

An aerial, high-angle photograph of a rugged mountain range. The peaks and ridges are covered in snow, with dark, rocky outcrops visible. The lighting creates strong shadows, emphasizing the three-dimensional structure of the terrain. The word "LANDSCAPES" is printed in a bold, black, sans-serif font, centered horizontally and slightly above the vertical center of the image.

LANDSCAPES

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SARAH CHALMERS

MAX MAXWELL

NEIL RAITT

KEITH ROBERTS

ROSIE SNELL

ANDREW VASS

ELAINE WATT

KATSUTOSHI YUASA

01/08 - 01/09/2019

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No 20 Arts

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London N1 2BG
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Front cover and back:

Neil Raitt, Detail of **Alpine** (2013), Oil on canvas, 240h x 180w cm.

Sarah Chalmers
Max Maxwell
Neil Raitt
Keith Roberts

Rosie Snell
Andrew Vass
Elaine Watt
Katsutoshi Yuasa

LANDSCAPES

No 20 Arts is delighted to present LANDSCAPES a group exhibition featuring works by **Sarah Chalmers, Max Maxwell, Neil Raitt, Keith Roberts, Rosie Snell, Andrew Vass, Elaine Watt and Katsutoshi Yuasa**. The exhibition revisits one of art's classical genres: the landscape, from a contemporary perspective. The works exhibited have been created over the past three decades and show how artists continue to resort to landscapes to reflect on contemporary issues.

Next page:
Elaine Watt, Detail of **Landscape I** (1988), Oil on canvas, 124h x 185w cm.



A BRIEF HISTORY OF LANDSCAPE

During the Renaissance the arts took centre stage in the social and cultural life. However, architecture and sculpture remained the most highly regarded disciplines. In an effort to gain acceptance of painting and equal its status to that of architecture and sculpture, a number of painters, theorists and thinkers began classifying it in genres depending on the subject matter. These categories evolved over time while being promoted by the Academies all over Europe. In the 17thC the French Royal Academy established the following hierarchy of importance: history painting, portrait painting, genre painting (scenes of the everyday life), landscape painting and still life.

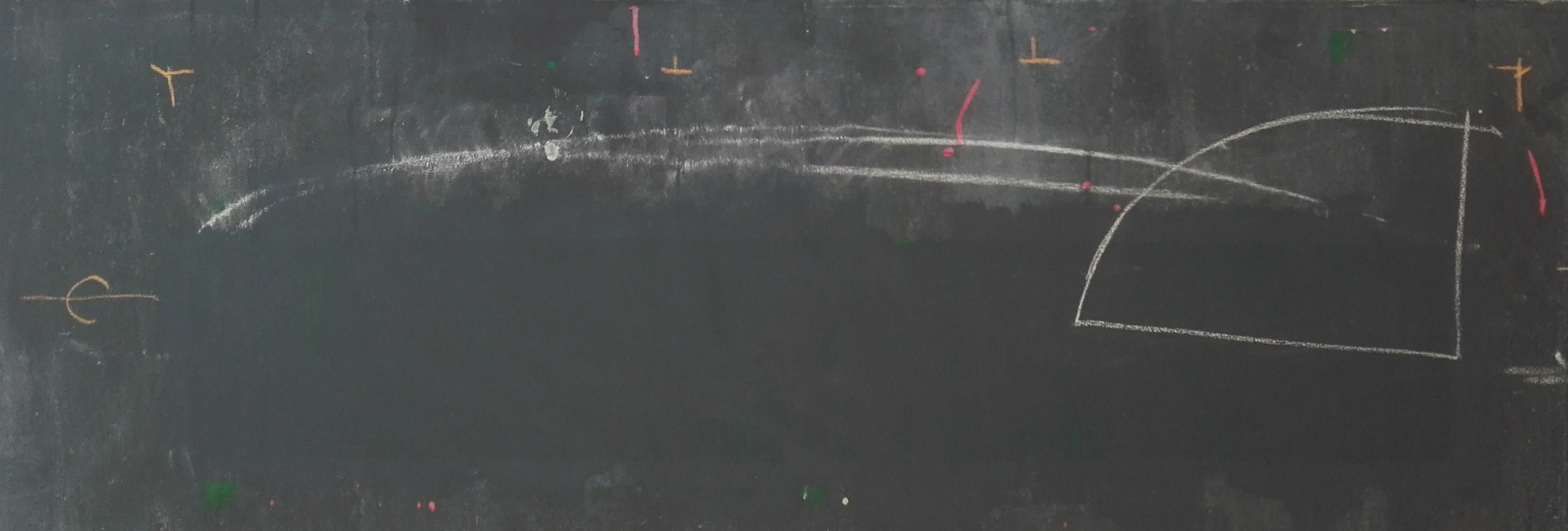
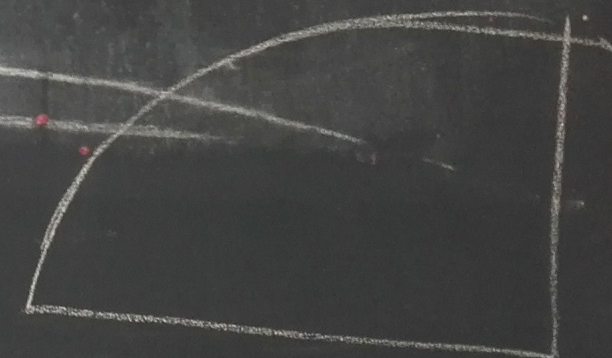
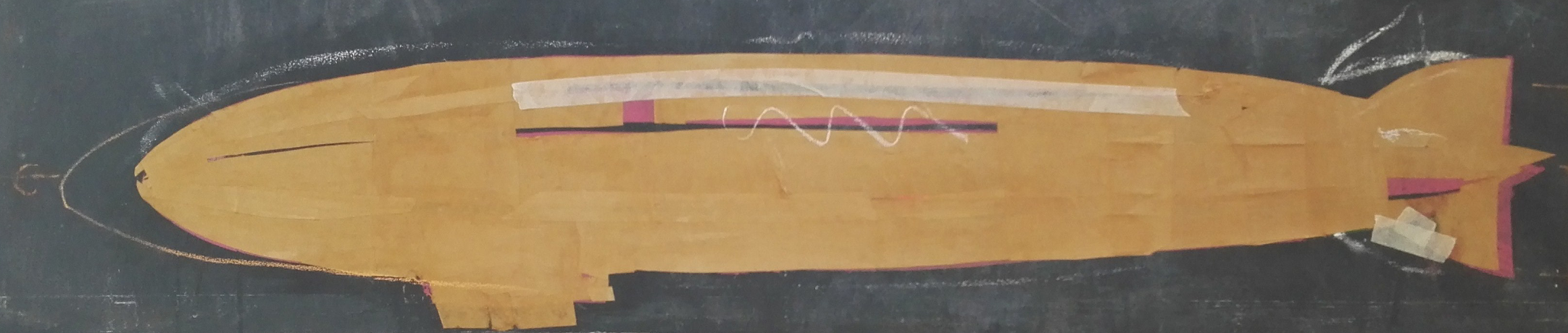
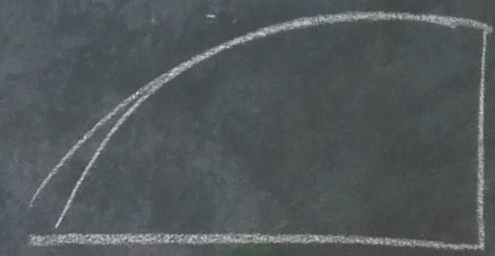
Even though landscape painting had been popular and highly regarded in East Asian art for centuries for its ability to evoke and enhance the spiritual, it was not until the 19thC with the Romantic movement that landscapes gained full appreciation in Western culture. In the context of the Industrial Revolution, artists, writers, musicians and intellectuals turned to nature as a main source of inspiration and subject matter to express sublime feelings such as awe, apprehension or horror.

The rapid industrialisation and transformation of nature to make way for new ways of living and social organisation led to the definition of landscape as a genre to be challenged during the 20thC. This category now includes urban and industrial landscapes, as well as a close relationship to land art – on-site interventions made directly using natural materials such as rocks and twigs.



Rosie Snell, **Grüne Hölle** (2008), Oil on panel, 165h x 173w cm.

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CONFLICT AND LANDSCAPE

KEITH ROBERTS
ROSIE SNELL

The last century has been marked by two of the deadliest conflicts in history; the two world wars. In a similar way, the Gulf War – the first war to be live broadcasted thanks to the advancement of communication technologies – as well as the Iraq and Syrian Civil Wars have had a huge cultural impact worldwide.

Many of the works by **Keith Roberts** are informed by the political and physical geography of the Middle East. As fearful populations seeking safety are pushed from one horizon to another, Roberts's works reflect on the upheaval and chaos that is caused. The paintings included in this exhibition are landscapes made in the most direct ways. A surface on the face of a piece of paper or canvas split with a line into upper and lower sections. The rigidity of the rectangular format and horizon line is challenged by the painted surface that runs and spills across the page giving the impression of a surface of lead or torrents of water playing with chaos and accident.

Previous page:
Keith Roberts, **Study for Ghost** (2017), Acrylic, chalk and collage on canvas, 112h x 152.5w cm.

Keith Roberts, **Event Horizon 6** (2018), Acrylic on canvas, 200h x 145w cm.

For over 20 years **Rosie Snell** has been interested in the physical and psychological effects that the militarisation of human conflicts exerts upon our environment. This fascination has allowed her to interrogate the legacy of human presence on our surroundings, as well as the themes of complex and contradictory relationships. Including works both from this period and from her most recent series where she explores how these relationships reflect in water and its different states, Snell's works present the viewers with scenes that seem part dream, part reality and part memories.



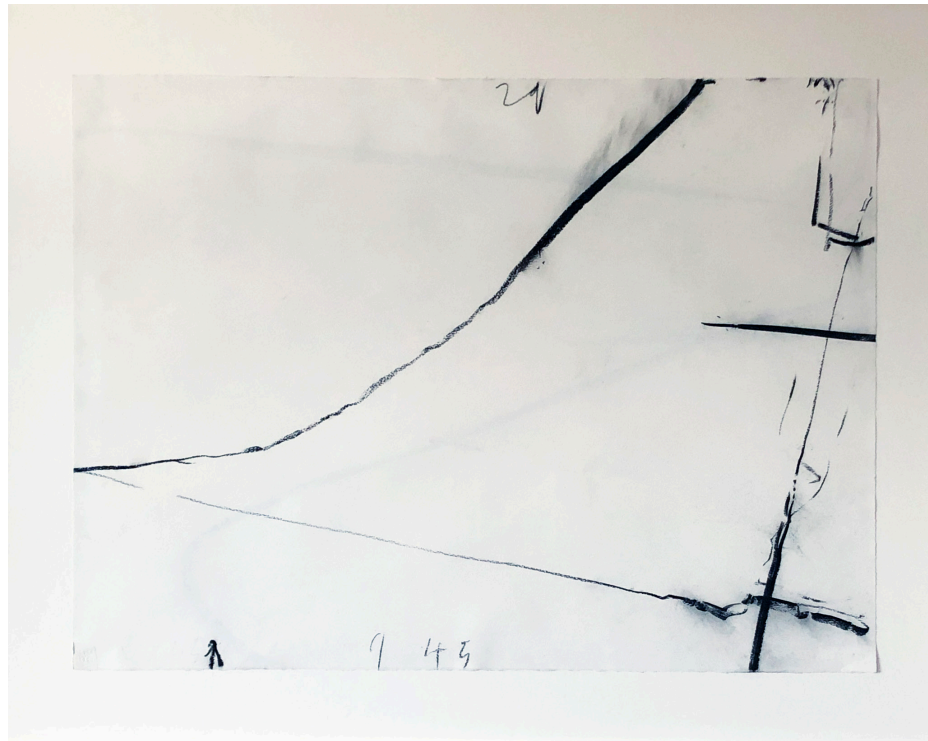
Next page:
Rosie Snell, **Known Unknowns** (2015), Oil on panel, 141h x 145w cm.

Rosie Snell, **Isbræ I** (2014), Watercolour and pencil on paper, 79h x 105w cm.



ABSTRACTION AND LANDSCAPE

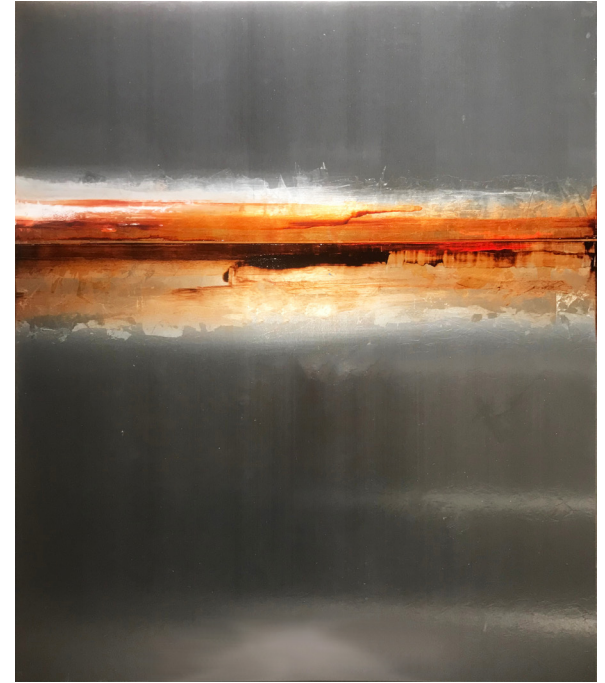
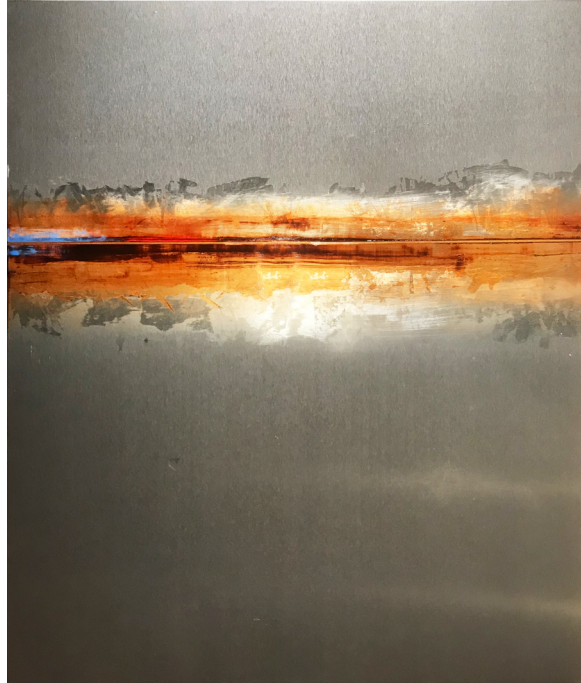
ANDREW VASS
MAX MAXWELL
SARAH CHALMERS
ELAINE WATT



Andrew Vass, **Untitled** (2006), Charcoal on paper, 56h x 75w cm.

The way from figuration to complete abstraction led by the avantgardes during the first half of the 20thC has freed artists from faithful representation of reality in favour of the exploration of colour, shapes and composition.

Often made on location, **Andrew Vass's** drawings document a particular moment between the artist and what lies before him. His works bear witness to the artist's perceptual journeys as they are transmitted through the way his hand manipulates charcoal or pastel. Each mark is a trace of the shape an observed or remembered landscape takes in his mind. Rather than fully worked landscapes, Vass's works are depictions of it, suggestions or hints of locations with no distinguishable element to hold on to.



Max Maxwell, **Travelogue I, II & III** (2016), Oils and metal leaf on aluminium, 85h x 72.5w cm.

Max Maxwell's experimentation with composition and colour-matching using materials such as metal leaf and oil painting on aluminium panels can be read as landscapes that capture the intensity of light during the early and late hours of the day.

Interested in the transformation of materials in order to show qualities which are not normally visible, Maxwell's works are testimony to a world of organic experimentation where physical and chemical processes give way to artworks of alchemic beauty.

Sarah Chalmers describes herself as a nomadic artist. Having painted and lived under the stars in the Australian outback, in the Sahara Desert and in the North Sea on an oilrig, Chalmers has a natural flair for capturing the mood of a landscape. Her watercolours are full of light and of an atmosphere which is powerfully evocative of the places she paints.



Sarah Chalmers, **Reeds, Romney Marshes III & IV** (2006), Watercolour on paper, 80h x 110w cm.



Included in “Christie’s New Contemporaries” – a series of sales organised by the auction house with pieces by young graduates whose works reflected strength and purpose, **Elaine Watt**’s ‘Landscape I’ is a prime example of the emotional power of abstraction in landscape painting. Rich, long brush strokes in complex layers, trails of thick oil paint inhabit the canvas and the heavily worked surface becoming a sort of landscape in itself.

Elaine Watt, **Landscape I** (1988), Oil on canvas, 124h x 185w cm.

TECHNOLOGY AND LANDSCAPE

KATSUTOSHI YUASA
NEIL RAITT

Technology is one of the defining features of contemporary living. Artists, creators and thinkers are increasingly preoccupied with the implications and the impact that it has on how we live in and understand the world.

Katsutoshi Yuasa makes woodcut prints from his own digital photographs, investigating whether photography is printmaking or not. By combining two processes – the camera's snapshot and the woodcut's lengthy reinterpretation of the same image – he wishes to crystallise the atmospheric and emotional character of his subjects. His pieces take weeks to complete, transforming his ephemeral subjects into haunting images, as beautiful up close and from a distance.

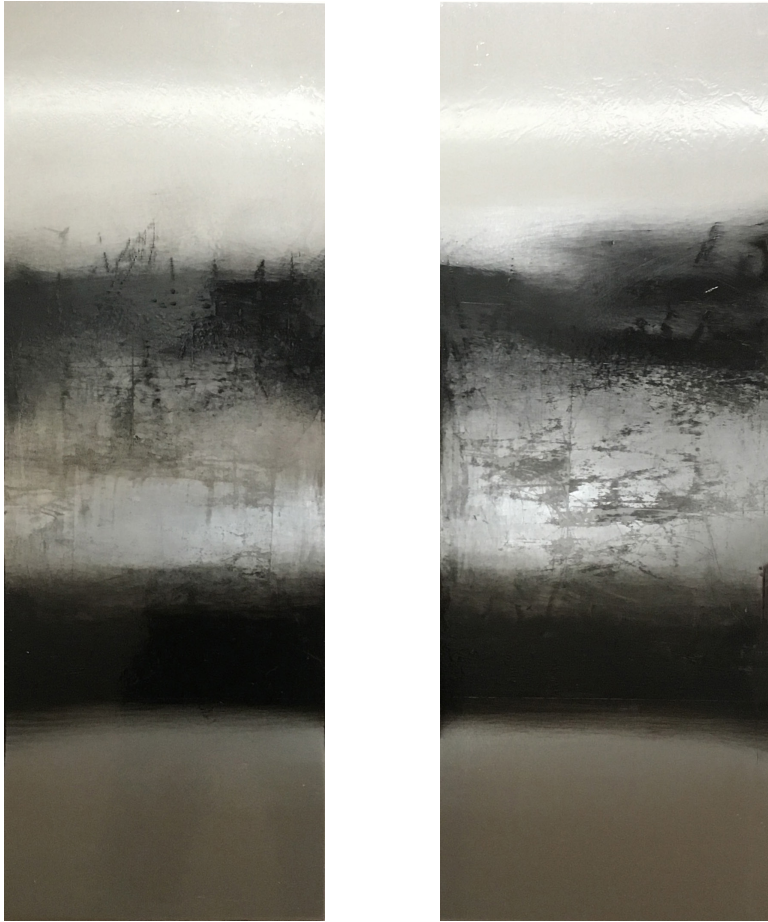


Katsutoshi Yuasa, **Chatting in Front of the Window** (2005), Woodcut print on paper, 220h x 160w cm.

While **Neil Raitt**'s work implies an accelerated machine-like production process, his work is the result of time-consuming and heavily laboured oil painting. Raitt's paintings are compositions of endlessly repeated mountains, trees and other natural subjects. Exploring the idea of repetition itself as a form of abstraction, Raitt's work addresses landscape painting while exploring our relationship to imagery in the digital age.

Neil Raitt, Detail of **Alpine** (2013), Oil on canvas, 240h x 180w cm.





Bringing back one of painting's classical genres as the central theme of the exhibition, LANDSCAPES provides an opportunity to delve into contemporary takes on the land and its natural elements as source of inspiration in the visual arts.



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