The background of the cover is a painting. It depicts a two-masted sailboat with a single sail on the left mast, navigating through a dark, turbulent sea. The sky is filled with heavy, textured clouds in shades of blue and grey. The overall style is expressive and somewhat somber. The text is overlaid on the upper right portion of the painting.

RICHARD EURICH

Visions and Interpretations

All works may be viewed online at www.waterhousedodd.com/richard-eurich
and are available for purchase on receipt of this catalogue.

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All artworks illustrated in this catalogue are sourced directly from the estate.

Front cover (detail):
Wind and Rain, 1980
Oil on board
20 x 30 in / 51 x 76.5 cm

RICHARD EURICH OBE, RA

Visions and Interpretations

22nd October - 15th November 2019

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Late Eurich: Visions and Interpretations

This exhibition of late work by Richard Eurich (1903-92), selected from the body of paintings and drawings he made mostly in the 1980s, is a quintessential demonstration of Old Age style, a kind of no-holds-barred freedom that some artists achieve after a lifetime's experience of painting by the rules. Eurich was always something of a maverick, a visionary who delved deep into his own childhood memories and distilled a kind of magic from them, but in his last years he cast restraint aside and painted with a white-hot urgency. As the narrative element, so important a constituent of much of his earlier work, lost ground, so did the paint take over, often with a dreamlike radiance to its limpid harmonies and wide brushy prospects.

In an interview I recorded with him in 1989 he said: "When I first started painting, I had to teach myself... I was painting from the imagination, though I did use drawings. I've always kept a very small sketch book. I find that the drawings done in a few seconds are the ones that I work from. The ones that are more elaborate with colour notes and so on I find are no good at all. I still do a few drawings that are more finished which I sell, but on the whole I

don't draw very much now. I want to paint." Yet he still liked to make little drawings of the sea near where he lived — the changing skies and mysterious waves, the ships and the long taut horizon line — any of which could spark a painting.

Windsurfer with Board (1987) is a fine example of Eurich's late drawing style, not the scrappy notes he made on the beach, but a finished-for-exhibition drawing, full of dashing shorthand marks. Notice the way he differentiates



Detail of *Windsurfer with Board*, 1987

textures: the fast pale area of the fibreglass surfboard, glowing in the tonal murk of a grey day, contrasted with the activated surface of the shingle, hooked and crosshatched into a dense but uneven net of signs evoking the pebble litter of a beach. The two figures and their clothing are rendered with a smoother animation, as is the strip of sand they're standing on. Beyond them, the sea is composed of longer mainly horizontal marks to represent ceaseless flow. Boats and hills further off are suggested by minimal but effective means. The other major ingredient in the drawing is light, which Eurich channels through the white of the paper, feeding illumination from glimmer to glare back into the composition without endangering its linear subtleties.

The line is never tremulous, and although drawing remained at the heart of his approach to painting, in old age the brush grew ever more daring and fluent. He claimed not to like watercolour, yet as can be seen in *Solent* (1978), he was adept at using it in combination with pencil drawing. Another mixed media work is *Marine Sun* (1985), in which the scratchily textured ground takes both colour and pencil mark and sets up new dialogues of light and movement. Meanwhile, *The Shell* (1984) reminds us that throughout his life Eurich painted still-life objects with a sure and evocative touch, whether fruit or flowers, or something altogether less perishable. This painting has an echo of Morandi to it — not so much in the way it is painted, though the background has a similar pulse of movement to the brushstrokes, but rather in the sense of metaphysical enquiry inherent in the subject. And yet it is also just a picture, with a lovely direct handling of opalescent paint.



Detail of *Marine Sun*, 1985



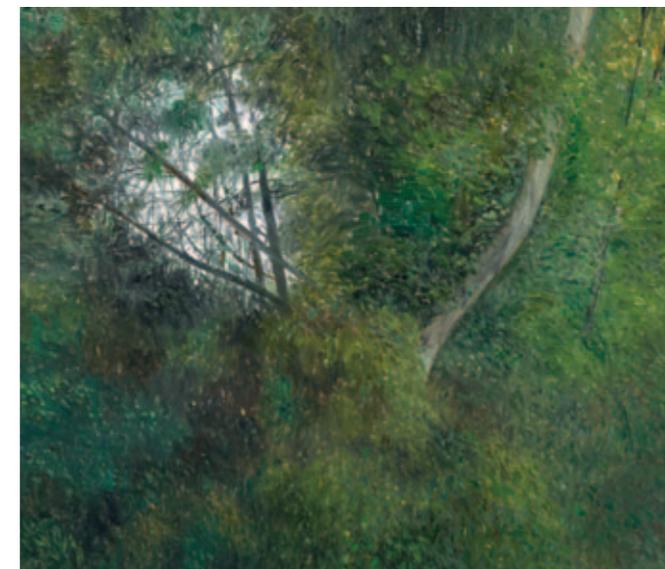
The Bathroom (1982), gently sexy and filled with early morning optimism, is a consummate statement of another theme which much occupied him in later years: figures in interiors. The formal balance is perfect, the understated colour exactly pitched. An allied subject is figures on beaches, quite often naked bathers. *The Girl* (1987) must be an extreme example of the genre: wonderfully farouche and quite literally in a state of nature, her wildness echoed by the frenetic paint-handling. Eurich was prepared to paint broadly and unhesitatingly, so urgent was the need to set down his visions and interpretations. A more traditional shore scene is *Scottie and Friends on the Beach* (1990). This elegant near-monochrome is a typical group (the man on the far left outlandishly tall as Eurich's late figures so often are), pictured against the sea, with ships in the background.

Eurich was deliberately emptying his paintings of content at this time, and *Boy with Kite* (1985) is a fine example of this, with a large area of pale apricot sand, beautifully modulated, taking up much of the picture. The figures are slight, sketchily drawn (predominantly in ghostly white paint) and the painting is really about the meeting point of land and water. His late paintings of the sea often have no people or even ships in them, as, for instance *The Sea* (1989), or *Moonlight* (1985). The seething darkness of the latter is calmed by a poignant moon, yet the mystery of its subfusc depths remains unilluminated. *The Sea* is a joyous study in reflected light, all flick and scumble, with the spumous tide shot through with reds and greens and blues. Eurich took every chance of indulging in pure painting, which was one of the reasons he so enjoyed depicting woods in later years. Although he had lived next to the

Detail of *The Bathroom*, 1982

New Forest since moving to Hampshire in 1934, for a variety of reasons he didn't really get to grips with it as a subject until the 1980s. Then he certainly made up for lost time.

Trees were everywhere, as *Birches and Undergrowth* (1982), *Our Back Garden* (1983), and *From Our Bedroom Window* (1987), make abundantly plain. These views are alive with points of light, however deliciously feathery and lush the foliage. *Early Autumn, New Forest* (1984) is part of this old age liberation, with the leaves beginning to turn and the golden-red bracken warming the ground. Eurich's viewpoint is down among the trees, looking through them. *New Forest* (1987) reverts to his traditional preference for an elevated view, slightly distanced from the subject, showing the hills within the forest and the densely distributed mass of it. There is something here of his friend H.H. Newton's landscapes, but Eurich paints his forest with the warmth and generosity of long familiarity, and in a manner utterly individual to him. That resolute individuality remained a characteristic until the end, as Eurich continued to break new ground in imagery and treatment, repeatedly surprising us with the vigour and inventiveness of his work.



Andrew Lambirth

A major new monograph on Richard Eurich by Andrew Lambirth will be published by Lund Humphries in June 2020

Detail of *Our Back Garden*, 1983



Solent, 1978
Watercolour on paper
8.25 x 14.5 in / 21 x 37 cm



Figures in a Hurry, 1982
Oil on board
21 x 32 in / 53 x 81 cm



Pier Head, 1982
Oil on board
22.25 x 30.5 in / 56.5 x 77.5 cm



Marine Sun, 1985
Pencil & watercolour on gesso board
5.5 x 12.25 in / 14 x 31 cm



Boy with a Kite, 1985
Oil on board
22.75 x 30.75 in / 58 x 78 cm



Wind and Rain, 1980
Oil on board
20 x 30 in / 51 x 76.5 cm



Activity on the Beach, 1988
Oil on board
15.5 x 35.5 in / 39.5 x 90 cm



Mini Regatta, 1988
Oil on board
19.5 x 29.5 in / 49.5 x 75 cm



The Goal Post, 1982
Oil on board
13.5 x 19.5 in / 34.5 x 50 cm



Storm, 1988
Oil on board
9.75 x 12.25 in / 25 x 31 cm



The Sea, 1989
Oil on board
17 x 24.5 in / 43 x 62 cm



Moonlight, 1985
Oil on card
11.75 x 15.75 in / 30 x 40 cm



The Large Yacht, 1988
Pencil on paper
11 x 15 in / 28 x 38 cm



Lone Sailer, 1988
Oil on board
17.5 x 19.75 in / 44.5 x 50 cm



The Shell, 1984
Oil on board
10.5 x 10.5 in / 26.5 x 26.5 cm



Figures and Dog on a Beach, 1987
Pencil on paper
15.25 x 21.75 in / 39 x 55 cm



Scottie and Friends on the Beach, 1990
Oil on board
18 x 24 in / 45.5 x 60.5 cm



Bay Watch, 1989
Oil on board
17.75 x 23.5 in / 45 x 60 cm



Windsurfer with Board, 1987
Pencil on paper
15.5 x 21.5 in / 39 x 55 cm



The Girl, 1987
Oil on board
12 x 8.25 in / 30 x 20.5 cm



New Forest, 1987
Oil on board
16 x 35.5 in / 41 x 90 cm



Commercial Landscape, circa 1960

Pen on paper

12.5 x 27.5 in / 32 x 70 cm



The Gas Works, Ilkley, 1982

Oil on board

15.5 x 23.5 in / 39.5 x 60 cm



Birches and Undergrowth, 1982
Oil on board
25.25 x 30 in / 64 x 76.5 cm



Our Back Garden, 1983
Oil on board
22 x 29.75 in / 56 x 75.5 cm



Early Autumn, New Forest, 1984
Oil on board
30.25 x 22.5 in / 77 x 57 cm



From our Bedroom Window, 1987

Oil on board

23.25 x 29.5 in / 59 x 75 cm



The Bathroom, 1982
Oil on board
16 x 24 in / 40 x 61 cm

Richard Eurich (1903-1992)

Richard Eurich was born in Bradford and studied at Bradford School of Art 1922-24, before going onto the Slade School of Art 1924-26. He was a talented draughtsman, winning the Slade's Sketch Club prize every month for his entries during his last term. Eurich enjoyed a very successful run of exhibitions at the Redfern Gallery who sold *Blue Barge (1934)* to the Contemporary Art Society. This sale enabled him to marry Mavis Pope and build their home in Dibden Purlieu, Hampshire, where he spent the rest of his life. During the Second World War he applied to be an Official War Painter for the Admiralty. He became a Royal Academician in 1953 and later taught at Camberwell School of Art from 1949 to 1968.

Selected Solo Exhibitions:

- 1929 *Richard Eurich*, Goupil Gallery, London
- 1933 *Paintings of Dorset Seaports by Richard Eurich*, Redfern Gallery, London
- 1935 *Richard Eurich*, Redfern Gallery, London
- 1936 *Recent Paintings by Richard Eurich*, Redfern Gallery, London
- 1938 *Recent Paintings by Richard Eurich*, Redfern Gallery, London
- 1939 *Richard Eurich*, Redfern Gallery, London
- 1941 *Richard Eurich*, Redfern Gallery, London
- 1945 *Paintings for Children by Richard Eurich*, Redfern Gallery, London
- 1951 *Richard Eurich A.R.A., Recent Paintings*, Redfern Gallery, London
Festival of Britain Exhibition of Works by Bradford Artists, 1851-1951 including a Retrospective Exhibition of oil paintings by Richard Eurich, ARA.
City of Bradford Art Gallery, Cartwright Hall, Bradford
- 1956 *Richard Eurich R.A., Twenty new paintings*, Redfern Gallery, London
- 1958 *Richard Eurich, Derek Middleton, Maurice Utrillo*, (concurrent solo shows)
Redfern Gallery, London
- 1968 *Richard Eurich, Paintings*, Arthur Tooth & Sons, London

- 1973 *Richard Eurich, Recent Paintings*, Arthur Tooth & Sons, London
- 1977 *Richard Eurich RA*, The Fine Art Society, London
- 1979 *Richard Eurich, RA - A Retrospective Exhibition*, Bradford City Art Gallery;
The Fine Art Society, Glasgow (then London); Southampton City Art Gallery
- 1980 *Richard Eurich, R.A.*, Ash Barn Gallery, Petersfield
- 1982 *Beaches, Breezes and Boats – an Exhibition of Paintings by Richard Eurich R.A.*
Salisbury Divisional Library, Wiltshire
- 1983 *Eurich at 80 - Richard Eurich, early drawings and recent paintings*,
The Fine Art Society, London; Manor House Museum and Art Gallery, Ilkley
- 1984 *Paintings by Richard Eurich*, Ash Barn Gallery, Petersfield
- 1991 *Richard Eurich - From Dunkirk to D-Day*, Imperial War Museum, London
Richard Eurich: Paintings Since the War, The Fine Art Society, London
- 1994 *The Edge of all the Land: Richard Eurich 1903-1992*, Southampton City Art Gallery;
Christchurch Mansion, Ipswich
- 1994 *A Tribute to Richard Eurich Memorial Exhibition*, The Fine Art Society, London
- 2003 *Richard Eurich: Yorkshire Paintings*, Wakefield Gallery, Yorkshire
RE-Discovered, A Centenary Celebration show of paintings and drawings by Richard Eurich OBE RA (1903 - 1992), The First Gallery, Southampton
Richard Eurich (1903-92): A Centenary Celebration, Alresford Gallery, Hampshire
Richard Eurich (1903-1992): Visionary Artist, Millais Gallery at Southampton Institute (now Southampton Solent University); Russell Cotes Gallery Art Gallery and Museum, Bournemouth; The Fine Art Society, London
- 2004 *Sea Change - Paintings by Richard Eurich in War and Peace*,
St. Barbe Museum and Art Gallery, Lymington
- 2008 *The World of Richard Eurich O.B.E., R.A. 1903-1992: A Retrospective*,
Fosse Gallery, Stow-on-the-Wold
- 2011 *Land and Sea*, The Hester Gallery, Leeds
- 2013 *A Gathered Radiance, Late and Early Drawings and Paintings by Richard Eurich*,
The First Gallery, Southampton

Selected Group Exhibitions:

- 1934 *Prints by Sybil Andrews & Paintings by R. O. Dunlop, Basil Jonzen, Richard Eurich*
Redfern Gallery, London
- 1936 *International Exhibition of Paintings*, Carnegie Institute, Pittsburgh, USA
(Also exhibited in the 1937-39 & 1950 editions of the same show)
- 1940 *British War Artists*, National Gallery, London
(Also exhibited in the 1941-44 editions of the same show)
- 1941 *Britain at War*, Museum of Modern Art, New York, USA
- 1943 *Richard Eurich, A.R.A., Wenceslaus Hollar, Durer & Rembrandt. French Paintings*,
Redfern Gallery, London
- 1945 *War Artists' Pictures*, Glasgow
National War Pictures, Royal Academy of Arts, London
- 1946 *Group exhibition*, Tate, London
UNESCO International Exhibition of Modern Art, Musée d'Art Moderne, Paris
- 1948 *Pictures for schools: S.E.A Exhibition*, Tate Gallery, London
- 1949 *Richard Eurich, Walter Goetz, Frances Richards*, Redfern Gallery, London
- 1950 *Exhibition of Paintings*, Bangor Arts Committee & Ulster Arts Club, Tonic Ci, Bangor
- 1952 *Osbert Lancaster, Richard Eurich, A.R.A., Alan Reynolds, Ethel Walker, D.B.E., A.R.A.,
Derwent Lees; Paintings on Small Panels*, Redfern Gallery, London
- 1960 *Northern Artists*, City Art Gallery, Manchester
- 1962 *Paintings and sculpture from the collection of Sir Michael Ernest Sadler*,
Leeds City Art Gallery
- 1964 *A Tribute to L S Lowry*, Monks Hall Museum, Eccles
*Five R.A.'s: Charles Cundall, William Dring, R.O. Dunlop, Richard Eurich,
Lord Methuen*, Russell-Cotes Art Gallery and Museum, Bournemouth
- 1965 *British Artists of the Second World War*,
Arts Council Gallery, Cambridge (and touring)
- 1982 *Art and the Sea*, Institute of Contemporary Art, London
Southampton Festival Exhibition of Marine Painting, Southampton City Art Gallery
- 1983 *Landscape in Britain, 1850-1950*, Hayward Gallery, London (and touring)
Exhibition of Paintings by 10 Royal Academicians, Fosse Gallery, Stow-on-the-Wold
- 1984 *The hard-won image: traditional method and subject in recent British art*,
Tate Gallery, London
- 1986 *Hull Maritime Paintings from Ferens Art Gallery*, Stoke-on-Trent
- 1989 *Faces of Britain*, British Council, London
Trick or Treat? Art Since the War, Ferens Art Gallery, Hull
World War Two, Tate Liverpool
- 1992 *Mavericks*, Pallant House, Chichester
- 1994 *The Glimpse of the Sea*, The Bruton Gallery, Bath
- 1997 *Under the influence: Paintings, drawings and prints*, The London Institute Gallery
- 2000 *Richard Eurich OBE RA, 1903-1992: William Brooker ARA 1918-1983*,
The Alresford Gallery, Hampshire
- 2007 *The New Forest: A Celebration in Art*, St. Barbe Museum and Art Gallery,
Lymington, Hampshire
- 2010 *Sea Pictures*, The Lightbox, The Ingram Collection, Woking
- 2015 *Shorelines*, St. Barbe Museum and Art Gallery, Lymington
- 2017 *Capture the Castle*, Southampton City Art Gallery, Hampshire
- 2018 *Southern Shores*, Gosport Gallery, Hampshire

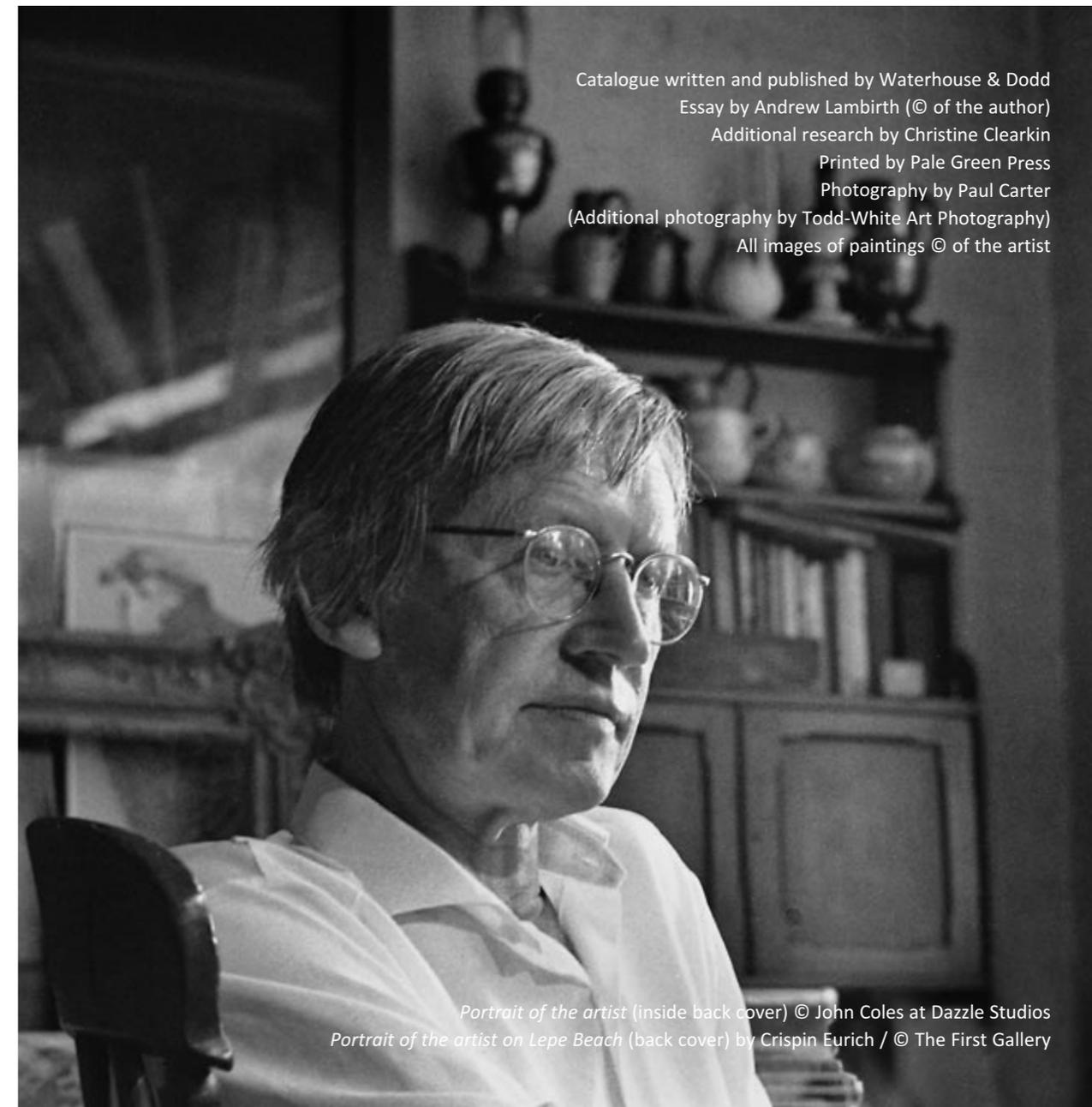
Richard Eurich was a regular contributor to the Royal Academy Summer Exhibitions and the annual exhibitions of the New English Art Club.

Works in Public Collections

Aberdeen Art Gallery
Atkinson Art Gallery, Southport
Balliol College, Oxford University
Beaverbrook Art Gallery, New Brunswick
Birmingham Museums Trust
Bradford Grammar School
Brighton and Hove Museums and Art Galleries
Brockenhurst College
Calouste Gulbenkian Museum, Lisbon
Canadian War Museum, Ottawa
City of Westminster, London
Darlington Borough Art Collection
Eton College, Slough
Ferens Art Gallery, Hull
Gallery Oldham, Manchester
Government Art Collection, London
Gracefield Arts Centre, Dumfries
Grundy Art Gallery, Blackpool
Hampshire Cultural Trust
Harris Museum & Art Gallery, Preston
Hepworth, Wakefield
Imperial War Museum
Ingram Collection, Woking
King's College, Cambridge
Kirklees Museums and Galleries
Laing Art Gallery, Newcastle
Leeds Art Gallery
Leicestershire CC
Lyme Regis Museum
Manchester Art Gallery
Middlesbrough Institute of Modern Art
Ministry of Defence Art Collection
MoMA, New York

Sheffield Museums
National Gallery of Canada, Ottawa
National Gallery of Victoria, Melbourne
National Maritime Museum, London
National Museum of Wales, Cardiff
National Museums Northern Ireland, Ulster
Museum, Belfast
Nottingham City Museums & Galleries
Otter Gallery / University of Chichester
Pallant House, Chichester
Portsmouth Museums
Rochdale Arts & Heritage Service, Touchstones
Rochdale Royal Academy
Royal Air Force Museum, London
Royal Hallamshire Hospital, Sheffield
Russell-Cotes Art Gallery, Bournemouth
Salford Museum
Southampton City Art Gallery
Southampton Solent University
Southwark Art Collection, London
Tate Britain, London
The Cooper Gallery, Barnsley
Trinity Laban Conservatoire of Music and Dance
UCL Art Museum, London
University of Southampton
Usher Gallery, Lincoln
Walker Art Gallery, Liverpool
Whitworth Art Gallery, Manchester

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*Portrait of the artist (inside back cover) © John Coles at Dazzle Studios
Portrait of the artist on Lepe Beach (back cover) by Crispin Eurich / © The First Gallery*



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