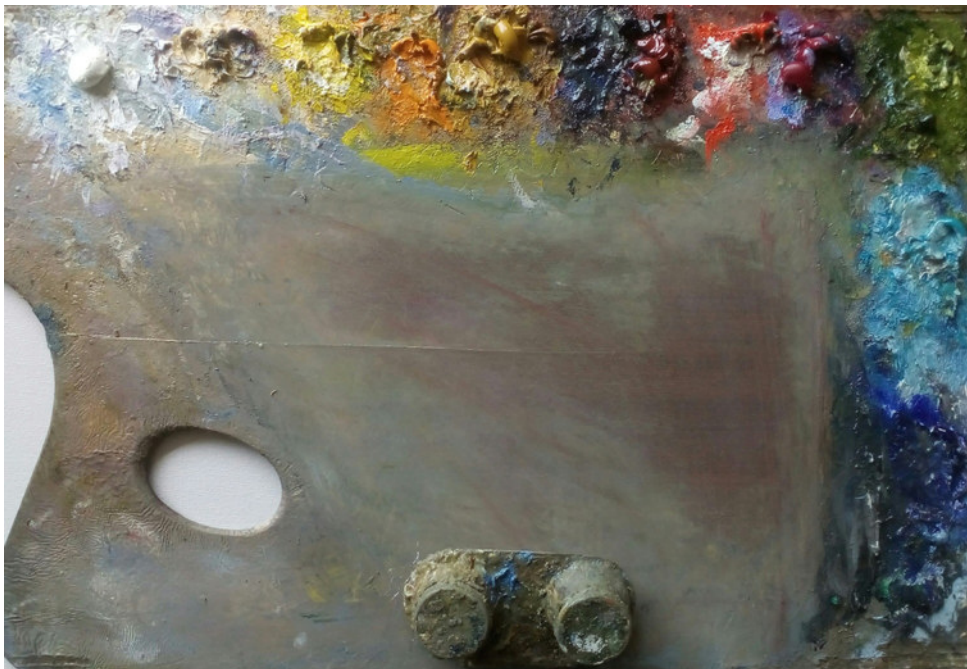


GLANVILLE RETROSPECTIVE

Drawings, Paintings, Prints, Ceramics

1950 - 2020



ROY GLANVILLE
CHRISTOPHER GLANVILLE
ZELDA GLANVILLE



Over more than 50 years that I have been painting, the world has changed. Digital photography has opened a wonderful new path to observing the natural world. Astonishing lenses, time lapse and stabilising equipment have revealed visions of life which the human eye alone could not register. At the same time, these developments have appeared to devalue the still image as it has become submerged into the scrolling movements through randomised moments captured on millions of mobile phones; each one individually frozen in time and entirely lacking in life.

Behind each digital image a finger tapped the glass and, as a perceptive photographer once pointed out "a moment was stolen" as a nascent vision was handed to a device.

In contrast, a painting is hard won. The first action of a representational painter is to stop and look. If, as not all painters are, they are moved to work from observation, however far removed from the first impression the painting may become, the painter will rediscover himself as a still point in a moving world. This is the mystery behind the notion of 'still life' as a subject. Cezanne's work bears witness to the fact that in the eye of an artist an apparently inanimate object will not remain static if it is observed intensely over time, and in the way that he took this approach into the landscape he stands as a unique figure. Science now concurs with the mystery.

To stop and look is an act which itself produces a new impulse: to give more time towards an even closer examination of what is seen. The way this comes about, the connections developed between the eye and the hand, the brush and the surface on which the image emerges, is a process in normal human time, subject to variability inside and outside, and all but vanished since the 'instant' has over-ridden the 'eternal now'. The risks are obvious, and a completed painting is a record of the effort to sustain attention. This involves letting the hand follow through its own sensitivity the image being received through the eye, passing as it does so, an area of feeling at the centre of the painter. It's a fine balance and a fine art to pursue.

When anyone looks at a painting, representational or not, they are not looking at an electronic reduction of a wider world, but at a physical object which inherently reflects both the world we are in and the *tempus* of another human life. The artist's methods and techniques are secondary to this potential communication, which itself may be described as an almost lost art.

CG, January 2024

SELECTED WORKS

ROY GLANVILLE RSMA, RBA (1914-1965) CHRISTOPHER GLANVILLE RWA (1948-) ZELDA GLANVILLE (1939-2021)

ROY GLANVILLE

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CHRISTOPHER GLANVILLE

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ROY GLANVILLE RBA, RSMA

As a young man, RG developed his instinctive skills as a draughtsman in relation to his passion for yachting and the sea. Following WW2 National Service,, he was engaged in various projects for several maritime publishers, notably Adlard Coles, which involved him in the production of high quality full colour watercolours for book jackets and fine monochrome ink drawings and paintings in gouache, illustrating specialist subjects from yacht racing rules, to catamaran types and seafaring knots. Some examples from this period are illustrated on the following pages.

Following a move from Hampstead to Hammersmith in 1952, he participated in classes run by Ruskin Spear RA at Hammersmith College of Art, in which the practice of painting from life opened new aspects and involved a broadened interest in observation of the immediate environment. His painting of the historic 'Dove' Tavern near the Thames was produced following this influence, and was purchased for the Grundy Museum, Liverpool, from the 1959 Royal Academy Summer Exhibition. During this period of his activities, a large complex painting of the construction of the new Television Centre in Wood Lane was purchased by the BBC. He was also elected to the Society of Marine Artists (now the RSMA), and the Royal Society of British Artists, where for his painting of a stormy day on the coast at Shanklin IOW, he was awarded the De Lazlo Medal.

He also became a member of the Wapping Group of Artists, who had direct access to the Port of London where he could engage fully with the visual excitement of the final phase of the age of steam shipping. During his last decade his work was widely exhibited, and he became a regular contributor to 'The Artist' Magazine, a visiting tutor to a number of art societies, and an established tutor at Heatherley School of Art, then housed in Pimlico in a building which had been at different periods, the Chinese Embassy and the home of Edith Sitwell. While on a tutorial visit in the south of France in 1965 he became suddenly ill and died soon afterwards, cutting short a maturing career in the London art world.

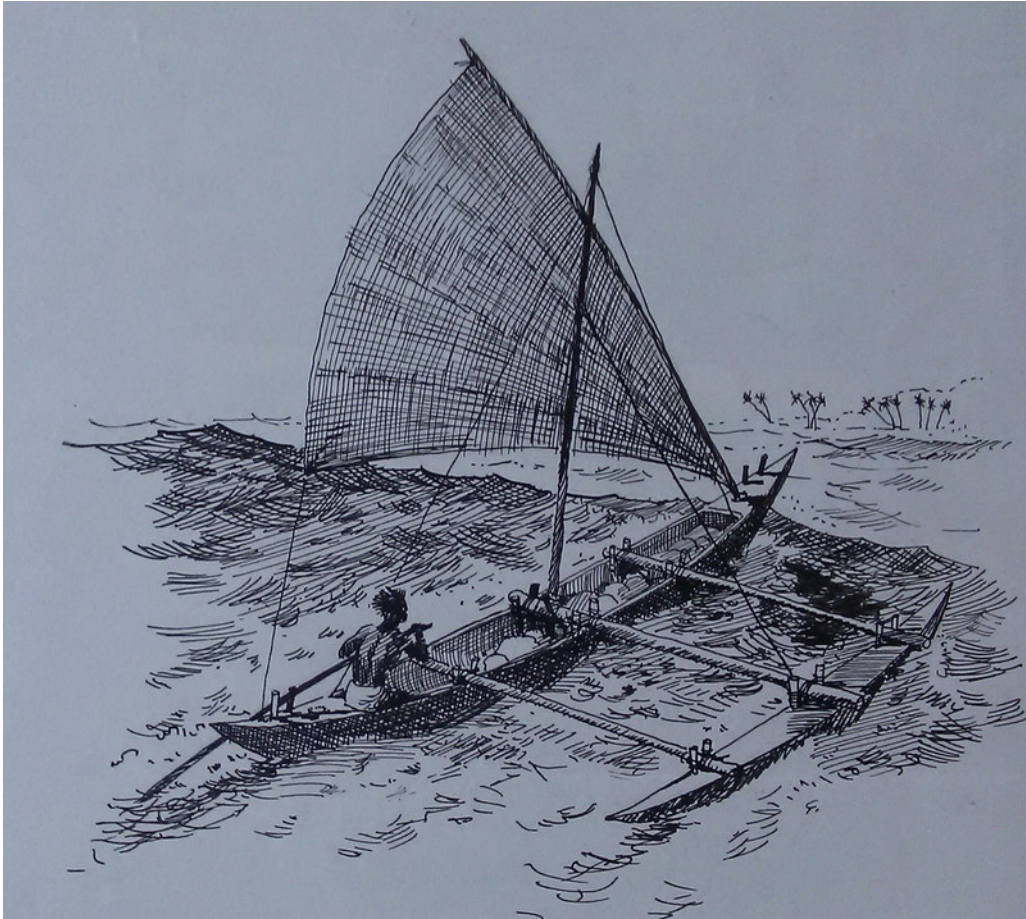


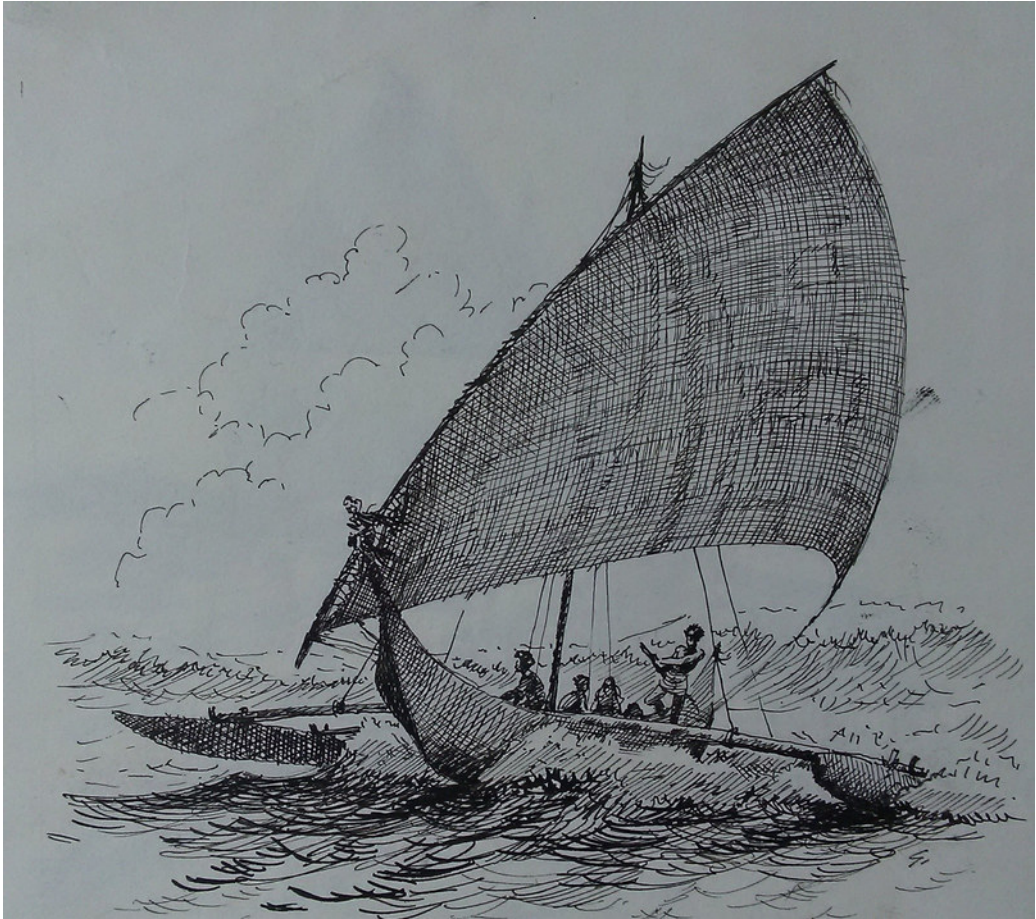














Spinnakers in the Solent
Gouache 16 x12 inches



Beating out of Harbour, Ten Minutes after the Gun'
Detail from a large oil composition (private collection USA)



Boatyard, Chelsea.
Detail from a large oil painting of Battersea reach from Cheyne Walk.
(private collection USA)



Burnham on Crouch
Gouache 14 x 11 inches



Working Vessels
oil on board 12 x 14 inches



Dusk, Lots Road
acrylic on board 16 x 20 inches



Westminster
acrylic on board 16 x 20 inches



Waterloo Bridge
Gouache 7 x 9 inches











Daybreak
Gouache 7 x 9 inches



Estuary Moorings
Oil on board 24 x 36 inches



Yachting in the Solent
Gouache 10 x 12 inches



A Private Tussle
Gouache 8 x 10 inches (study for a work in oils)





Royal Yacht 'Bloodhound' in the Solent
Skipper: Uffa Fox
Oil on Board 36 x 24 inches.
(private collection USA)



Beach at Hayling Island
oil on board 8 x 10 inches



Restless Tide
oil on board 16 x 20 inches (palette knife)



Day Boats
oil on board 12 x 16 inches



Regatta Day
oil on board 24 x 32 inches



On the Thames
Gouache 5 x 8 inches



Low Water
Gouache 7 x 9 inches



Waiting for a Catspaw.
Gouache 7 x 9 inches



Stormy Day, Shanklin IOW.
Oil on board 20 x 30 inches
(De Lazlo Medal winning work.)







Balmoral and the Dee
Gouache 8 x 12 inches.
(study for a work in oils 24 x36 inches. - private collection USA)

<< previous page: Floodwater
Gouache 8 x 12 inches



Sun on the Loch
Gouache 8 x 12 inches - artist's estate.

CHRISTOPHER GLANVILLE RWA

CG was born in Hampstead, and grew up in an atmosphere dedicated to painting. Following a year at Heatherley School of Art, it was a natural progression to attend the Byam Shaw School of Drawing and Painting (at that time in purpose-built studios in Notting Hill), where the influence of Maurice de Sausmarez still obtained. Then at the Royal Academy Schools in Burlington House, his interest developed in the paintings of Bernard Dunstan, and the then Keeper of the Schools, Peter Greenham. The work of these essentially English painters conveyed an unmistakable relationship to the world based on observation and response, - those values which produce a natural form of painting quite distinct from an emphasis on self-expression, which nevertheless appears through commitment to the process.

During his studies at the RA Schools the award of a Sir David Murray Landscape Painting Scholarship enabled early studies in East Anglia, which has remained an abiding source of subject matter, and he continues to exhibit with the East Anglia Group (RAS Alumni working in the region).

Elected to the Royal West of England Academy in 1980, he continues to exhibit there annually. A member of the Academy Council throughout the 1990s, while serving as Vice-President he curated the first London Exhibition of the RWA. Many of his works have been exhibited at Royal Academy Summer Exhibitions; also in London at Frost and Reed, WH Patterson, and the Mall Galleries NEAC shows. He continues to work to commissions in the UK and abroad, and to exhibit at Mandells Gallery in Norwich; Jerram Gallery, Sherborne; Russell Gallery, Putney; and at Roland Goslett Gallery in Richmond which also held the 50th Anniversary Commemorative Exhibition of Roy Glanville's Marine Paintings in 2015



Morning Light from The Terrace, Richmond
oil on canvas 40 x 50 cm

overleaf >> The Thames at Teddington, Evening
oil on canvas 40 x 60 cm







Rowing Boats, Hampton Court
oil on canvas 40 x50 cm



Enterprises at Teddington
oil on canvas 30 x 40 cm



Kingston Bridge
oil on canvas 40 x 50 cm



Rowers and Reflections, Kingston
oil on canvas 40 x 50 cm



By Teddington Lock (1)
oil on canvas 30 x 40 cm



By Teddington Lock (2)
oil on canvas 40 x 50 cm



The Thames at Petersham
oil on canvas 40 x 50 cm



By Richmond Bridge
oil on canvas 30 x 40 cm



Ramshackle Moorings, Richmond
oil on canvas 30 x 40 cm



Passing Trowlock Island
oil on canvas 30 x 40 cm



Winter Walkers, Richmond
oil on board 25 x 35 cm



By the White Cross
oil on canvas 60 x 76 cm



The Thames from the Terrace (1)
oil on canvas 10 x 25 cm



The Thames from the Terrace (2)
oil on canvas 30 x 40 cm



The Terrace, Richmond
oil on canvas 30 x 40 cm



Autumn on the Terrace
oil on board 20 x 30 cm

overleaf >> Walk by Putney Bridge
oil on canvas 40x60cm







Phoenix Wharf, Eel Pie Island
oil on canvas 50 x 80 cm



Battersea Reach from Cheyne Walk
oil on canvas 20 x 40 cm



Four ages of London
oil on board 20 x 30 cm



The Thames at Westminster
oil on canvas 76 x 92 cm



The Embankment
oil on canvas 30 x 40 cm





Approach to Ham House
oil on board 18 x 24 cm



Summer Shadows, Richmond park
oil on board 20 x 30 cm



Snow Shadows near Pembroke Lodge
oil on canvas 76 x 92 cm



Snow in the Park
oil on canvas 40 x 50 cm







Pembroke Lodge
oil on canvas 40 x 50 cm

<< previous page:
Winter Sun
oil on canvas 76 x 92 cm



Pembroke Lodge
pencil study 20 x 30 cm

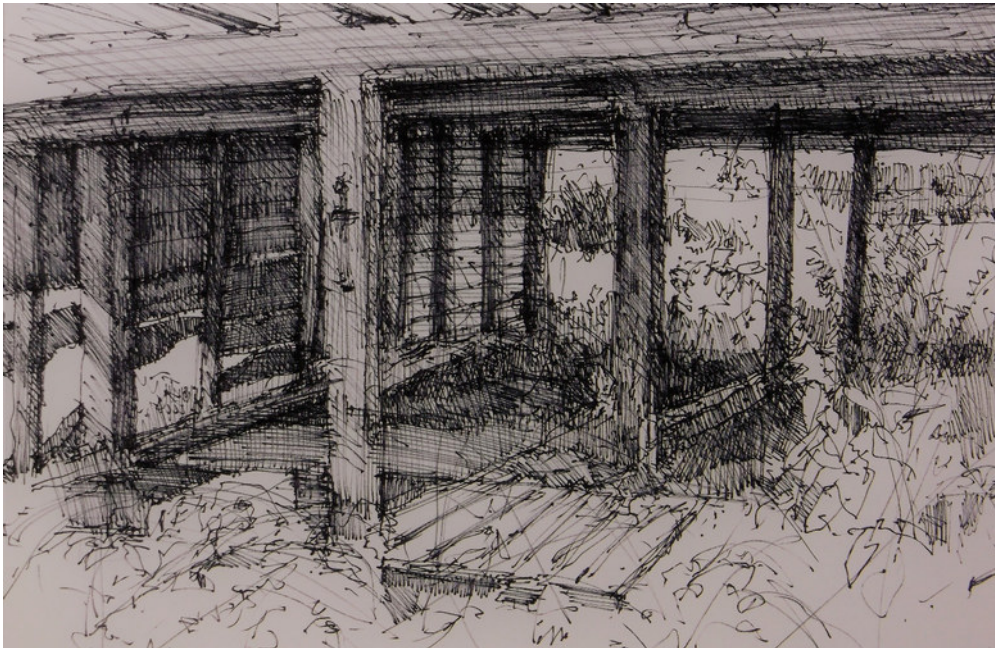
overleaf>> Harsfold Great Barn (triptych)
oil on panels 50 x 80 cm o/a

Four drawings:
The Great Barn and Granary











Bedfield Hall
oil on canvas 30 x 40 cm



St. Mary's from Bedfield Hall
oil on canvas 40 x 50 cm



Poplars, North Farm
oil on board 30 x 40 cm



After Rain, Bedfield
oil on canvas 40 x 50 cm



The North Farm Oak ((diptych)
oil on canvas 50 x 80 cm o/a



Land and Sky, Woleseys Farm
oil on board 20 x 30 cm



From the Watermeadows, Woleseys Farm
oil on canvas 40 x 50 cm

overleaf >> Moments in Time, Woleseys Farm ((diptych)







opposite << Carnac Plage
oil on canvas 15 x 30 cm

below:
Moorings at Low Tide, Woodbridge (diptych)
oil on canvas 30 x 60 cm

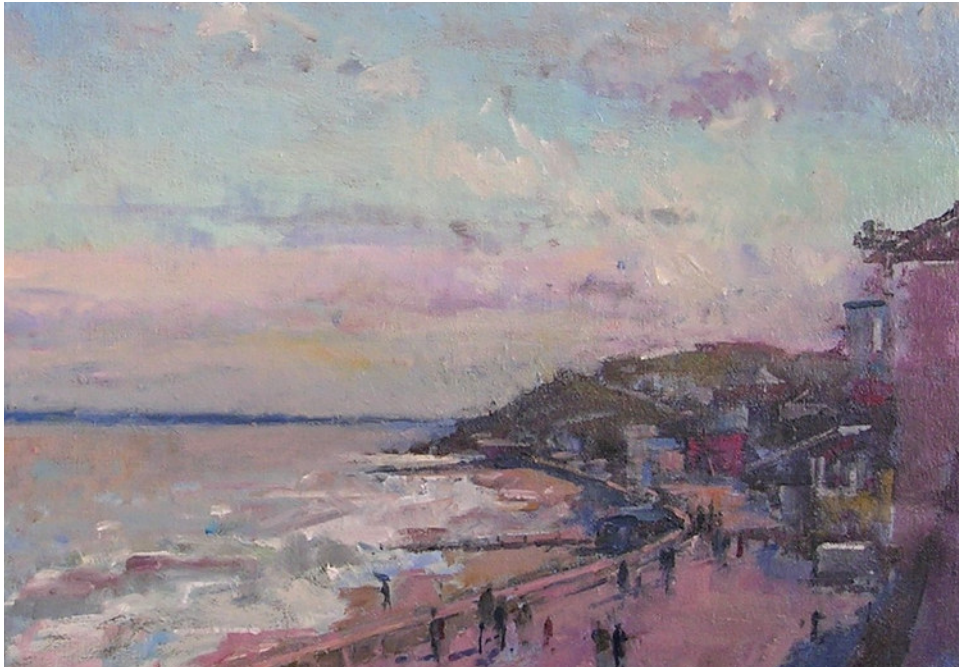




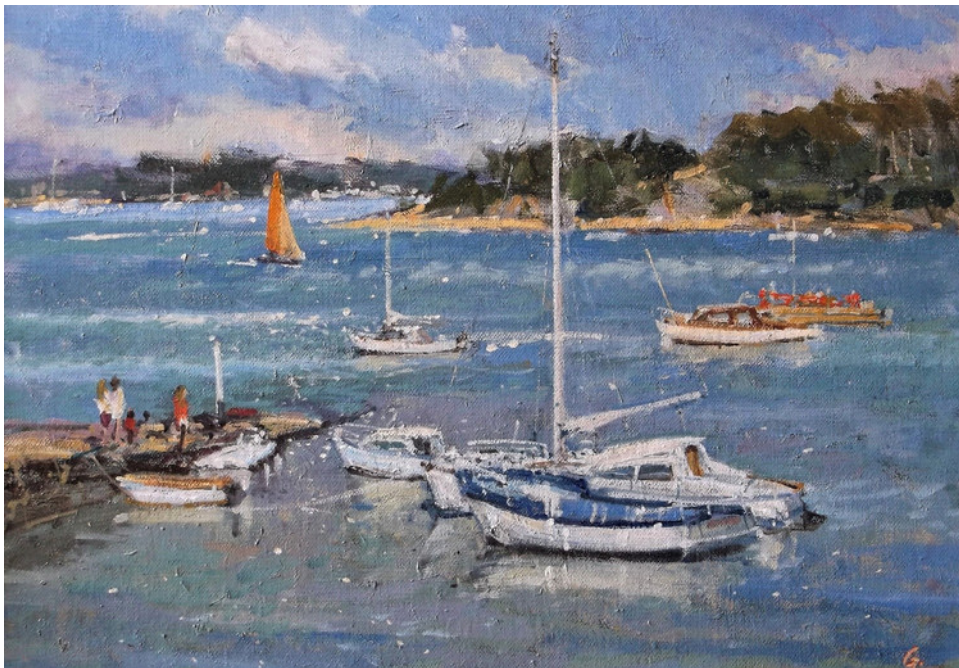
Yachting, Gulf of Morbihan
Gouache 18 x 30 cm



Moorings, Lyme Regis
oil on canvas 40 x 50 cm



Cromer
oil on canvas 32 x 45 cm



Quayside, Morbihan
oil on canvas 30 x 40 cm

overleaf >> Fossil Hunters, Charmouth
oil on canvas 40 x 50 cm









Domes of the Salute
watercolour 20 x 22 cm

opposite << ink drawings
top: Punta Dogana
below: Salute and Moorings



S. Marco
oil on canvas 18 x 24 cm



Morning Light
oil on canvas 30 x 40 cm



Scuola e Duomo
oil on canvas 40 x 60 cm



S. Giorgio
oil on canvas 30 x 40 cm

overleaf >> Salute to Last Light
o/b 18 x 30 cm

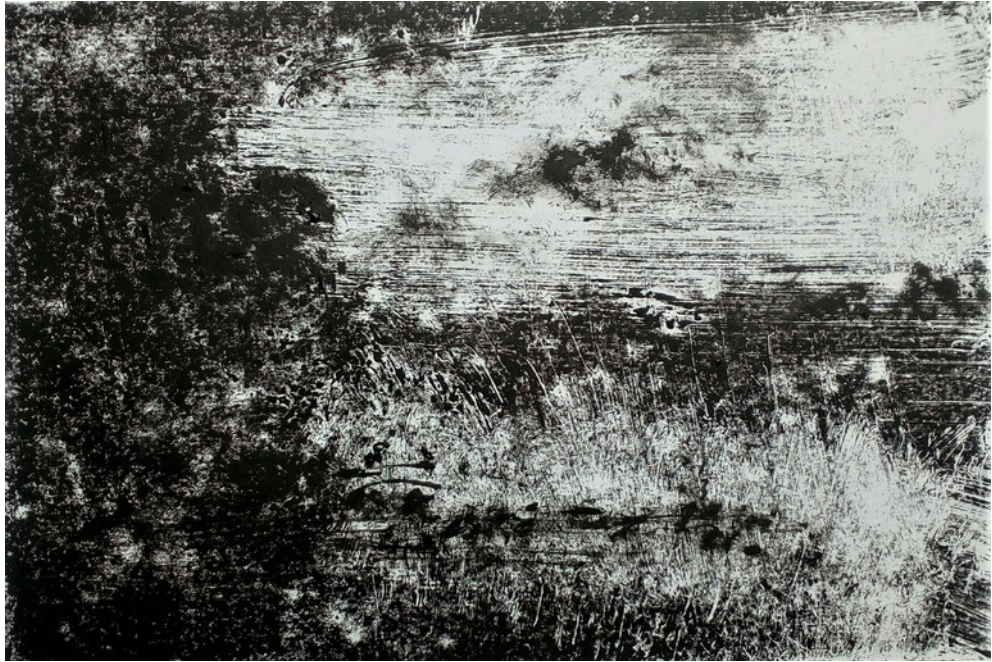




LANDSCAPE IN LOCKDOWN 2020 VISIONS

Drawing has always been a central factor for me as the most immediate route to clarifying vision. This foundation was reinforced by the initial term of compulsory life drawing at the Royal Academy Schools, during which I eventually became interested primarily in everything around the central model, and increasingly with the interior space. Then with a Landscape Scholarship award, which brought me to work in Suffolk for the first time in 1971, a lifelong involvement with landscape in the UK and abroad became the focus for study of the visual world and its energies.

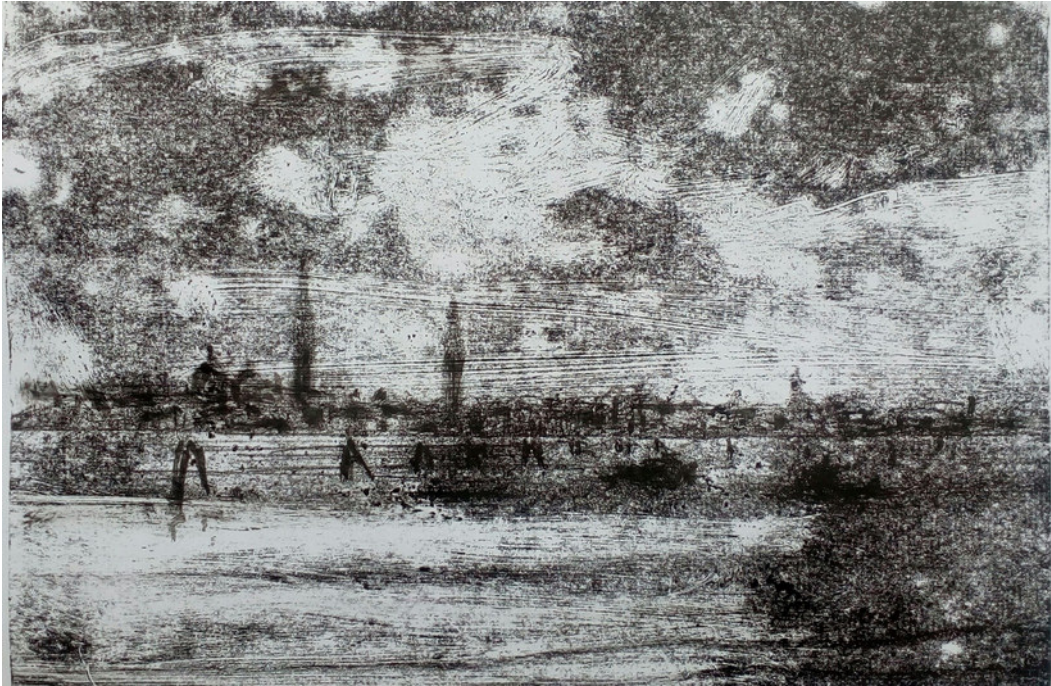
When the 2020 lockdown made travel impossible, a new look at landscape subject matter was invoked. Until then always preferring to work through direct drawing and painting, printmaking became for the first time an inviting medium in tune with the times, with possibilities incorporating degrees of uncertainty and disconnection. In particular, the characteristics of monoprinting methods unfailingly impart uniqueness to each image, even within a series of monotypes. In this sense, although achieved through an indirect process, they are true drawings, and quite distinct from editioned multiple prints. The resulting landscape monoprints produced as explorations of the medium brought into the studio impressions of freedom, immediacy, and engagement with the wider world during a time of restriction. The examples on the following pages are a small selection of a much larger body of prints produced during lockdown.



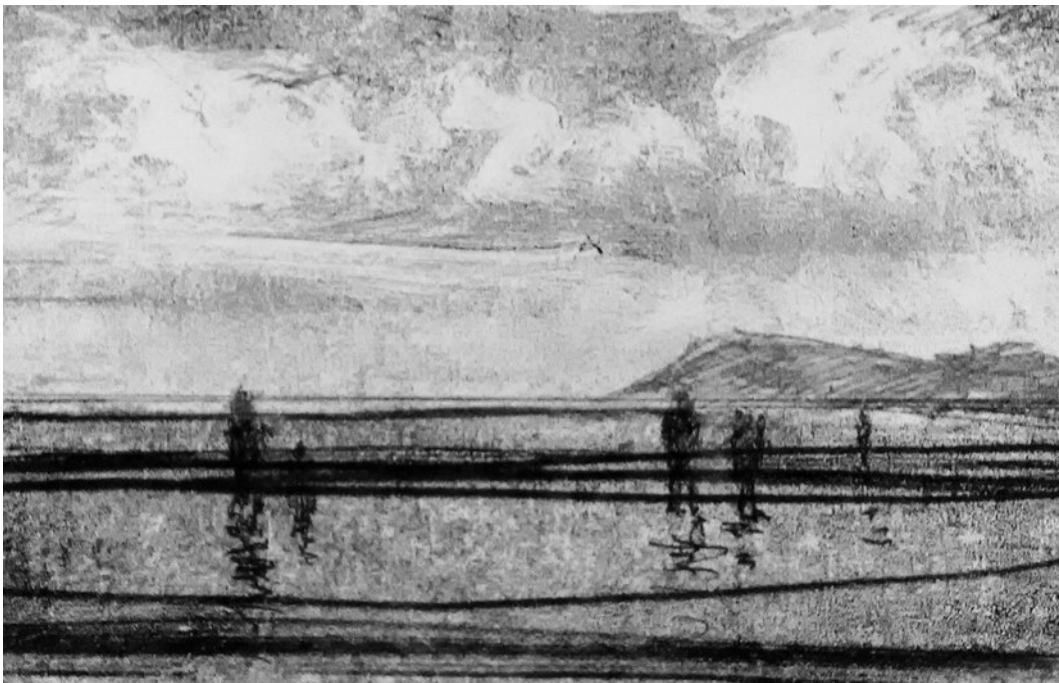
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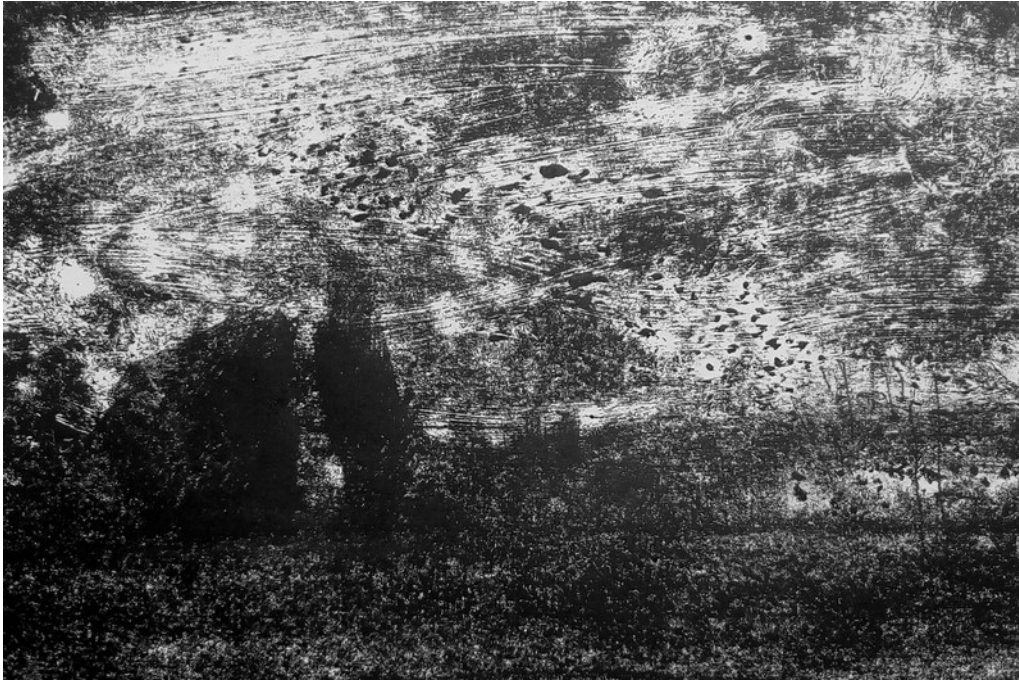
Earl Soham



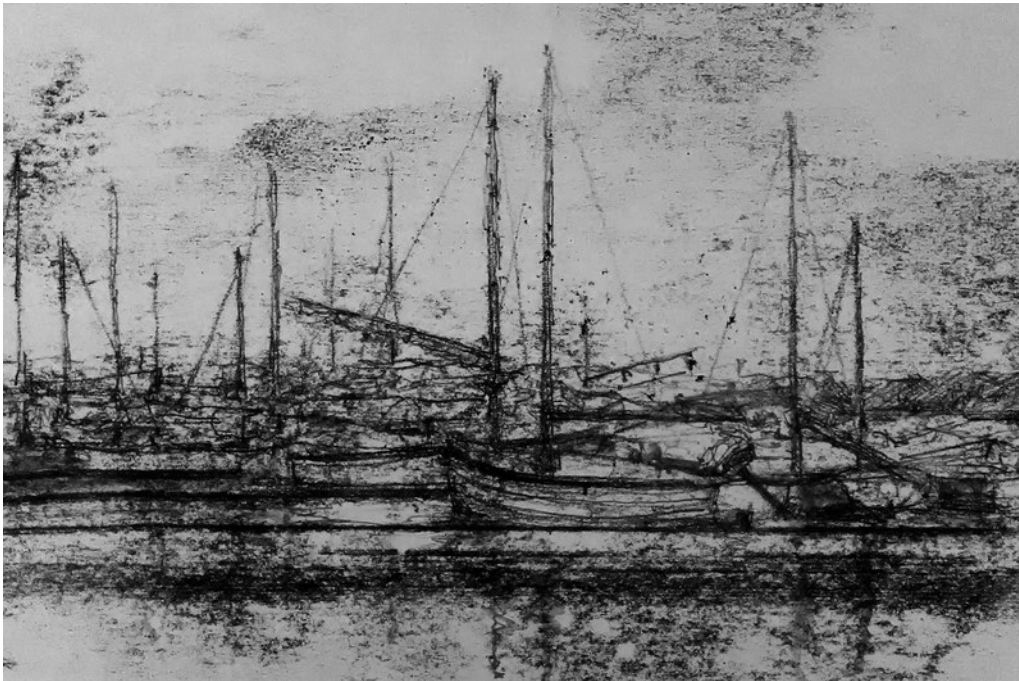
Campanili, Venice



Beachwalkers



Night Sky, Avebury



Blakeney Moorings

ZELDA GLANVILLE

Zelda Glanville first studied painting at West Hartlepool School of Art. It was during further studies at Goldsmiths College in London that she became engaged in the complexities and challenges of working with clay and glazes. Following graduation she began an eleven year period of teaching at Epsom School of Art, before becoming involved in the establishment of a new 'One-Off' department at Liberty of London, initiated by the then Chairman Arthur Stuart Liberty to mark the centenary of Liberty's role in the development and promotion of the Arts and Crafts Movement. Contributors to this venture included innovative wood-turner David Pye, and the renowned potter Lucy Rie.

From 1980 onwards Zelda founded several groups of students at her workshop studio in Kingston upon Thames. Some members started very young and remained involved for more than 30 years. As a teacher she remains an abiding inspiration to scores of people who learned under her guidance to respond to the world using their eyes and hands in a new and direct way.


Earth, Air, Fire and Water, - intrinsic aspects of working with clay and high-fired glazes all appear forcefully and directly in her hand-built pottery. The early work expresses an energy and physicality rarely seen emerging in European ceramics. Examples of these works are held in Kingston Museum. Hand-building ran concurrently with increasingly refined plates and bowls thrown on a 'Leach' kick wheel. All these objects, pots, bowls and plates, contain the universal symbol of the pure Circle, or Wheel of Life, and are united in the plates with the Tree of Life - set with fire and water indicated by chevron brushwork and hatched strokes executed with the sure eye and hand of a trained painter. From the 1990s she reactivated an abiding interest in painting with an innate sensitivity to produce several series of abstracted still life subjects, and colour field studies based on Itten's work adapted to geometric structures and compositions which demonstrated a sustained discipline and an impressive intensity. Towards the end of her life her work became increasingly concerned with emerging colour unattached to form, while the energy characterising an essential force which permeated all her artistic projects remained until the end.



Inspired by African Design' Pot, 1960s
Zelda Glanville (1939-2021)
Glazed Stoneware
Kindly donated by Christopher Glanville



'Circle & Triangle' Geometric Design Pot, 1970s
Zelda Glanville (1939-2021)
Unglazed Stoneware



The photograph shows a collection of pottery pieces, including several bowls and vases, arranged on a surface. The pieces are of various shapes and sizes, some with dark glazes and others with lighter, unglazed finishes. The background of the photograph is a light-colored wall.























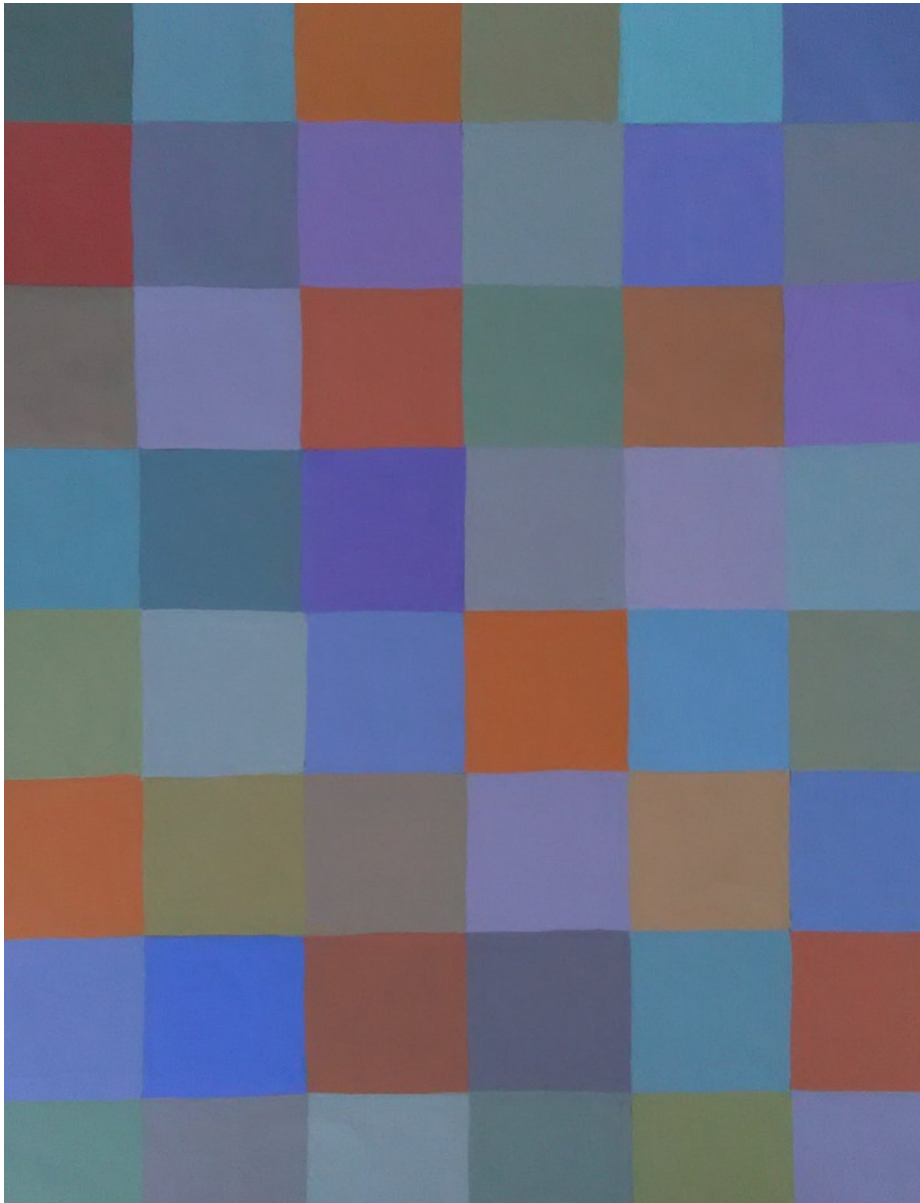






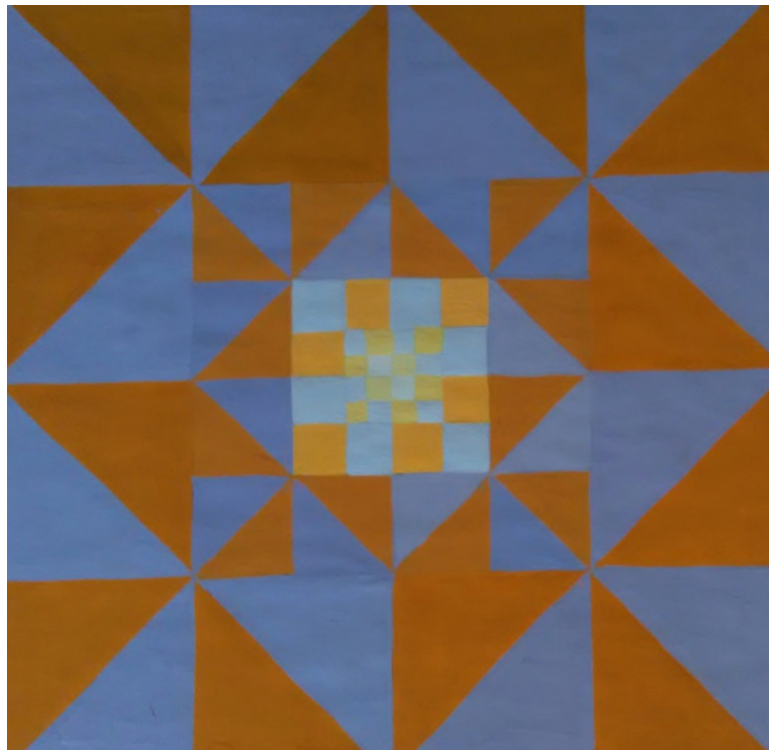








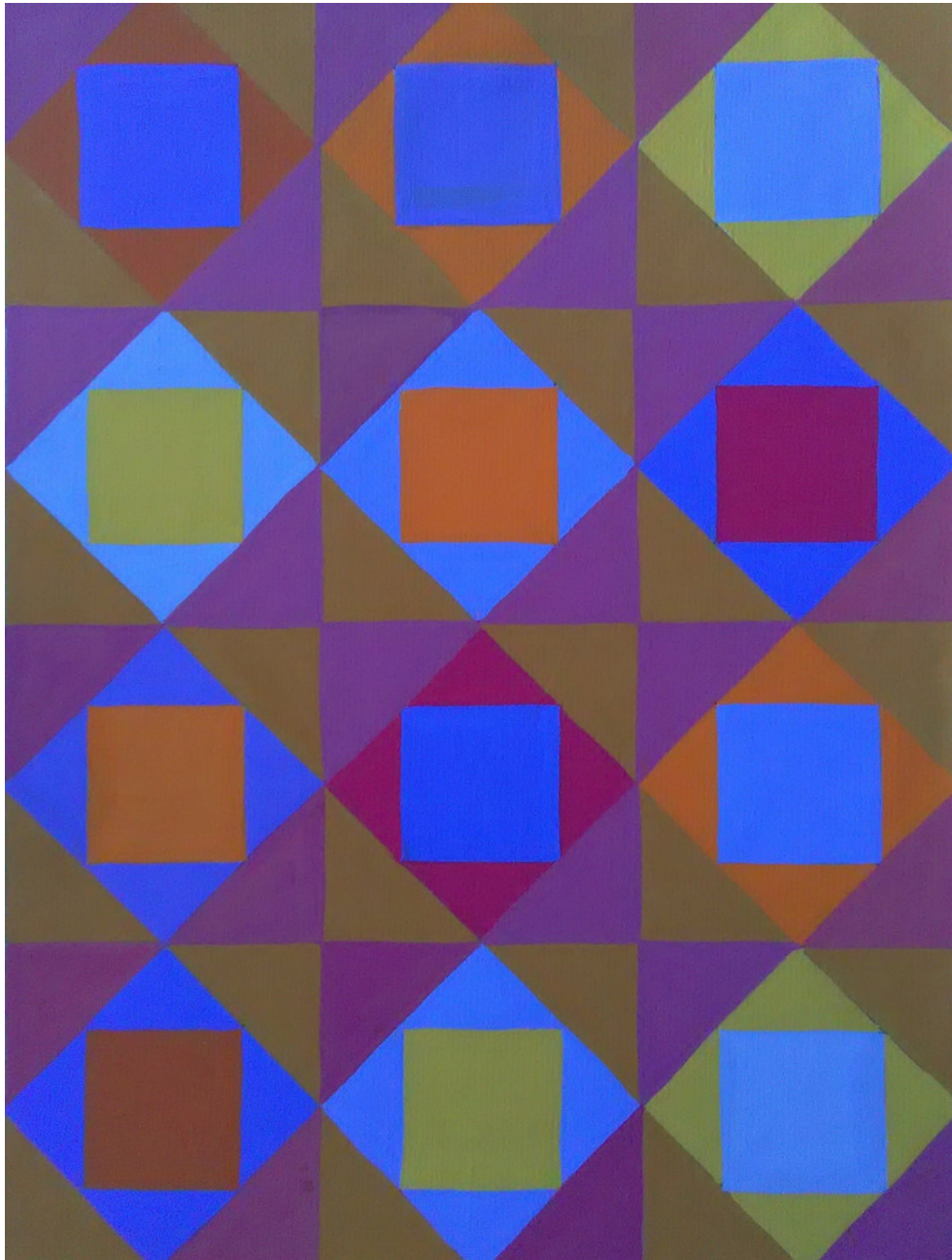




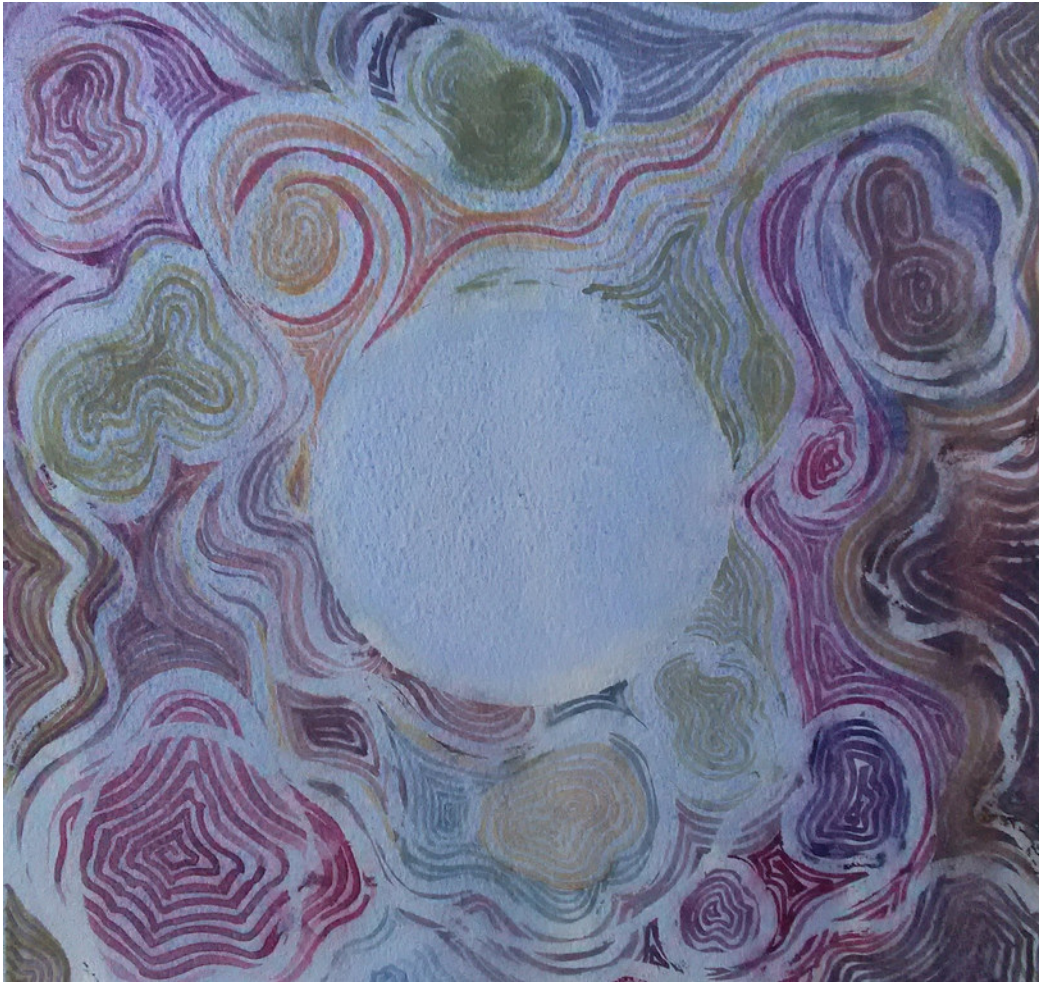














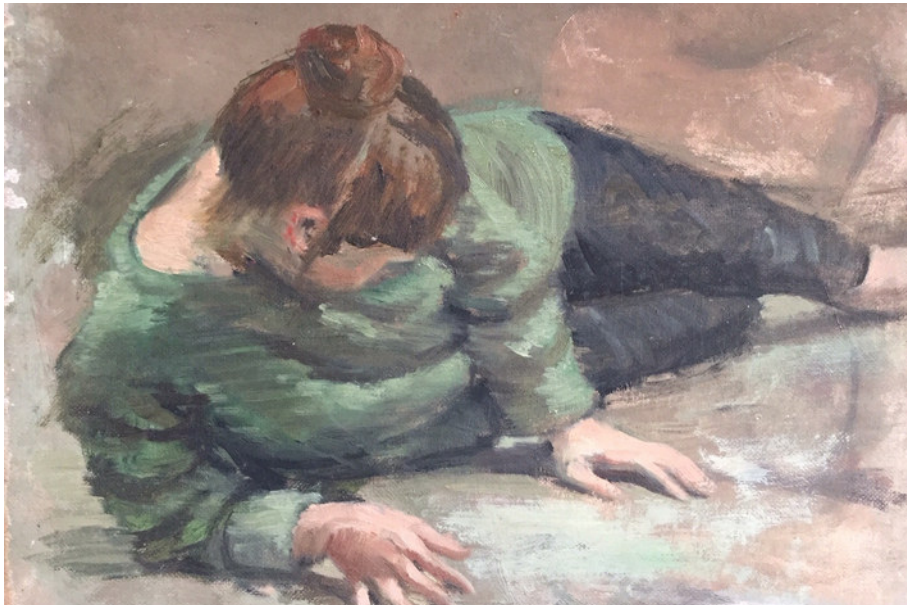
paper cut - 82 x 58 cm

PORTRAITS AND FIGURES SECTION

ROY GLANVILLE

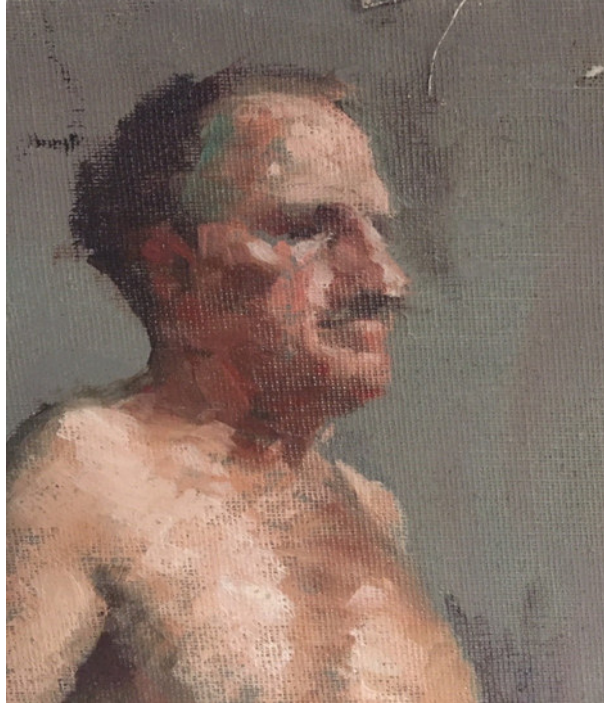
paintings from Ruskin Spear's life
and portrait classes 1952-1954

pages 114 - 117











FREDERICA VENN

Portrait by Roy Glanville as a demonstration to students at
Heatherley School of Art, 1965,

CHRISTOPHER GLANVILLE

Portraits and figures Pages 120 - 125



Zelda



Daniel sitting upright



Daniel



Zelda and Max



Zelda resting



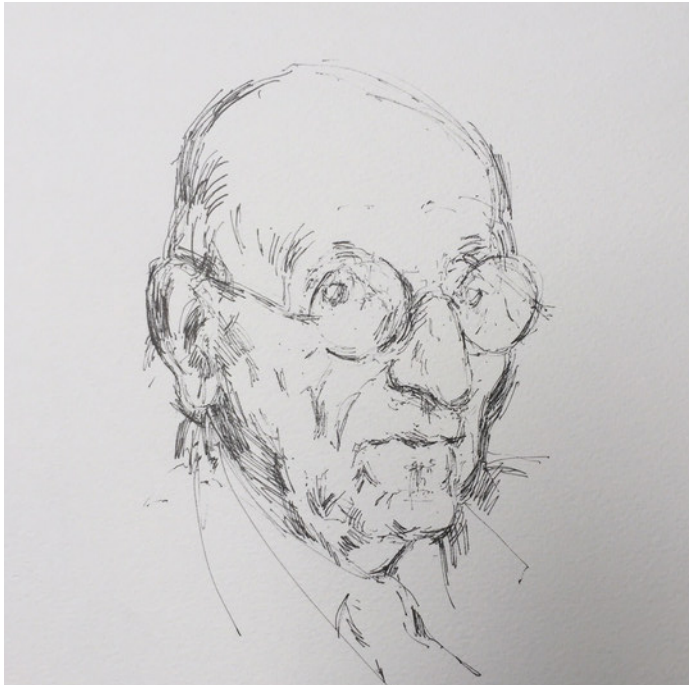
Zelda sleeping



Timothy Easton



Christine Easton



Leonard Manasseh



Laurence Morrocco

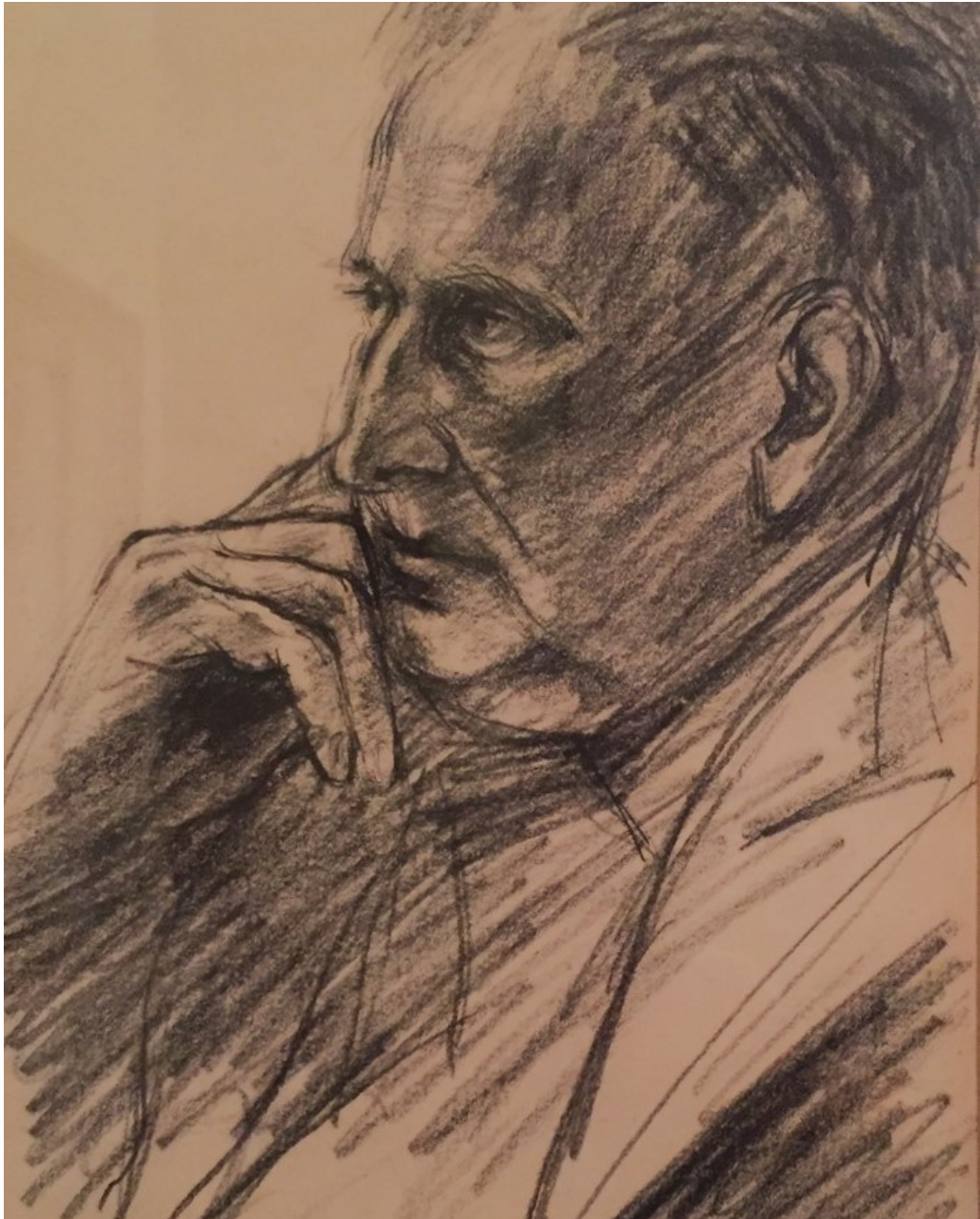


Leonard Manasseh OBE RA PPRWA RIBA (1916-2017)
Painted in the Council Room at the Royal West of England Academy
during his Presidency: recently completed bronze on the desk.

ZELDA GLANVILLE



An imagined face (circa 1955)



Samuel Garbutt, my father. (1960)

PUBLISHERS NOTE

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Further information and references:

ART UK (Public Catalogue Foundation)
Bridgeman Art Library
Royal West of England Academy
Witt Library (Courtauld Institute)
Kingston Museum
Who's Who in Art
Royal Academy Exhibitors
Buckmans Dictionary of British Artists.

Frontispiece: Travelling paintbox & palette.
Back Cover: RIJKSMUSEUM - Christopher Glanville
Oil on linen laid on panel, 30x40cm

