



FLOREN



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# Prelude

Floren Gallery

19th June – 12th July 2008

Floren Gallery, 31 Church Road, Parkstone, Poole, Dorset BH14 8UF Freephone 0800 180 4444  
[www.Floren.com](http://www.Floren.com)

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'Art is not made for anybody and is, at the same time, for everybody'

- Piet Mondrian

# INTRODUCTION

I am pleased to welcome you to the first Floren Gallery, and to 'Prelude', its opening exhibition.

Floren's flagship Gallery has been many years in the making. A passion of mine and the other directors for a decade, this gallery is the culmination of years of focused hard work and a journey of discovery through the exhilarating, and often enigmatic, world of art.

For this opening exhibition, we have brought together works by a diverse and very select group of artists. These wonderfully talented people are some of the finest and most sought after painters, photographers and craftspeople in the business, as well as some of the most fantastic painters and photographers that we have come across. With subject matter ranging from the intangible to the very recognisable, there are many avenues to wander down. Feel free to lose yourself within this excellent body of work.

Floren Gallery is on the threshold of something fantastic; a perceptible feeling summarised well in the title 'Prelude': a preface, an introduction of what is to follow, a beginning.

We hope you enjoy the show.

A handwritten signature in black ink that reads "Neil Sherring". The signature is written in a cursive style with a horizontal line underlining the name.

Neil Sherring

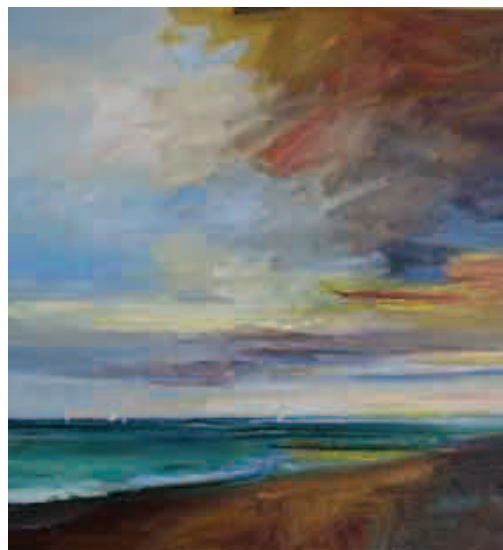
## DAVID ATKINS

The tradition of landscape painting has always been at the heart of David's drawing and paintings. He works directly from the environment, often revisiting places many times and in ever changing weather and seasons. Over the past five years his work has been concentrated around locations in Norfolk, Surrey and Dorset. In Norfolk, he has been drawn to the dramatic skies and the seemingly endless space. For him it is a very magical place. The fields and marshes always appear to reflect the light. The changing tides quickly transform the rivers and inlets from tranquil muddy channels to deep and fast moving waters allowing the boats to venture out to the sea. The beaches are vast and shimmer with light.

David moved to Dorset from London five years ago. During that time, his work has been inspired not only by the land and sea but also by the poems and novels of Thomas Hardy. He constantly makes references to the light effects of sunrise, sunset and moonlight. In doing so he imbues the Dorset countryside with great beauty.

David's most recent work has involved a journey though London. Beginning in the heart of London, through theatre land into the City, then eastwards along the Thames toward the new steel and glass additions to the capital's skyline. The paintings have tried to capture the essence of this exciting city.

David Atkins attended some of Britain's finest art schools including Saint Martins School of Art, London and Winchester School of Art. He has had many successful solo and group exhibitions all over the UK.



Passing Shower,  
*Oil on Board, 32" x 30"*



Evening Landscape Heartland Moor, *Oil on Board, 24" x 26"*



November Wind Corfe Castle, *Oil on Board*, 32" x 30"





The Sea at Ringstead Bay, *Oil on Board, 14" x 16"*

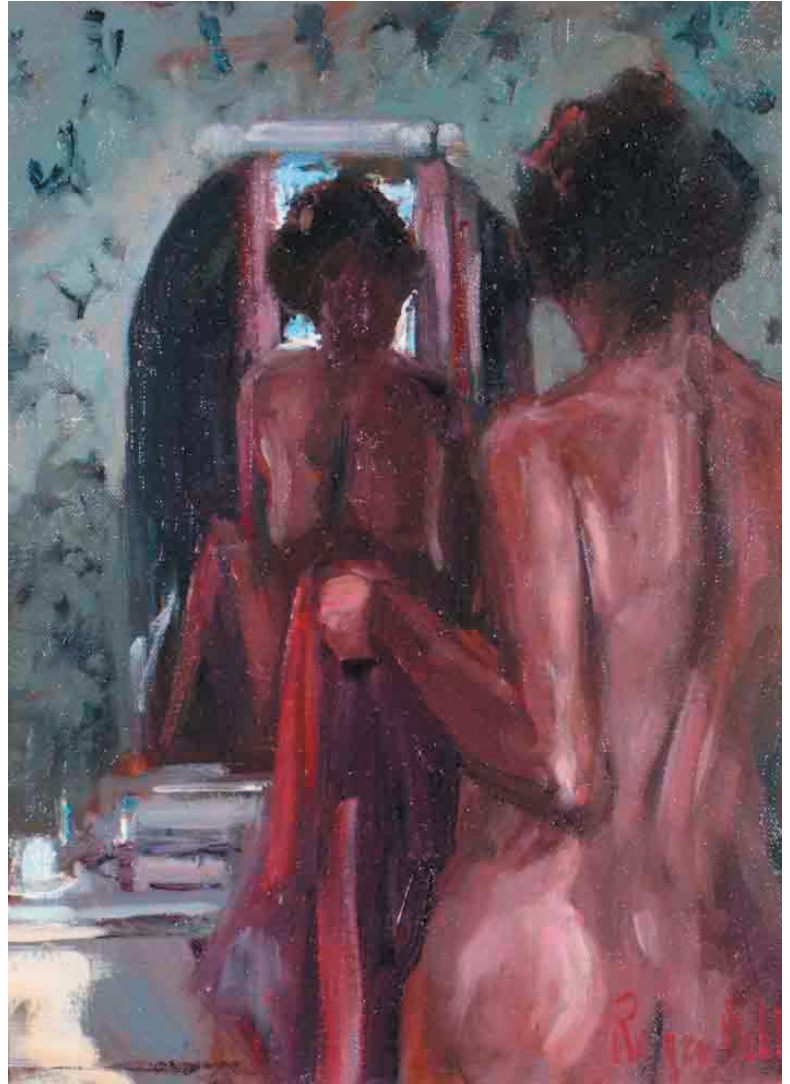


## ROGER DELLAR

Born in 1949, Roger Dellar is an entirely self taught figurative artist with no professional training. He is well known for his ability to paint his subjects with excellent focus on the appearance of light within his work. Roger likes to observe and record people and situations, using his artistic ability to capture them in a very intimate and honest way. He uses bold colour, which he feels aids him in portraying people's expressions so that they appear real and truthful.

Roger also has a great love of teaching; he regularly teaches workshops in Surrey and Essex, and often travels abroad to Crete or France to teach. Roger is a multiple award winner, with awards from the Pastel Society and the Royal Watercolour Society. He has exhibited with several of these societies, including the Royal Academy and the New English Art Club.

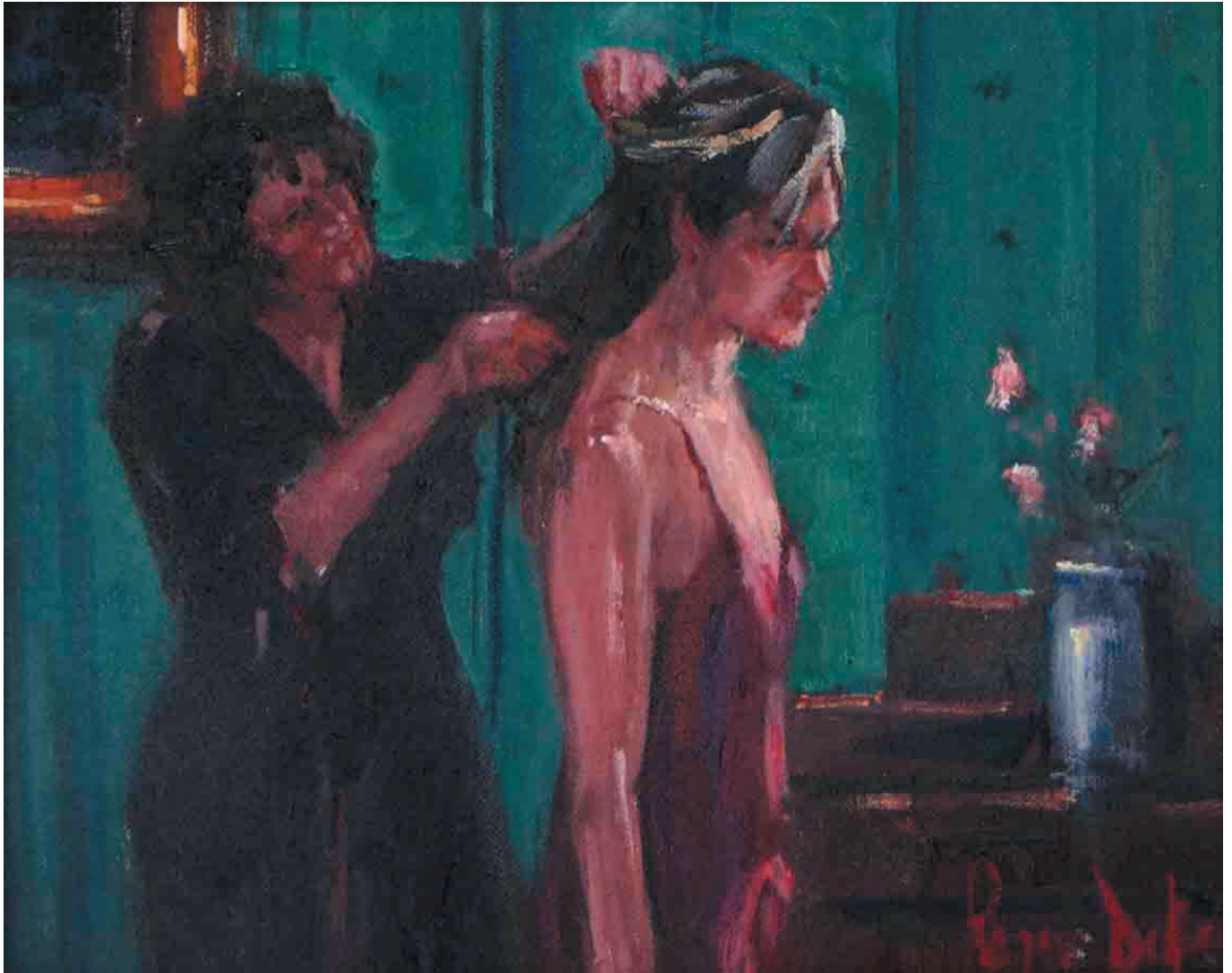
Roger Dellar works in oils, pastels, mixed media, acrylic and water based media. He is a member of the Royal Institute of Painters in Watercolour, and the Pastel Society. His work is highly sought after.



In The Bedroom Mirror, *Oil on Canvas, 16" x 12"*



The Cambridge, *Oil on Canvas, 16" x 12"*



Dressing Hair, *Oil on Canvas, 10" x 12"*





New Bond Street at Night, *Oil on Canvas 10" x 12"*

## DOMINIC HARRIS

Dominic Harris is a photographer living and working in London. He has exhibited widely, including recently in New York, and he also works commercially.

in his most recent body of work, Dominic depicts a series of Journeys, each with a distinctive colour and feel, reflecting the environment in which they were taken. This series of photographic landscapes are shot from trains and cars in different cities and countries around the world including Italy, London, USA, India and Japan. Using long exposure to explore time, the work is both a memory of the journey and of the local landscape.

Dominic's recent awards include the British Journal of Photography Portfolio Award in 2004, the Best New Media award at 'On the Wall' London in 2004, and runner up in the Observer 'Feed Your Imagination' competition in 2005. He was featured on a BBC Open University programme on advertising, working on a campaign for Doctor Martens.

Dominic has 12 pieces in the collection at the National Museum of Photography, Film and Television and work in private collections around the world including New York and Japan. Teaching Digital Media part-time in a number of central London colleges, Dominic has recently been elected as a trustee of Tate Members.



Queensborough Bridge, *C-Type mounted on aluminum, 26" x 47"*



Shinkansen – Japan, *C-Type mounted on aluminium, 20" x 30"*



## PETER HEARD

Born in 1939, Peter Heard is an artist whose passion for his subject clearly comes from his previous profession, that of a civil engineer. His work is characterised by a fascination with structure and engineering, evident since he began painting back in the 1970's.

Peter's early paintings were highly detailed, sophisticated and intricate compositions, usually depicting quintessential English villages or eccentric portraits of sportsmen and women, often observed with humour and graphic wit. During his early career Peter exhibited alongside Beryl Cook and Martin Leman at London's Portal Gallery, with five sell-out exhibitions to his credit. Although achieving international recognition for this work, Peter now refers to this time as 'a 25 year apprenticeship' which has enabled him to produce his current and greatest work to date.

Like a number of artists of his genre, Peter Heard is highly influenced by American Primitive art, particularly the Limner painters – self taught, travelling artists who were paid to record family portraits before the advent of photography. The naive style of flat perspective childlike figures and use of linear forms is a stylistic reference point for much of Peter's work. His other artistic influences include Edward Hopper, Andrew Wyeth and Sergio Agostini.

In the mid 1990's Peter's work took a dramatic change of direction following what he refers to as a life-changing visit to America's East Coast. It was here he saw the giant lighthouses of North Carolina's Outer Banks. Peter describes this as a 'simply unbelievable' experience and one that has led him to start a collection of lighthouse paintings – 'a magnificent obsession'. This now exceeds fifty – probably the most prolific in the world.



Godreavy, Acrylic on Linen, 24" x 20"



*Red and White Stripes, Acrylic on Linen, 20" x 20"*



Keflavic,  
*Acrylic on Linen, 24" x 20"*



Ocracoke,  
*Acrylic on Linen, 24" x 20"*

*John F. Kelly*



## BRIAN JULL

Born in 1949 and raised in the historic naval centre of Greenwich, London, the sea and admiralty have been a major influence on Brian Jull's life and career. At 18 he left his family home to join the Merchant Navy. After three years at Sea, Brian had met and married his wife, and decided to settle down and start a family. It was at this point at the age of 21 that Brian decided to take up painting. Although he had no formal training he took influence from Turner's dramatic use of paint to capture light, and inspiration to paint from the collections at his local Maritime Museum. He has also traveled to Paris and Giverny to study 19th Century masters Monet, Seurat and Renoir.

Brian's aim is to recapture the atmosphere of the places he visits and not merely reproduce the scene. His inspiration comes from the effect of sunlight as it shifts and changes throughout the day. Brushwork is very important, as Jull likes to express his character through the texture of the paint on the canvas. This is beautifully complimented by his strong pallet of vibrant colours and his loose impressionistic style.

Brian's thirst for knowledge continues to this day; he is still occupied by light and contrast, but his works are now infused with gentle past times; walks in the park, a morning cafe and a continental market at dawn.

Brian Jull has been lucky enough to have received excellent critical acclaim for his paintings, both at home and abroad. He has exhibited widely and successfully in Sweden and his work has been sold in the UK, Europe and throughout America.



*Dappled Sunlight , Oil on Canvas, 20" x 24"*



Chamonix Mont Blanc, *Oil on Board, 20" x 24"*





Sunshades, *Oil on Canvas, 20" x 24"*



A Short Break in Provence, *Oil on Canvas, 20" x 24"*

## GLYN MACEY

Glyn Macey was born in Newlyn, Cornwall in 1969. Since leaving college, Glyn has lived in Penzance, and his work has developed in response to the unique environment surrounding him.

Glyn worked as a successful designer until 1998 when he 'retired' from designing in order to devote his time solely to painting. His paintings can be seen in many collections world-wide and his design work is found in many major high street retailers. 2001 saw the publication worldwide of posters by The Art Group and limited edition silkscreens by CCA Galleries.

He can often be found roaming the harbours, moorland and coast of his native West Cornwall, with sketchbook in hand recording the details of daily Cornish life and history. Such sketches are in turn used as the basis for the studio paintings.

Using acrylic, mixed media and an array of mark making techniques Glyn endeavours to capture the underlying essence of the landscape which shapes the people who live in it. Many people see a continental look to his paintings. This is explained by his many visits to the South of France, Spain and the Mediterranean. Closer to Glyn's Cornish home, the summer landscape of West Cornwall has the same Continental feel.

Glyn uses acrylic, pencil and collage to gain the spontaneous feeling captured in his work. By building and glazing colour he is able to gain a rich depth. He believes that the unexpected unity of colour and texture in mixed media can often create the most exciting results.



Beach Light,  
*Mixed Media, 18" x 18"*



Foreshore,  
*Mixed Media, 18" x 18"*





Autumn Light, *Mixed Media*, 18" x 18"

## ANNA MARROW

Anna Marrow was educated at Bristol, where she studied Printmaking. Of the many printing techniques learnt, she found silkscreen printing to be her clear favourite, which she pursued with enthusiasm. Anna decided to specialize in silkscreen printing, as it allows for a very versatile working method, a capacity for large amounts of detail, as well as variety in mark making and content.

In 2005 Anna returned to education in order to spend time focusing on drawing and painting, specifically studying detail and movement.

She went on to complete an MA in Communication Design: Illustration at Central Saint Martin's college which she achieved with distinction in 2007. Her work has since been purchased for the Central Saint Martin's contemporary collection.

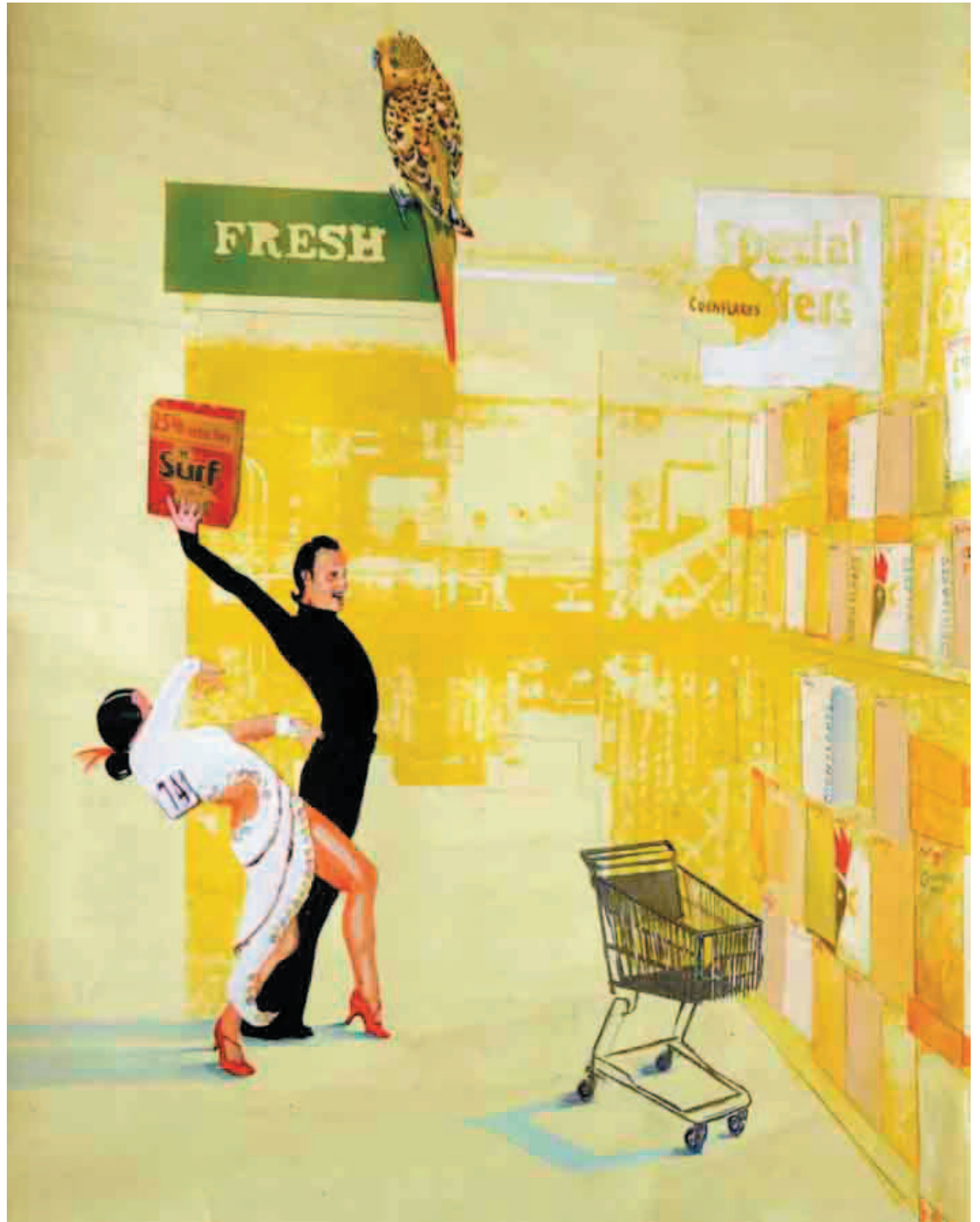
Anna likes to use dramatic colour, text, photographic imagery, drawing, collage – her work is specialized mixed media with elements of printing, pencil drawing, collage and paint.

Anna Marrow's inspiration comes from observing the daily pace of our lives and what goes on around us that influences our days. She studies ideas of domestic boredom and feelings of entrapment; and how escape is sought through romantic nostalgia and old school glamour.

Anna's images are playful and tongue-in-cheek, with an underlying tension.

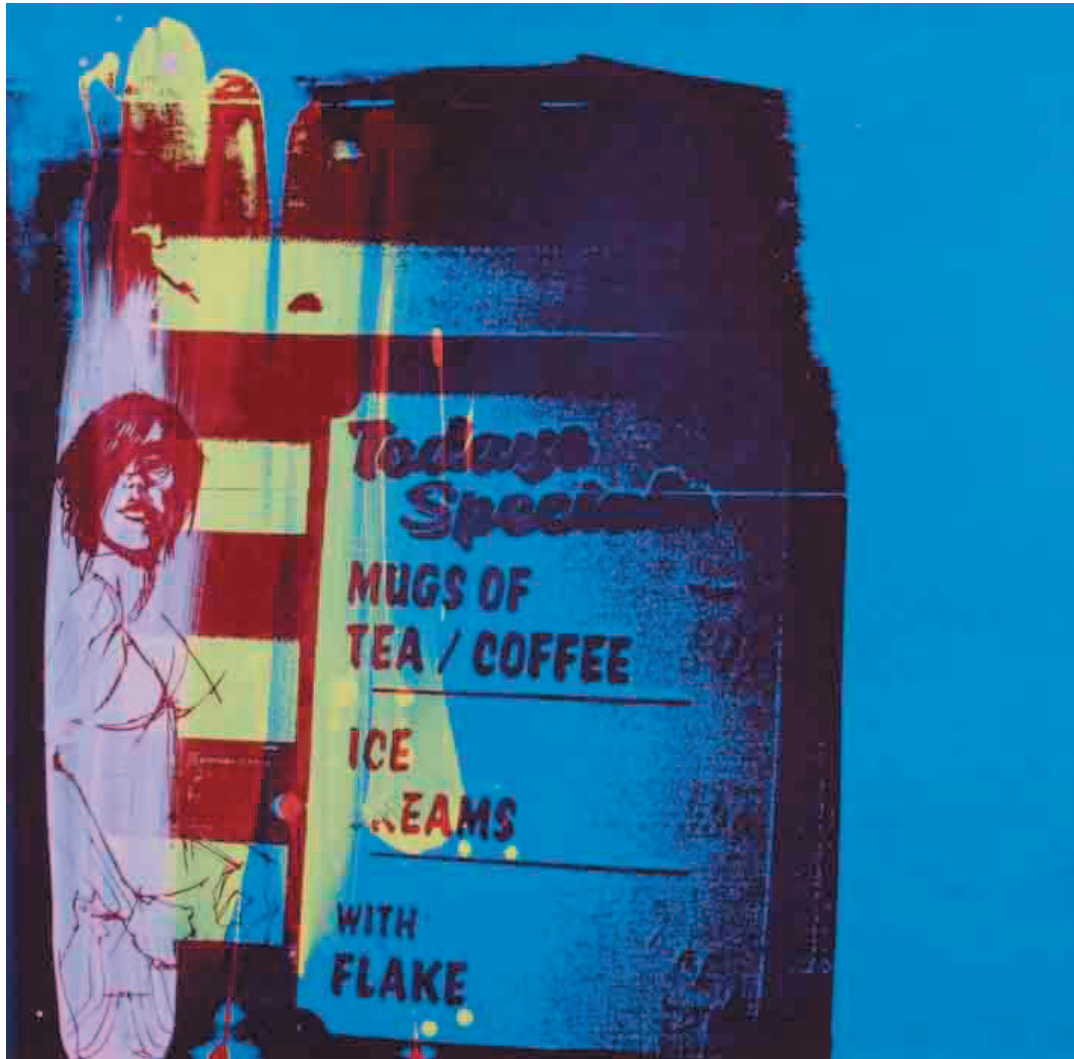


*I've Got You Under My Skin, Mixed Media, 34" x 61.5"*



Persil Washes Whiter,  
*Mixed Media, 30" x 26.5"*





Today's Specials, *Silkscreen on Canvas, 20" x 20"*



Bursting with Lime, *Silkscreen on Canvas, 20" x 20"*

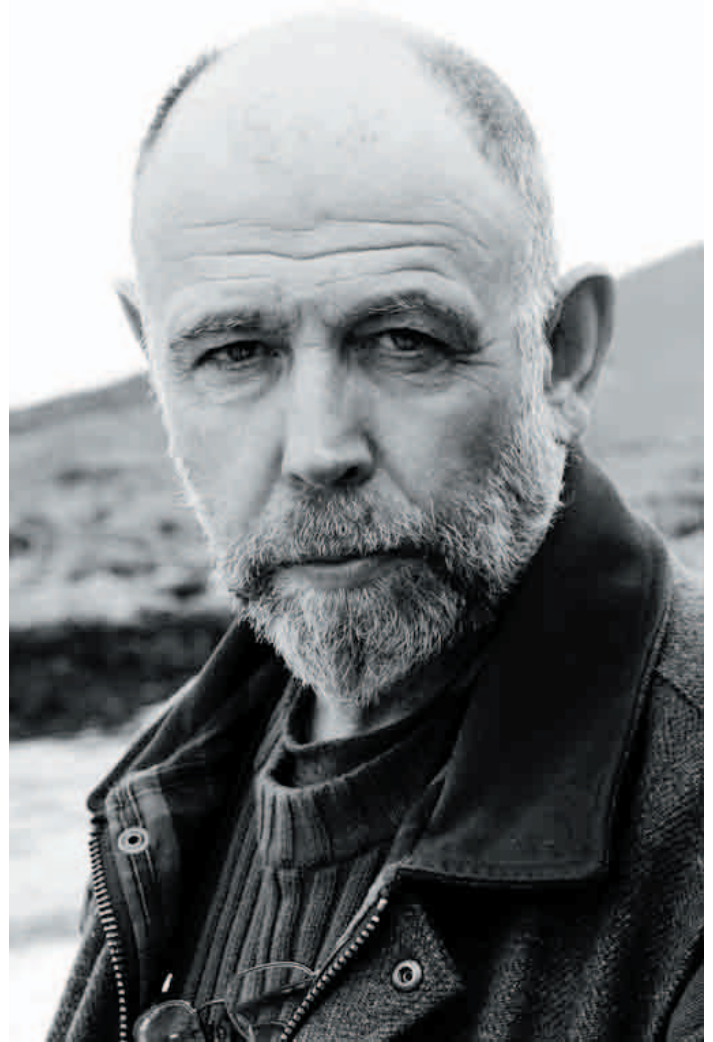
## SANDERS NICOLSON

Whilst enjoying a successful career in advertising, Sanders Nicolson has always been passionately committed to fine art photography and printmaking. He became very excited at the possibilities presented by the IRIS printing system and was closely involved with its introduction to the UK in the early 90's. For years he was dissatisfied by the limitations in texture of the photographic print and by the aesthetic restrictions of the emulsions and paper then in use. With the freedom to experiment in the IRIS system and newer piezo pigment ink technologies he has been able to develop his work and achieve the finish for which he has long been searching. He produces images that are closer in feel to screen-print and to lithography than to conventional photography.

“My greatest influences have been from painting rather than photography – De Kooning, Gorky, Tapies, Hoyland, Dine – I have always loved painterly qualities – the physicality of paint on canvas – of ink and pigment on paper. I am not interested in taking documentary photographs, the camera for me is only a chosen starting point in my image making process.”

Since the late nineties Sanders has been concentrated on the digital print, producing a series of large images in small editions. From early works like “Landmarks”, based on images found in nature, he progressed to urban abstracts, titled “Roadworks”, and more recently in the series such as “Zapt”, “Edges”, and “Katus” to big close-ups, macro details of the everyday, in which, by intensifying and re-presenting the subject on a large scale, he finds a significance in the seemingly mundane and commonplace.

In his current series, “The Walkers”, he has returned to the landscape, through which elusive figures move in and out of focus, suggesting a narrative and yet always remaining ambiguous.



Metropolis #1 *Piezo Pigment Ink, 12" x 18"*



Metropolis #4, Piezo Pigment Ink, 12" x 18"





Metropolis #2, Piezo Pigment Ink, 12" x 18"



Metropolis #3, Piezo Pigment Ink, 12" x 18"

## FLETCHER SIBTHORP

Fletcher Sibthorp's work predominantly explores the subject of dance, particularly Flamenco. Since graduating with an Honours Degree from Kingston University, Fletcher's career has known great success, his work adorning pages of biographies, covers of numerous book and record albums. Fletcher Sibthorp has undertaken major artwork commissions from prestigious companies such as BP, British Airways, British Telecom and Sony Records.

Initially, Fletcher was attracted by the concept of movement and its effect on the human form. In 1995 he was approached by Sadlers Wells to produce a painting of the Flamenco dance troupe Paco Pena. The movement and expressive quality in his work complemented the passion of Flamenco. Fletcher was immediately drawn into the energy of the dance, producing many paintings on that theme.

Recently, Fletcher has become strongly interested in the subtleties and infinite expressions of the human figure. He describes: 'I'm interested in taking a figure, placing it in an abstract space and from these simple elements, creating a narrative. I like to think that when people view the paintings, they will add their own emotions and from these, create their own interpretations.'

Fletcher Sibthorp's work currently concentrates on further developing his own personal creative vision. He is passionate about the direction in which his work is heading. He states: 'Even though the work, in its content, is becoming simpler, the paintings are harder to resolve, as the underlying expression becomes harder to achieve. Even I don't know how they will develop. They take on their own life, creating their own spirituality.'



The shadow Study, *Charcoal on Drawing Film, 27.5" x 20.5"*



Chroma VII Study,  
*Charcoal on Drawing Film,*  
27.5" x 20.5"



## DENNIS SYRETT

Dennis Syrett was born in 1932 but he did not start painting until he was in his 30's. He enjoyed his first major success at the Royal Academy Summer Exhibition in 1970, which propelled him into the limelight, and his work became rapidly sought after. Dennis began to dedicate all of his time to painting and galleries were eager to exhibit and promote his work. He submitted his paintings to various prestigious society exhibitions and was accepted for many.

As Dennis gained acclaim, he was able to indulge his love of travel and combine this with his passion for painting. With his work in such high demand from galleries, shows in and around London became more and more successful, and Dennis was able to continue his travels and produce more work as a result.

Dennis became a member of several Royal Societies, and has had multiple one man shows receiving wide acclaim. He was elected as President of the Royal Institute of Oil Painters in 2004. He is also a member of the Royal Society of British Artists, the Royal Society of Marine Artists and the London Sketch Club. He continues to dedicate as much of his time as possible to education, with his talks and demonstrations in demand. In 1971 Dennis purchased a fine art retail business which his family still operates to this day.



Café de Paris – Monte Carlo,  
*Oil on Canvas, 14" x 10"*



Times Square – New York,  
*Oil on Canvas, 30" x 22"*

## RICHARD TUFF

Richard Tuff was born in Manchester in 1965. After completing a degree in Textile Design at Winchester School of Art, Richard sold design work to many companies in England and abroad. He has also sold work to be reproduced as magazine covers and card designs. Richard moved to Falmouth in Cornwall at the end of 1988 and began to concentrate on painting. In 1993 he printed his first silkscreen with Coriander Studios and transferred his gouache technique very successfully to the new medium. Since then his prints have gone from strength to strength with demand outstripping supply.

Richard's landscapes go beyond the traditional and demonstrate an interest in interlocking abstract areas. Compositions are coloured in harmonious hues that cleverly capture the effects of light.

Richard's work is predominantly based on Cornish scenes; harbours, towns and landscapes, each capturing the essence of the West Country and its coastline. In the past his influences came from further afield, in the harbours and bazaars of Morocco and the street scenes of Brazil, where the emphasis remained on colours and light. However, like so many artists before him, the lure of Cornwall is very strong, and it continues to be his greatest source of inspiration as well as his home.



Down to the Moorings, *Gouache on Paper*, 14" x 12"





The Windmill Palm, *Gouache on Paper*, 14"x 18.5"



## BRUCE YARDLEY

Bruce Yardley, son of renowned watercolour artist John Yardley, was born in 1962. Bruce made his first oil paintings around 1970, while still at school. He later trained in history at Bristol and Oxford and became involved in the wine trade as a tradesman and writer.

When Bruce decided to paint full time in 1996, his popularity swiftly rocketed both in the UK and around the world. His first one man show was a complete success and sell out.

Bruce Yardley paints exclusively in oils, and has done professionally since the mid-1990s. Bruce may be accurately termed an impressionist, both in his paint handling and in his choice of subject, the latter of which is wide-ranging but rooted in the impressionist tradition: informal, animated scenes of society at work and play, interiors, landscape (both built and natural), still life, and 'boudoir' studies of the model. However his overriding subject is the varied effects of light, and more especially sunlight, which is why he regularly travels to France and Italy.

Bruce Yardley is an associate member of the Royal Institute of Oil Painters and exhibits regularly across the UK and around the world.



*Venetian Café, Oil on Canvas, 16" x 12"*



Graduation Day, Browns, *Oil on Canvas, 20" x 24"*



Molo San Marco,  
Oil on canvas, 48" x 40"





The Waiter, Browns, *Oil on Canvas*, 12" x 16"



## PAUL WRIGHT

Paul Wright trained as an illustrator, but has spent the last decade developing a painterly language through which he seeks to capture a vitality beyond the establishment of a mere 'likeness' to the subject.

Paul's masterful technique features bold, thick strokes applied with confidence and economy, rich colour palettes and wonderful textures. Style does not overwhelm the content, but provides a sharp focus to character and mood.

Whilst Paul appreciates the importance of the individual being recognisable, he describes the subjects of his work as being 'glimpsed rather than exposed, their inner selves hinted at but ultimately inscrutable'. The spaces inhabited by subjects are often indeterminate, providing an atmosphere that allows for ambiguity of psychological state. The subjects retain their integrity and yet a sense of intimacy is evoked.

Wright is steadily gaining recognition with gallery representation and work in national and international private collections. He continues to develop his practice through engagement in commissions, public projects, workshops, talks and residencies.



*Green Head, Oil on Copper, 8" x 6"*



Untitled,  
*Oil on Canvas, 51" x 35"*





Willy, Oil on Copper, 8" x 6"

## GALLERY STATEMENT

Floren Fine Art is pleased to present to you the first Floren Gallery. A new venture from an innovative team with a wealth of experience, Floren Gallery specialises in Contemporary and Modern British Art, including Original Paintings, Original Prints & Multiples, Photography, Sculpture, Ceramics and Glassware. We represent only the very finest traditional, established, local and emerging contemporary artists in the business. With unrivalled expertise, we aim to share our knowledge with our customers to help them invest in art - whether for business or pleasure.

As an affordable, regional gallery, we aim to create a warm and friendly atmosphere where collectors and enthusiasts can browse our collection at their leisure. Our gallery is welcoming, non-intimidating, and run by easy-going art lovers who have specialist knowledge of our artists.

Our philosophy is quite simple. Art is our passion, and we want to make it yours, too. We very much look forward to welcoming you to Floren Gallery, Dorset.



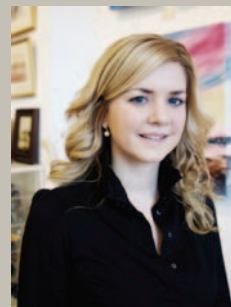
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DIRECTOR



**KIRSTY  
WEST**  
GENERAL MANAGER

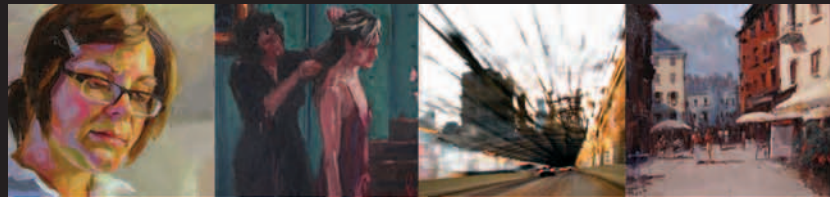


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