Roger de Grey

Grosvenor Gallery
April 13th – 29th 1994

Roger de Grey

Recent Paintings and Drawings

Grosvenor Gallery

18 Albemarle Street
London W1X 3HA
Telephone 071-629 0891
Facsimile 071-491 4391

SIR ROGER DE GREY KCVO PPRA

1918	Born Penn, Buckinghamshire Nephew of Spencer Gore
1936-39	Chelsea School of Art
1939-45	Royal Armoured Corps Awarded U.S. Bronze Star
1946-47	Resumed studies at Chelsea School of Art
1947-51	Lecturer, Dept. of Fine Art King's College, Newcastle upon Tyne
1951-53	Master of Painting, King's College
1953-73	Teaching staff Royal College of Art
1962	Elected to Royal Academy of Arts
1973-78	Principal City & Guilds of London Art School
1976	Treasurer of Royal Academy of Arts
1984-93	President Royal Academy of Arts

Sir Roger has overseen the transformation of the Royal Academy of Arts cumulating in the creation of the Sackler Galleries. This development with the new access designed by Sir Norman Foster RA has been widely acclaimed and has received 12 awards from various organisations including the Royal Institute of British Architecture Building of the Year award.

He has had one man shows at the Royal Academy of Arts, the New Art Centre, the Leicester Galleries, Agnews and Gallery 10 and has exhibited at many other galleries. In 1979 his painting "Marennes" was awarded the prize for the most distinguished exhibit at the Summer exhibition. His work has been widely purchased for both private and public collections in Britain and abroad including HM The Queen, the Tate Gallery, the Arts Council, the Government Art Collections Fund, the Queensland Gallery (Brisbane), Birmingham, Carlisle and many other provincial galleries.

In 1985 he was elected a Senior Fellow of the Royal College of Art and in 1989 he was awarded an Honorary Doctorate of Civil Law from the University of Kent. On 23 March 1992 an Honorary Degree of Doctor of Laws from the University of Reading was conferred on him. In 1993 he was awarded the Founders' Day Medal from the Pennsylvania Academy of Fine Arts.

On the occasion of Her Majesty's Birthday in 1991 Roger de Grey was made Knight Commander of the Royal Victorian Order and in 1992 the President of Italy bestowed on him the award of "Cavaliere Ufficiale" of the Ordine al Merito della Repubblica Italiana".

ROGER DE GREY

Roger de Grey's vivid use of a three-dimensional image, Calder's mobile sculpture, to describe the way he experiences nature is marvellously unexpected. It shouldn't be of course. Anyone who has heard Roger de Grey talk about art, or felt his infectious enthusiasm when he opens an exhibition, will know of his ability to find revelatory ways of expressing what an artist is about. As he enlarges on this particular idea in relation to his own work, the more apt and precise the analogy becomes. Roger de Grey is, after all, an artist dealing inescapable with observable evidence, which in this case can only be felt, or experienced through its effects:

"When I see Calder's mobiles whizzing around this is what it's all about – space, movement, air. I felt air most when I was in the Alpes-Maritimes in the South of France, because there the air was filled with insects. Calder fills the air."

de Grey fills the air, not with the buzz of zig-zagging insects, nor with breezy revolutions of dancing objects, but with paint laid on in such a way as to re-create the enveloping sensation of space and atmosphere. As in the presence of Calder, the air is hung with aerated charcoal lines and a brilliant scattering of colour. This has been his continuous preoccupation for almost half a century, from his earliest and most traditional tonal landscapes, through paintings in which interior and exterior spaces coalesce and expand one another, to seemingly limitless vistas so empty of incident that space, light and air provide almost the only subject.

de Grey must have developed a precocious awareness of spatial relationships, since he recalls being told that as young as five years old he "always put the backgrounds in his paintings". It was as though he were propelled towards a premature, and certainly unconscious, understanding of such things by a sense of his own destiny, symbolized by his famous uncle's paint-laden palette. Spencer Gore, a founder-member of the Camden Town Group, had died of pneumonia at thirty-five, four years before de Grey's birth in 1918, and his sister, de Grey's mother, had inherited the palette. Paintings by Gore of landscape, domestic interiors and theatrical scenes hung in the house, so that charged with this legacy the young de Grey felt his future role more or less prescribed.

A non-academic child, whose schooling had been interrupted by ill health, de Grey aspired only to spend his time painting. In 1933, while still at Eton College his interest was given fresh impetus and encouragement with the arrival as assistant drawing master of an Old-Etonian, Robin Darwin. de Grey was sixteen at the time and making small, painstaking copies of Van Gogh's flower-pieces, until Darwin introduced him to the excitement of "plein-air" painting. Darwin cut a dashing youthful, somewhat risqué, image in the College by sporting a yellow Rolls Royce and by exhibiting some of his own work in the Drawing Schools showing the figure of Christ naked. More importantly he took the boys round the National Gallery, to Covent Garden to see the Russian Ballet and in 1934, at the invitation of another old-Etonian, John Christie, to a rehearsal of *The Marriage of Figaro*, one of the opening productions at Christie's new opera house in Glyndebourne.

Darwin, Slade-educated himself, was, according to de Grey, an admirer of Harold Williamson's remarkable achievements in building up the art department in Chelsea Polytechnic. Williamson was invited to Eton to see the work of de Grey and his friend Oliver Thomas, and both boys were enrolled at Chelsea in 1936. Henry Moore, Robert Medley, Graham Sutherland (in charge of the design classes), and Morland Lewis were teaching at the school. Prunella Clough, Susan Williams-Ellis, Dirk Bogarde were among his contemporaries. It was here, too, that Roger de Grey met his future wife, the painter, Flavia Irwin.

For a young man arriving in the capital after an upbringing in pre-war rural Buckinghamshire – Iver and Windsor – with only the occasional excursion to London, the novelties and bright lights of urban life were a wonderful diversion. There were cafes, theatres, ballet, cinema and revues, particularly *Nine Sharp* at

the Little Theatre and Herbert Farjeon's hugely successful *Little Revue* of 1939. de Grey's evident enjoyment of London's entertainments must have strengthened in some way his love of theatrical effects, although the theme so characteristic a part of Gore's work and of other members of the Camden Town Group, has never been part of his own repertoire. If the wealth of the National Gallery collections was "overwhelming", even more bewildering for a figurative artist trying to find a direction was, as de Grey puts it, "the pressure to be modern". The summer term of 1938, spent painting in Somerset with his friend Oliver Thomas, put him back into his stride. Working out-of-doors he accomplished what he felt was some "solid painting in strong colours". The achievement was enough to convince him that he "didn't have to find a new way of painting instantly". It was in the late thirties, too, that de Grey made another discovery – France, where he found himself utterly seduced by the lure of light and landscape along the Côte d'Azure. Since then he has taken regular painting holidays on the Mediterranean and, since 1979, when he and his wife bought a house in Charente-Maritime, on the Atlantic Coast.

The outbreak of World War Two was an interruption, particularly painful in retrospect, to these tentative new beginnings. Six year's military service, four in the Royal Armoured Corps, allowed time and inclination for little more than sporadic drawing. Following demobilisation he returned to Chelsea for a year on a small grant. The School was packed out with ex-servicemen and he preferred to spend most of 1945 and 1946 painting in the Kent countryside where he was now living, married to Flavia. When on occasion he squeezed into the life class he remembers squatting on the floor in front of the model, surprising himself, and attracting the teachers' attention, by his ability to draw the figure. Robert Buhler had joined the part-time teaching staff after the war and, when de Grey showed him the Kent landscapes he had been painting, encouraged him to turn his attention to a topical subject, urban and industrial scenery. With a wife and young son, there was, however, a more pressing need to earn a living.

In 1947 a fortuitous meeting with Robin Darwin in the King's Road in Fulham brought an invitation to join the teaching staff of King's College in Newcastle upon Tyne (at that time still incorporated with Durham University), where Darwin had been appointed Professor of Fine Art. A formative teaching experience, de Grey's years at Newcastle quickly developed into an enjoyable administrative one. In 1951 he took over from Christopher Cornford (brother of the famous poet who was killed in the Spanish Civil War) as Master of Painting. His time at King's College was to have equally influential consequences for his art for, six months after his arrival, Darwin left to become Principal of the Royal College of Art, and was succeeded by Lawrence Gowing. Gowing, a pupil and admirer of William Coldstream, one of the co-founders of the Euston Road School, brought with him Coldstream's philosophy of perception. Prompted by his own difficulty in getting things to "look really like", Coldstream developed a method of fixing the relative positions of whatever he was painting, using a rigorous system of measurement and verification. Roger de Grey describes Gowing's intelligent and persuasive interpretation of the Coldstream philosophy as "a salvation". Struggling to find a way of depicting the real world, de Grey had based his approach hitherto on the loose and freely exploratory line he had admired while at Chelsea in Bonnard's drawing, and which he continued to emulate. The Euston Road method offered a ready-made, entirely rational, approach to the problem, helping him to unravel the relationships between forms and to establish the space between them de Grey took from the philosophy what suited his needs, never applying the method "frantically", and eschewing its mannerisms. Indeed, in practice he found it impossible to follow the system uncritically to its logical conclusion without adjusting the perspective by eye alone to get it "to look right". His memories of sitting on Newcastle pavements, wrestling with the perspective for a particular view along a street, have lost none of their keenness. They may well have become stronger as his ambitions to encompass greater and greater distances on the canvas have set him, by comparison, ever more complex problems.

With his new-found confidence de Grey made "rapid progress", winning professional respect at the same time. His painting of traditional subjects – nudes, domestic interiors and townscapes, mostly of the leafy streets of Newcastle – shared a New English aversion to anything pretty or anecdotal. Where his urban scenes included "chimneys and gasometers" they paid no more than lip service to the documentary social realist manner of Coldstream, Claude Rogers and the Mass Observation movement, and they certainly

avoided what he saw as the drab ordinariness of the Euston Roaders. The unvarnished facts of working life recorded before the war by the G.P.O. Film Unit did not appeal to him, nor did the escapism of the Neo-Romantics. The character of this northern city and its light bore, as he saw it, a striking resemblance to towns in Northern France with their neat terraced houses enclosing a shared garden. This was what excited him about the place. Deriving as much from his personal impressions of France as from what he had assimilated of French art from the Camden Town painters and Lucien Pissarro, de Grey responded in his own way, and worked towards a personal interpretation of his immediate neighbourhood. In a number of paintings made around the University and, in particular, in Eldon Place, a handsome early nineteenth-century cobbled square where the family had their new home, he exploited lights and shadows to the full in structuring his compositions.

By the late forties de Grey found himself rapidly acquiring a reputation for intimate daylit interiors which he rendered in sensitively nuanced tones. More success followed when in 1949 he was awarded a Carnegie Prize for a painting of a nude. The following year he was chosen as one of sixty artists commissioned to produce a large-scale work for the exhibition *Sixty Paintings for '51,* mounted by the Arts Council for the Festival of Britain. de Grey's painting, *The Open Window*, depicts Flavia sitting in a window overlooking Eldon Place, folding a sheet sides-to-middle in a post-war spirit of make-do-and-mend. This quiet domestic scene admirably fitted the Festival exhibition's "avowed aim of showing the British way of life in all its various facets", as Philip James put in in the catalogue *Foreword*. Characteristically, work of this period was small-scale, with the private patron in mind. The canvases, on which Festival artists were asked to work, on average 50 x 60 inches, were intended for sale to public institutions. de Grey's failed to find a purchaser and, regrettably, since it was his first essay in combining an exterior and interior space, he cut it in half, destroying the figure. Although motivated solely by the need to compose on what was for him an unusually large canvas, the solution he found is significant in the light of the endless variations he has played on the theme in the past two decades. de Grey remembers going to great pains to contrive the juxtaposition of seated figure and the street outside, with its hedgerows "marching off into infinity". The vertical window frame divided the picture exactly, providing the axis for a very carefully balanced and integrated arrangement which has remained a hallmark of his compositions.

It was in the mid-fifties, following his appointment in 1953 to the staff of the Painting School of the Royal College of Art, that Roger de Grey's painting began to attract critical notice. In 1954 Geoffrey Agnew, one of the selectors for the Carnegie Prize, gave him his first one-man exhibition in Agnew's Bond Street Galleries. Then, two years later his rewarding association with the Royal Academy began: his painting of *Wrotham Hill* was hung and, purchased under the terms of the Chantrey Bequest, entered the Tate Gallery's collection.

It is easy to think of the fifties and sixties as a difficult period for a figurative artist painting traditional subjects. Many followed Victor Pasmore into pure abstraction and the making of relief constructions, or engaged with Abstract Expressionist techniques. Some lost faith in painting altogether. de Grey teaching alongside Ruskin Spear, Robert Buhler and Carel Weight – who in 1957 succeeded Rodrigo Moynihan as Professor of Painting, was surrounded by artists with similar allegiances, and exhibited in their company. He never once felt in conflict with what he describes as the "gentle and typically English revolution" that took place in the College. Besides, the English realist scene was represented by the Euston Road School, firmly holding to its cause, as well as by artists such as Edward Middleditch, Peter Coker and others who, in the sixties, were part of a movement towards a new expressive realism. In any case, de Grey has always been exceptionally tolerant of and generous towards other artistic persuasions. In the face of colleagues at the College who were totally opposed to modern art, de Grey always argued that:

"If we were doing our duty, we had to embrace every art form. Just as when I came to the Royal Academy I persuaded them that if we were doing our duty we had to embrace every art form".

de Grey was among those who supported the appointment of the uncompromisingly abstract artist Sandra Blow as visiting tutor in the College's Painting School, as he did later, the election of both her and

Peter Blake as Academicians. Blake belonged to the now famous generation of Pop painters at the College in the fifties and early sixties. David Hockney, Ron Kitaj, Derek Boshier and Patrick Caulfield were part of it, too, Other styles and movements, such as "hard-edge", Actions Painting, Minimalism, and a bewildering stream of novel techniques and experimental ways of expression, did nothing to unsettle de Grey. What he has absorbed from 20th century art and, indeed, from earlier Masters – from Constable and Courbet, as much as from Seurat, Soutine, or the American Action Painters, was all to do with renewing and developing his means of painterly expression. It was what he referred to in 1979, in a statement for *Contemporary British Artists*, as "the self-energizing paintmarks" that fascinated him in some of Soutine's landscapes and, in particular, "the prophesy in them of self-expressive painting".

de Grey has never wanted, or been able, to do other than respond to what he sees. He accepts that the approach motivates him, but that it is also limiting. He uses traditional subject matter, he says, with the dream of its possibilities, "the dream of making it new":

"I interpret visual evidence. I don't make a literal transcription of it – for one thing, I'm not a naturalist any more than Constable or Gainsborough were. But I don't want to achieve this by abandoning traditional ways of organising things. So I feel I must abstain from photographic collage, for example. On the other hand, I'd like to be an abstract artist, but find I can't, because I can't invent forms. And I have this awful conscience about what I'm looking at. I'd like to be able simply to indicate or suggest something – to absorb, digest and re-create it, but I find I'm unable to leave elements out. I have to be fair to the subject".

Much of the appeal Roger de Grey's painting resides in the fact that he *is* so fair to his subjects. They are recognizably what they are, but transformed by de Grey's sympathetic and illuminating touch. Over the years his themes – the French landscape, the familiar surroundings of his studio in Kent, and the occasional still life – have varied only in his choice of motif. If motifs, in turn, recur, and many do to the brink of tedium, their successful repetition is proof enough of de Grey's imaginative powers: a view, altered only by a move of a few feet, creates a subtle change of angle, a new and intriguing geometry is set up, and de Grey composes another sonnet on the world. There are surprises and discoveries, too of course, mostly to do with ventures up hidden paths, densely canopied by trees. de Grey agrees that there are echoes here of Sutherland's Welsh landscapes and enclosing forms, notably his *Entrance to Lane* of 1939 with its beckoning central focus. There are none of Sutherland's ominous overtones in de Grey's work, however. He draws our eyes serenely and tantalizingly towards a magical point of light, under a bridge or, in two paintings called *St. Just* through an arch, to a mysterious, unthreatening, world beyond.

de Grey undertakes portrait commissions, but figures, which still made an appearance in his studio settings of the mid-sixties and seventies, have become less and less central in his paintings. Typically, his self-portrait of 1990 (recently purchased by the National Portrait Gallery) in which he makes a casual appearance reflected in the corner of his studio mirror, is simply titled *Interior*. Likewise, in *Bien Assis*, the name of their French home, the figure of Flavia seated behind a newly erected vine trellis, is part of the "mise-en-scène", not part of any narrative. Yet, as de Grey concedes, every painting *is* always a kind of narrative for him:

"I can't paint without putting my presence in the picture. I sense my presence in every picture. I am unable to resist walking up the canals and paths. I *have* to be able to walk in, and inhabit, a painting".

Practically, these expeditions must enable de Grey to pace out the distance, so to speak. More than that, they are journeys of heightened experience, personal, passionate and energetic. He starts a canvas by trying to get his feelings down immediately. There is no preliminary drawing. Drawing is an independent activity de Grey reserves for exploring new ideas, and motifs which he does not intend to paint. The result of this spontaneous exercise with brushes and hands is what he describes as "a terrible mud pie", and the next stage is to bring order to this muddle. He explains the procedure for fixing an experience like this:

"I get very involved and I move a lot when I paint. So the disorganisation that appears is an amalgam

of an infinite number of "looks", each from a slightly different position. I think of it as a failure to draw, but of course it isn't really because I can perfectly well draw it. What I'm drawing is a multiplicity of images occurring one on top of the other. I can't disentangle them into a single image without making any number of revisions. I'm always changing everything. Everything is in flux until boredom makes me stop. Some artists can put down what they see in front of them, or what they imagine, but I can't do that. I spend my time with a multiplicity of images, shifting them around like the pieces in a kaleidoscope, until finally after a shake, it settles into a single image. And that's what I'm trying to do, to arrive at a single image that'll sit on the canvas somehow".

The subject which de Grey has painted most consistently is landscape for which he has a special affection, and which he finds continuously rewarding for the opportunities it gives him to deal with spatial ideas. In a new sequence of paintings he returns to the panoramic scene below Broue Castle looking across to Brouage, a fortified port standing on salt marshes on the Atlantic Coast. This is a vast, flat tract of land from which the sea has receded and composed now of dykes, canals and swamps. In three new works, each entitled *Broue,* de Grey transfers to the dizzy height of the castle itself, adopting a near aerial view. By tilting the plane up and by framing the sprawling panorama within a tight vertical, de Grey lays out the scene on somewhat the same principles as a Chinese painting, while retaining a sense of its immense depth. We take in the distance at a single glance. With barely an incident to detain us, our eyes sweep across burnt, parched earth, stretched taut like hard skin over the canvas, to the horizon. de Grey began two versions on the spot. In a third, done entirely at home in Kent, the area of mud flats is abstracted and simplified to an even greater extent. We can read it both as an impressive observation on the place shimmering in the heat, and as a poetic improvisation in paint. Coloured threads skim over the textured surface, evoking the land, but bearing no relation to nature other than its memory.

A few kilometres south of Broue lies Marennes, famous for its green oysters. In three pictures, all titled *Marennes,* de Grey again exploits a high horizon line, transversing the broad expanse of oyster beds pictorially by means of a faint net of lines and broken patchwork planes. The colours are cool, predominantly greys, whites and blues, lending an unmistakable airiness to the marine landscape. *La Tremblade* looks across from another oyster-breeding ground in the fishing port of that name. Over the broad estuary of the River Seudre, busied with white-sailed boats, we glimpse the well-known Marennes landmark, the church of St.-Pierre-de-Sales with its oddly-shaped tower. In the late seventies de Grey painted several panoramic views of the estuary in triptych form, one of which was awarded the Wollaston Prize for the most distinguished work in the Summer Exhibition of 1979. The triptych was one way of doing justice to a "multiplicity of images". With his new format de Grey has developed a way of deliberately limiting and thereby intensifying the visual experience for us.

The majority of de Grey's paintings deal with more contained, organized spaces, where he feels psychologically happier. The image *Interior/Exterior* has expanded into a complex and every-evolving metaphor for the way his two worlds relate. The one is his studio, where he and Flavia work side by side. Theirs is an exceptional and truly admirable partnership of more than fifty years and de Grey values the influence Flavia Irwin's simplification of natural forms has had on his own work. I believe, too, that he has absorbed to advantage the essentials of her abstract pattern-making. Who now could arrange a more eloquent configuration of light on brick and extract more poetry from an old wall? *(Exterior).* His interior space is controlled, the other, the natural world outside, chaotic. The clean architectural lines of their studio, a barn converted by Spencer de Grey (the elder of their two architect sons, who also worked with Norman Foster on the design of the Academy's Sackler Galleries), establishes the threshold between them. From it in one direction de Grey looks out onto unkempt grass and the weathered brick wall, or moving his position slightly, he can take in a longer view across a five-bar gate and a band of trees to his orchard beyond. From the other side of the studio he looks onto a field and trees. Unpromising material it would seem, but proposing a challenge which de Grey delightedly takes up and gives many and varied answers to.

In a recent painting he uses the vertical bars of the window frame to divide the canvas mathematically into four. Two of the bars are aligned almost exactly with the gate posts. Outside the ordered world of the

studio in which bottles are lined up along the window, the gate is the one stable rectangle in a world where the wind has played havoc among branches and twigs. de Grey suggest the turmoil, not least in the way the "multiplicity of images" has left curious, unrelated horizontals and diagonals as though to help steady the trees, but appears to tame it by orchestrating a beautiful pattern of sunlight and shadows in the grass. Our eyes are lead out through a gap in the trees to a firm bright point, the brightest and firmest in a scene which continues to fluctuate even as we look at it.

In earlier pictures de Grey has played great games with the geometry of the french window frame. Sections left open or half-closed, cause strange reflected imagery in the glass, which in its turn throws unexpected and ambiguous after-images, of figures and still life objects, into other areas of the painting. One such, in the same *Interior/Exterior* anthology, depicts a beautiful still-life of a swan, whose carcass half-covered with feathers, de Grey retrieved on a trip to the Cliffe Marshes along the Thames estuary. The square canvas is composed with mathematical precision of verticals, horizontals and diagonals to display the bird, in all its remaining nobility, laid out on sheets of white paper. The subject was clearly an inspiration to de Grey's painting in which solid forms are made to dissolve and reflections, evaporate into light. The entire canvas vibrates with whites, greys, blues and browns, shot through with brilliant fragments of purple, emerald green and orange. "I think it has an aura of some colour that isn't actually there on the canvas", de Grey says. Is it a *memento mori?* It may well have a metaphysical dimension for de Grey whose landscapes are often infused with a pantheistic intensity of feeling. Certainly, in my view it transcends its subject. As I write de Grey is still working on a pendant to this painting composed round the cranium of a horse. A sort of hymn to solid form?

No account of Roger de Grey would be complete without mentioning the remarkable juggling act he has achieved between his professional life as an artist and his distinguished public career. The facts are well enough known. After twenty years' teaching at the Royal College of Art he was appointed in 1973 Principal of the City & Guilds of London Art School, where he still is and where his wife runs the Decorative Art Department. What is less well known is that he built the School up more or less from scratch, returning it to its original nineteenth-century purpose as a training place combining fine art and design, and technical know-how. He has just retired from his ten-year Presidency of the Royal Academy with one of the finest records of achievement of any President. It would be a well-deserved tribute to that record if he were to be given a retrospective exhibition in the Sackler Galleries which he was instrumental in having designed and built, and which in terms of their own fine architectural qualities, their airy space and light, would so well complement his painting.

© Judith Bumpus

Recent Paintings

1. **Marennes**
   signed with initials
   oil on canvas
   61 x 56cm
   See illustration

2. **Marennes**
   signed with initials
   oil on canvas
   61 x 61cm

3. **Broue**

7500

signed with initials

oil on canvas

127 x 101.5cm

6750 4. **St. Just**

~~7000~~

signed with Initials

oil on canvas

101.5 x 101.5cm

5. **Bien Assis** INV 1014

8500

signed with initials

oil on canvas

122 x 127cm

6. **Marennes**

signed with initials

7000 oil on canvas

102 x 122cm

7. **Exterior**

6000 signed with initials

oil on canvas

114 x 114cm

8. **Broue** Inv. 1019.

signed with initials

7500 oil on canvas

127 x 101.5cm

See illustration

9. **St. Just** Inv 1015.

8000 signed with initials

oil on canvas

127 x 101.5cm

10. Interior/Exterior

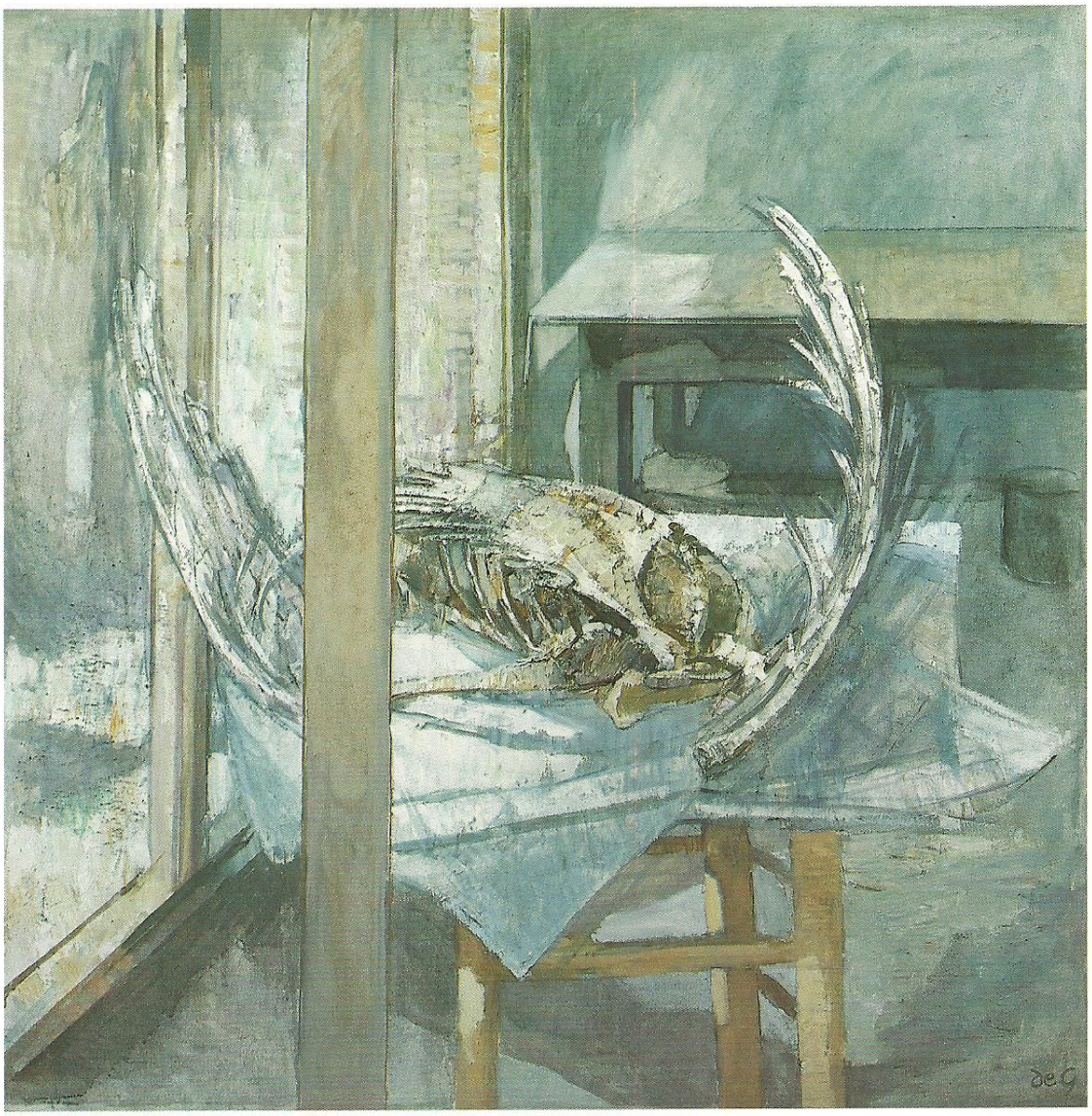
9250

signed with initials

oil on canvas

127 x 153cm

Exhibition: Royal Academy 1993



11. Interior/Exterior

signed with initials

oil on canvas

100 x 100cm

Exhibition: Royal Academy 1993

~~8000~~
7500

12. **Orchard**

signed with initials

oil on canvas

101.5 x 101.5cm

13. **Interior/Exterior**

signed with initials

oil on canvas

102 x 102cm

14. **Broue**

signed with initials

oil on canvas

117 x 96.5cm

15. La Trembalde

signed with initials

oil on canvas

127 x 91.5cm

6250

15A LA TREMBLADE 4500
signed with initials
oil on canvas
75 x 49.5 cm

15B. - Sold - Manchester
Inv 1012 ?

DRAWINGS

16. **Mescher I** Inv. 1001
800
signed with initials
black chalk on paper
47 x 64.8cm

17. **Mescher II** Inv. 1016
800
signed with initials
black chalk on paper
47 x 64.8cm

18. **Bien Assis** Inv 1002
800
signed with initials
pastel and chalk on paper
101 x 77cm

19. **Bien Assis** Inv 1011
600
signed with initials
charcoal on paper
67 x 54cm

20. **Bien Assis** Inv 1003
600
signed with initials
chalk on paper
64.8 x 47cm

Inv. 1004 21. **Normandy**
500
signed with initials
charcoal on paper
42 x 64cm

22. **Normandy** Inv 1005
500
signed with initials
chalk on paper
48 x 57cm

23. **Normandy** Inv. 1006.
600
signed with initials
chalk on paper
55 x 66cm

24. **Neuille** Inv. 1007
500
signed with initials
chalk on paper
48 x 69cm

25. **Giudecca Notebook VI** Inv 1010
650
signed with initials
chalk on paper
65 x 56cm

26. **La Tremblade** Inv 1008
500
signed with initials
charcoal on paper
47 x 67cm

27 LA GIRONDE 500 Inv. 1009
Chalk on paper
signed with initials 27 x 50 cm

28 ULTRAMARINES 600 Inv. 1018
Signed with initials
Chalk on paper
54 x 40 cm

GROSVENOR GALLERY

Exhibition Schedule

—***—

ARTHUR GIARDELLI

9th March - 30th March, 1994

—***—

ROGER DE GREY

13th April - 29th April, 1994

—***—

FRANCIS PHILLIPPS

ANNE BERGSON

4th May - 20th May, 1994

—***—

ARBIT BLATAS

24th May - 17th June, 1994

—***—

AUTUMN

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