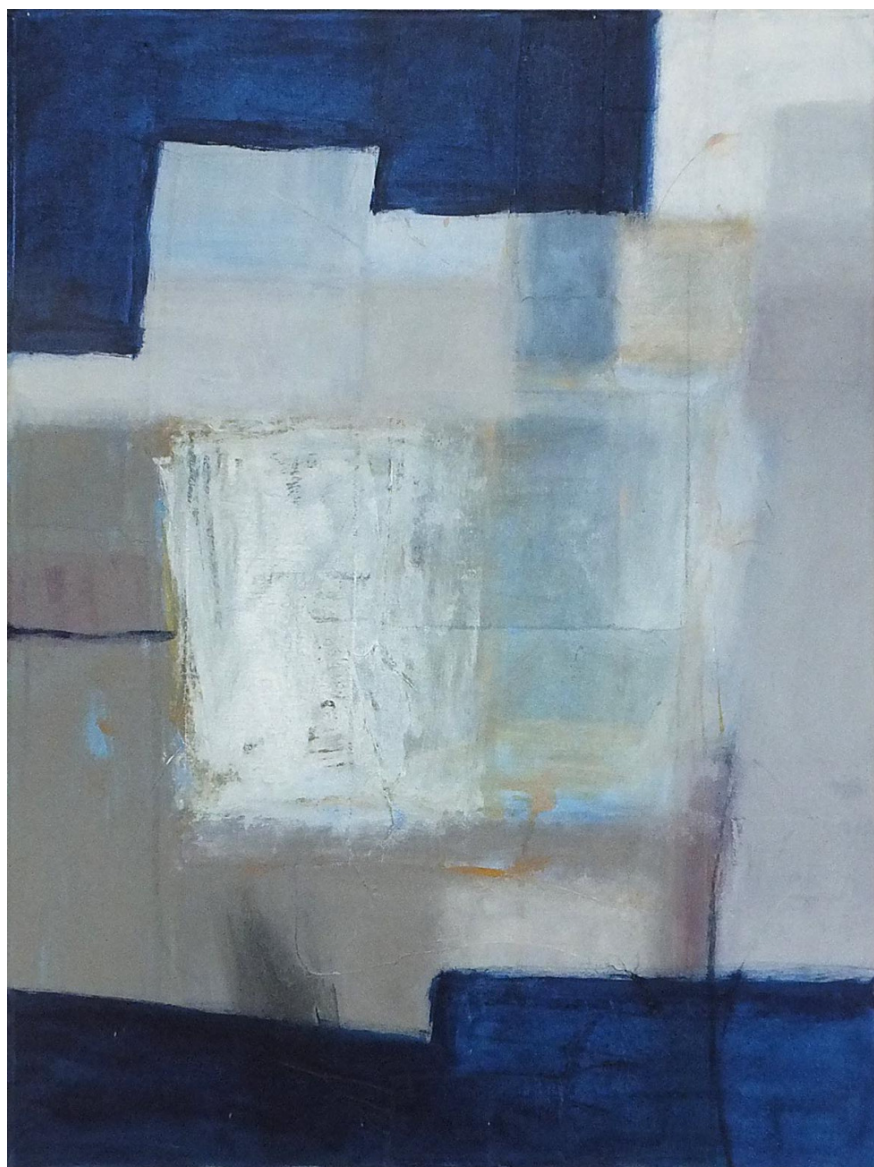
## TERESA GONÇALVES LOBO (born 1968)

*Untitled, 2020*  
Signed  
Indian ink on paper  
42 x 59.5 cm (unframed)



*Untitled, 2021*  
Signed  
Pastel on paper  
160 x 122 cm (unframed)





## MARTYN BREWSTER (born 1952)

*Winter Garden #8, 2020*  
Signed, titled & dated on reverse  
Acrylic on canvas  
80 x 60 cm



*Winter Garden #9, 2020*  
Signed, titled & dated on reverse  
Acrylic & collage on canvas  
150 x 120 cm





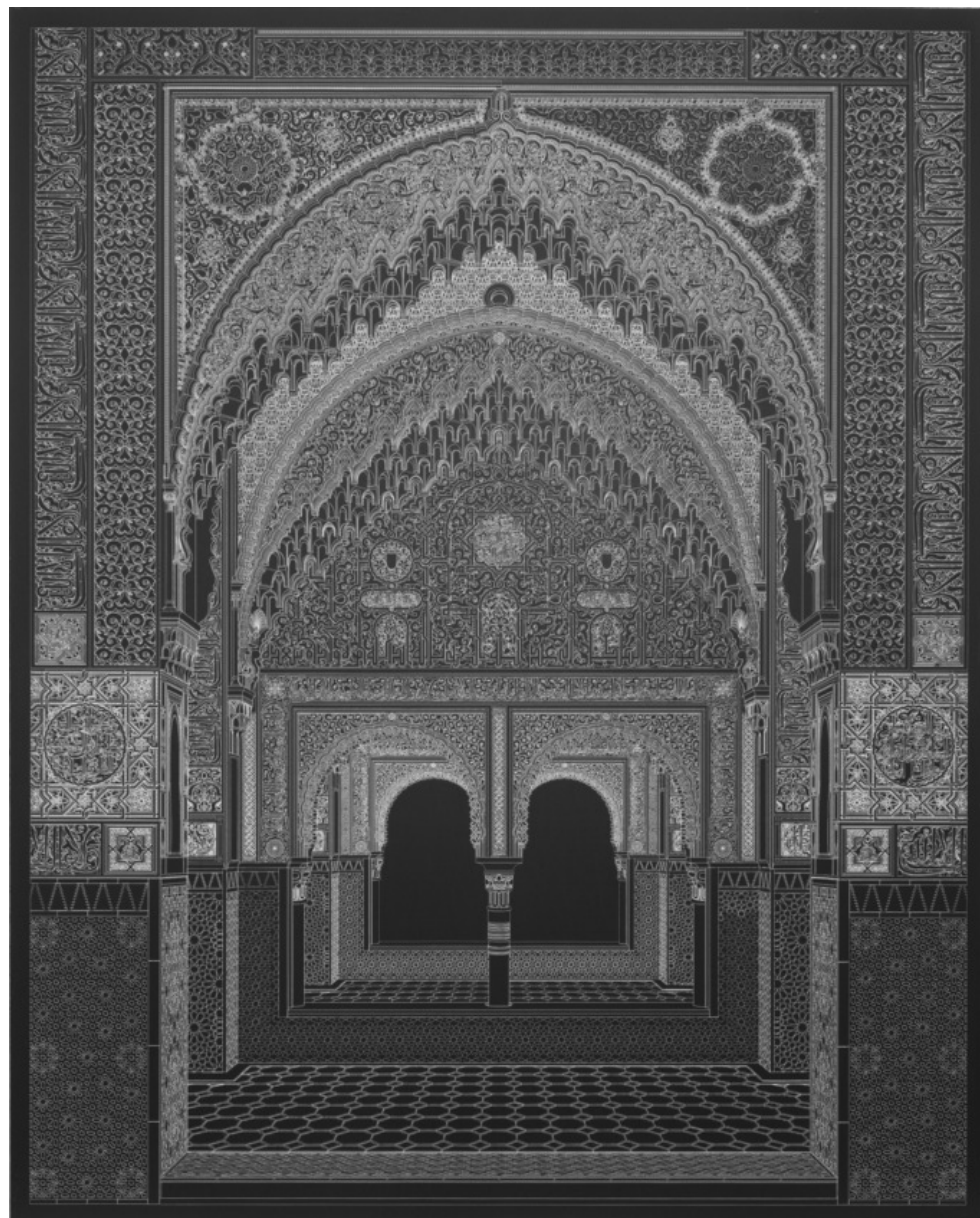
## MICHAEL CANNING (born 1971)

*Dust Secrets X*, 2018-19  
Signed, titled & dated on reverse  
Acrylic, charcoal, soot, ash and pencil on paper  
59 x 41.5 cm (unframed)



*Things that seem true*, 2016  
Signed, titled & dated on reverse  
Oil on wood panel  
100 x 70 cm





## BEN JOHNSON (born 1946)

*Mirador de Lindaraja, 2020*  
Signed on verso  
Chalkboard  
51 x 40.5 cm



*Berlin Pool, 2020*  
Signed on reverse  
Acrylic on canvas  
100 x 150 cm



## PRICE LIST

Martyn Brewster	<i>Winter Garden #8</i>	£6,500
Martyn Brewster	<i>Winter Garden #9</i>	£10,000
Alex Calinescu	<i>2021-1012-3</i>	£2,000
Alex Calinescu	<i>2020-5962-1</i>	£11,000
Michael Canning	<i>Dust Secrets X (unframed)</i>	£2,250
Michael Canning	<i>Things that seem true</i>	£9,250
Graham Dean	<i>Back in blue 6</i>	£2,500
Graham Dean	<i>Take the hand</i>	£11,000
Clive Head	<i>An English Country Canyon</i>	£6,500
Clive Head	<i>Hummingbird</i>	£45,000
Sarah Jeffries	<i>Lost in Tradition</i>	£2,500
Sarah Jeffries	<i>Dorothy</i>	£5,000
Ben Johnson	<i>Mirador de Lindaraja</i>	£7,800
Ben Johnson	<i>Berlin Pool Study</i>	£54,000
Teresa Gonçalves Lobo	<i>Untitled small (unframed)</i>	£3,250
Teresa Gonçalves Lobo	<i>Untitled large (unframed)</i>	£10,000
Juliette Losq	<i>Umbraculum Commission</i>	N.F.S.
Jemimah Patterson	<i>Walk With Me, I Won't Let You Fall</i>	£2,750
Jemimah Patterson	<i>Locked Down, Not in</i>	£2,750
Alex Rennie	<i>Totem - Ultra Ruby Grad (unframed)</i>	£550
Alex Rennie	<i>Fabricator</i>	£11,500
Michael Taylor	<i>Spirit Iron</i>	£8,000
Michael Taylor	<i>Three Pots</i>	£8,500

All prices are inclusive of VAT (and / or Import Tax if applicable)

*Many works illustrated in this catalogue can be viewed at our gallery in London.  
Some artworks are still with the respective artists and although viewings are  
possible, a little extra notice may be required.*

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