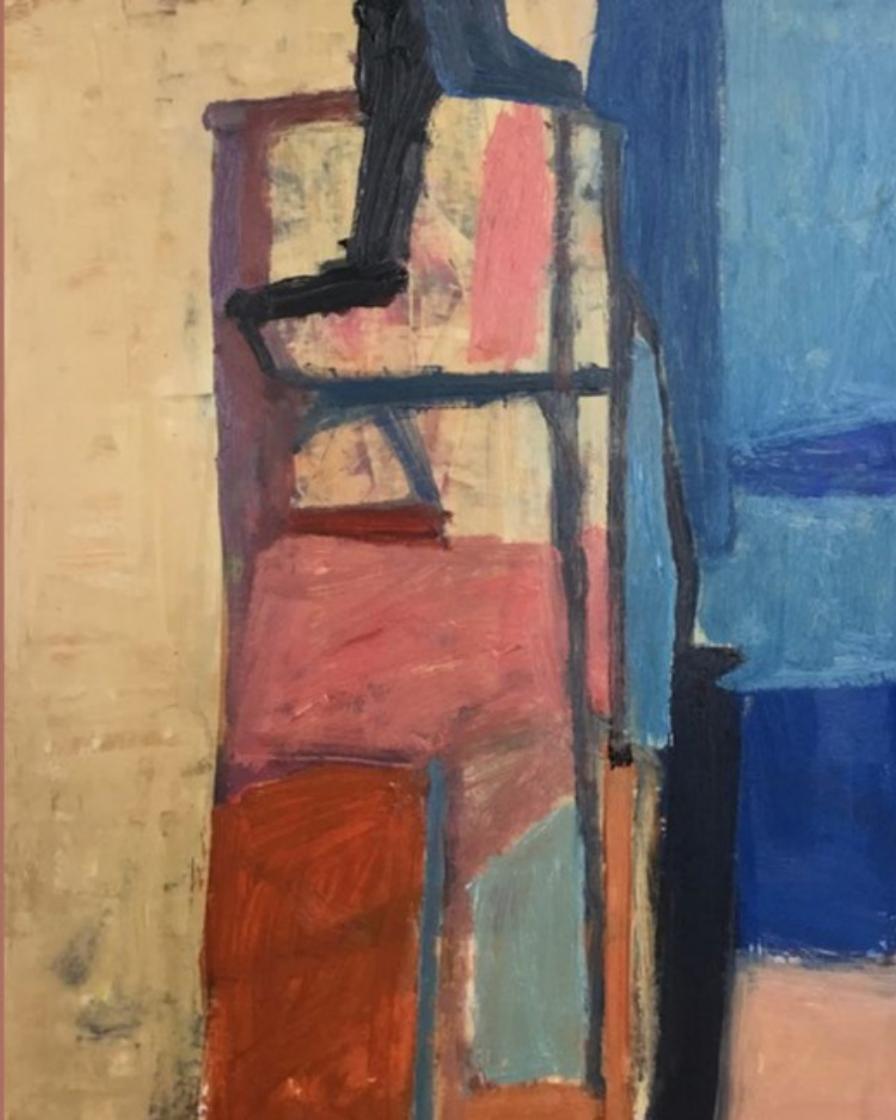


70+ : A Retrospective
ARTHUR NEAL



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A Retrospective

5 - 26 November 2022



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Arthur in his studio, Summer, 2022

It was possibly the Brueghel painting of three very drunk men, slumbered, beneath a strange wheel like table and pancake roofed houses. It was both intriguing, disturbing and alive. Or maybe it was the Van Gogh portrait of an old man in a straw hat that caught my attention on the back wall of the primary school classroom.

I was eight years old. The combination of mystery, hidden narratives and in the case of Van Gogh, an intensity of feeling and luminosity planted a seed. Fascinated on one hand and moved by the other.

By that Christmas (after much pestering) I was given an oil painting set with brushes, all in a lovely wooden box. As is common with childhood excitements, I found myself truly disappointed. Not knowing about priming, the result was disastrous. To console myself and on discovering that the turpentine had serious warnings of flammability, I made myself a flaming torch. Out of control, I dropped the flaming thing on to the carpet of my bedroom floor, which duly caught fire. I managed to put it out, without the need to call the fire brigade, and managed to conceal the large hole in the carpet until I left for art college many years later.

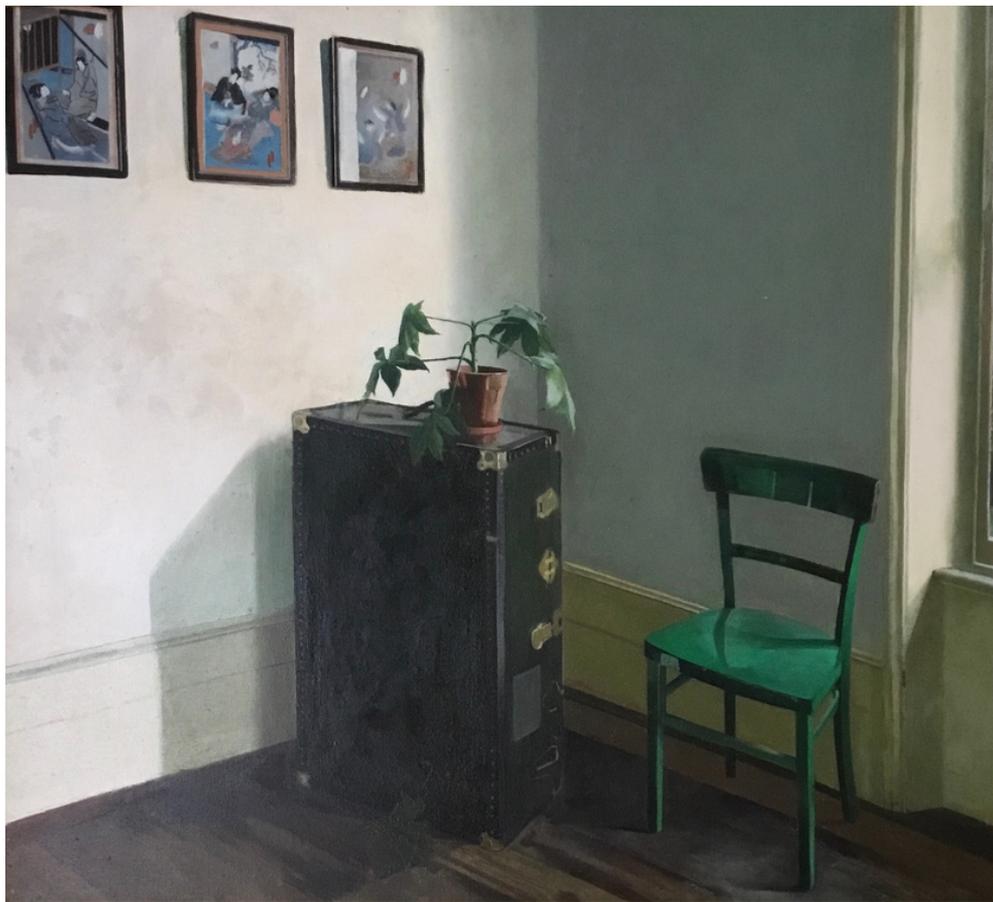
Not much has really changed, apart from my being older and no longer being so foolhardy with matches. There have been many more paintings and many more stories, but the magic and struggle of it all has never faded.

A. R. NAL



Changing
2021, Oil on board
99 x 94 cm

Interior Peckham I
1972, Oil on board
86 x 90 cm





Pink Dress I
2020, Oil on paper
60 x 55 cm

Pink Dress II
2020, Oil on canvas
86 x 90 cm





Private View
2018, Oil on board
66 x 97 cm

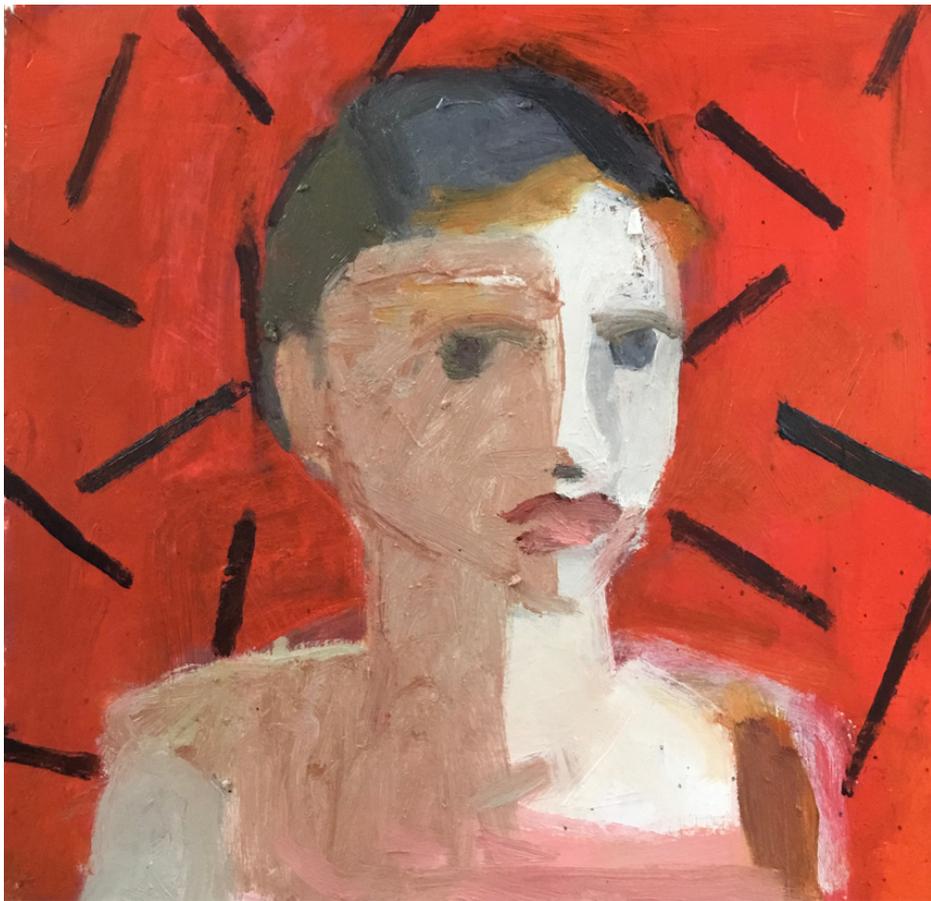
Seafont
2021, Oil on paper
90 x 70 cm





Study for Ukrainian Pianist I
2022, Oil on paper
46 x 38 cm

Head with Red and Black
2022, Oil on paper
40 x 40 cm

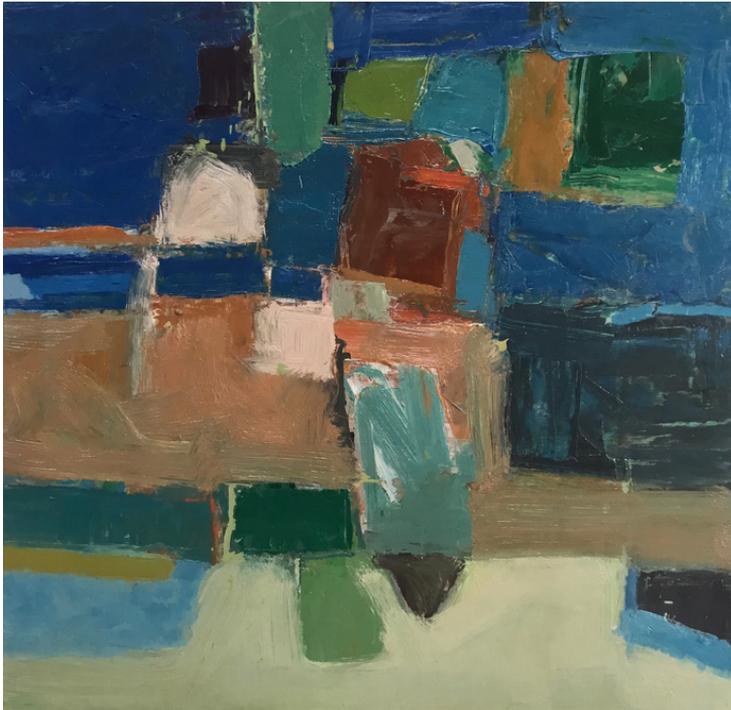




Red Dress
2022, Oil on paper
55 x 45 cm

KT on the Phone
2018, Oil on canvas
43 x 43 cm





Coastal Painting
2021, Oil on board
68 x 68 cm

Pages from a KT Sketchbook
2022, Mixed media
82 x 82 cm





Seascape
2020, Gouache on paper
31 x 31 cm

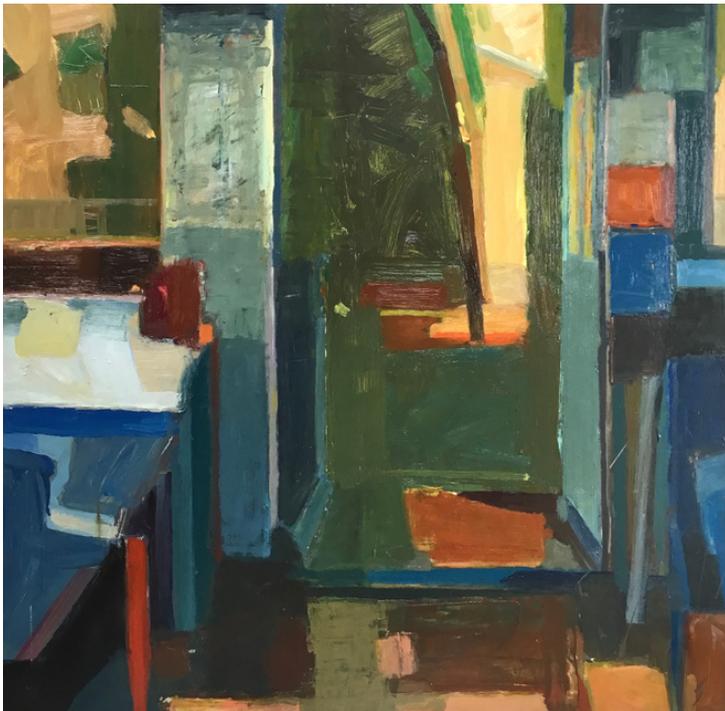


Blue Still Life
2022, Gouache on paper
31 x 31 cm

Landscape
2022, Oil pastel on paper
36 x 37 cm



Lovers
2022, Oil on paper
35 x 30 cm



Studio and Garden
2022, Oil on board
97 x 97 cm

Sitting in the Studio
2022, Oil on canvas
130 x 107 cm





Beach Hut Study I
2022, Oil on canvas
40 x 50 cm



Beach Hut Study II
2022, Oil on canvas
45 x 56 cm



Corner of the Studio
2022, Oil on board
109 x 99 cm

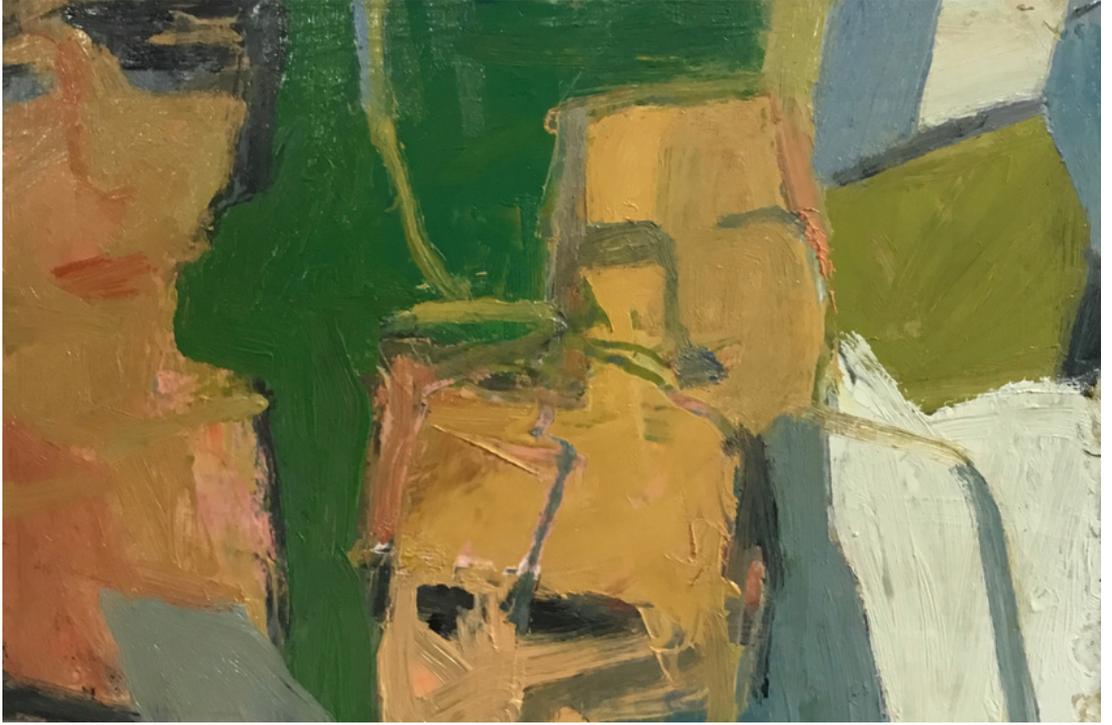
Summer Evening Studio
2022, Oil on board
116 x 99 cm

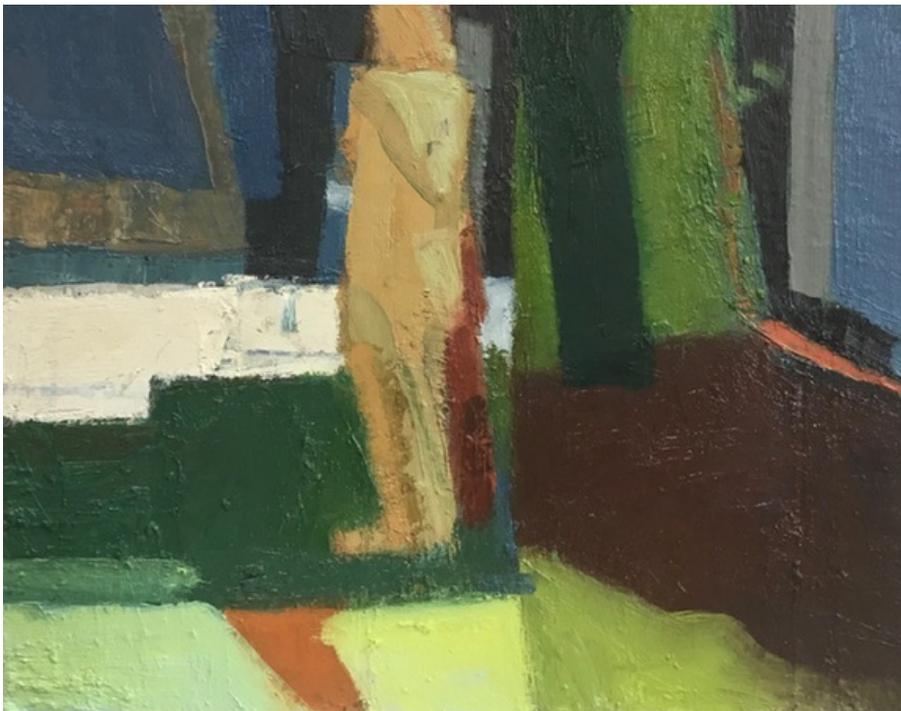




Young Woman
2022, Oil on paper
46 x 38 cm

Triangle
2022, Oil on paper
30 x 36 cm





Ending
2022, Oil on paper
47 x 52 cm

Rosary
1984, Oil on canvas
106 x 95 cm

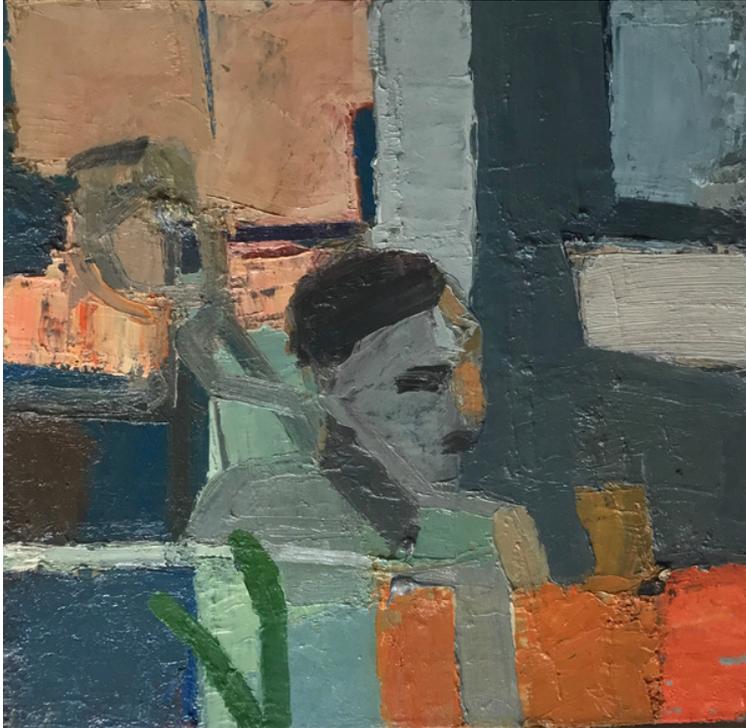




Green Fruits
2022, Oil on paper
38 x 38 cm

Study for the Ukrainian Pianist II
2022, Oil on paper
45 x 40 cm





Figures in a Room
2020, Oil on canvas
43 x 43 cm

French Landscape
2022, Oil on paper
43 x 43 cm





The Field from Updown
1978, Oil on canvas
71 x 83 cm

Still Life with Bottles
1990, Oil on board
130 x 104 cm





Mr Jones
1979, Oil on board
80 x 86 cm

Biography

- Born 1951
- Attended Reeds School
- Attended Camberwell School of Arts and Crafts
- Painter and Printmaker
- Elected member of the New English Art Club
- Taught at Maidstone College of Art (Foundation)
- Taught Summer Courses in France
- Continues to live and work in Deal, Kent

Exhibited

- Regular exhibitor at RA Summer Show 1986-2021
- Lynne Stover Gallery, Cambridge
- Hilton Fine Art, Bath
- Cadogan Contemporary 1986-2017, London
- Regular exhibitor at Linden Hall Studio, Deal
- Contemporary Six Gallery, Manchester
- The Table, Hay on Wye
- Regular exhibitor at The NEAC exhibitions at the Mall Galleries

Awards

- Hunting/Observer art awards
- Discerning Eye Exhibitions
- JPS Portrait Award, Zsuzsi Roboz Prize
- Woodhay Picture Gallery prize

Publications

- Eight Poems. A selection of Edward Thomas poems illustrated with etchings, 1969
- Richard Jefferies, By the Brook, illustrated with an etching 1981
- A Centenary Celebration of the Poetry of Edward Thomas, illustrated with etchings 1977

One of the delights of Linden Hall Studio, is the ever growing and changing audience that evolves with it. Some of them regular, some come and go with the seasons, some are strangers who become regular faces - before slipping away toward their next creative cove.

The people who visit us, engage with us, are all at different moments in their lives. Yet, anyone can be the solo, thoughtful viewer - quietly pondering the walls and plinths every few weeks, sometimes nodding, sometimes frowning, yet always willing. Always looking.

For me, it's finding these consistencies across our viewers that provides the greatest insight into the human condition. Is there a constant in all of us? Possibly not. However, the closest I have seen in terms of the visual arts, is the response frequently triggered when viewing paintings by Arthur Neal.

Of course, all the hallmarks of good painting are applied: a thoughtful hand, a fine tuned eye, the combining of colour, shape, form, texture, culminating in a deeply satisfying resolution within the final image.

Yet an Arthur Neal triggers something more in the viewer.

Their pause, their look, their tilt of the head. The eye has been hooked and caught - then often, out of nowhere, a connection is made.

Arthur's ability with paint demands our attention. Yet not with aggression, painterly trickery, blasts of pure colour or daunting scale - but with making a subtle and powerful energy source ooze out of the oil. Slowing the viewer down, controlling the interaction at its own pace, inviting us in and holding our attention whilst it tells us all it wants to say; until the next look.

Whether it be a garden view, the female figure, a still life or abstracted form, there is an emotive response within the precise application of his strokes and scrapes. Perhaps the triggering of a nostalgic memory from a moment gone by, recognising the raw feeling in the face or posture of a delicate form, the dreamlike quality of an abstracted landscape. Arthur's paintings draw the individual close, catalyse the feeling of being somewhere, or seeing something once before. The recreation in paint of warmth and wonder, providing a handhold as an old friend only could.

It's me and you. Now, what's next?

For all of us at Linden Hall Studio, it's a privilege to continue to show Arthur's work, and a delight to be holding this very special exhibition.

Myles Corley
Gallery Director
Linden Hall Studio



On the Beach
2021, Oil on board
37 x 32 cm

Acknowledgements

My thanks to all family and friends, to Myles and John Corley for their continued friendship, enthusiasm and belief and to Kiri Everitt for assisting with the design and layout of the catalogue for this exhibition.