

THOMPSON'S
ALDEBURGH — EST. 1982

40TH ANNUAL EXHIBITION

GAIL CATLIN – A Journey into painting with liquid crystal

We are delighted to be representing the captivating work of internationally acclaimed artist Gail Catlin who currently resides in Cape Town, South Africa. Using a dynamic harmony of mixed media, alchemy and expressionistic form, Gail is the only artist in the world who has perfected the technique of using liquid crystal in an art form. Liquid crystals are infinitely flexible and fluid, enabling transformational art technology with mesmerising qualities. This highly sensitive and scientific substance responds immediately to changing intensities of temperature and light with dramatic shifts in colour, reflectivity and sheen. Thereby it has enabled Gail to create a constantly changing live pictorial surface.

The question which begs an answer is: why would she choose to use such a difficult and elusive medium? While Catlin lived in Arniston, she became fascinated by the nacreous quality of sea shells and mother-of-pearl and was convinced that a new colour spectrum needed to be developed to capture the subtle and ever-changing shades of nature. She experimented with clays, resins and fibreglass, which played nicely with light but only when used in sculptural form. She wanted to paint with materials that played with light and her aim was no less than to capture the most elusive of nuances, the most intangible subtleties in nature but she was frustrated by the inadequacies of the traditional media of oil paint, acrylics and water-colour.

Through painstaking experimentation over many enormously frustrating years, both in England and South Africa, Catlin gradually began to master the fugitive alchemy of liquid crystals. She learned how to capture iridescence and lustre, as well as the changing diel and seasonal moods of landscapes and objects. She began to paint with liquid crystals in such a way that she could anticipate their responses to light, to temperature and to each other. A magical relationship developed between the artist and her medium, lying midway between predictable science and fickle art but the process of discovery and understanding was still ongoing.

Gail Catlin has possibly come closer than anyone to capturing the infinitely varied iridescence and colour spectrum, not only of the pearl but also of the African landscape. She has short-circuited millions of years of evolution and solved one of the secrets of Nature.

John and Susan Thompson have spent the last few years curating a selection of South African artists whilst annually spending six months of the year there, including Thembaletu Manqunyana, Gail Catlin, Ruan Huisamen, Rene Snyman and Jaco Roux which we are excited to introduce in our Annual Exhibition.



GAIL CATLIN

Two Trees, Blue Black Ground

Liquid Crystal/Mixed Media Reverse

Painted on Perspex

59 x 50 inches (detail See page 3)

40TH ANNUAL EXHIBITION

We request the pleasure of your company at the
Private View on Saturday 4 June 2022 10am-4pm

THOMPSON'S
ALDEBURGH EST. 1982

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Monday to Friday: 10am - 5pm

Saturday: 10am - 5pm

Sunday 11am-5pm

All paintings are for sale on receipt of this catalogue.
More works can be viewed on our website

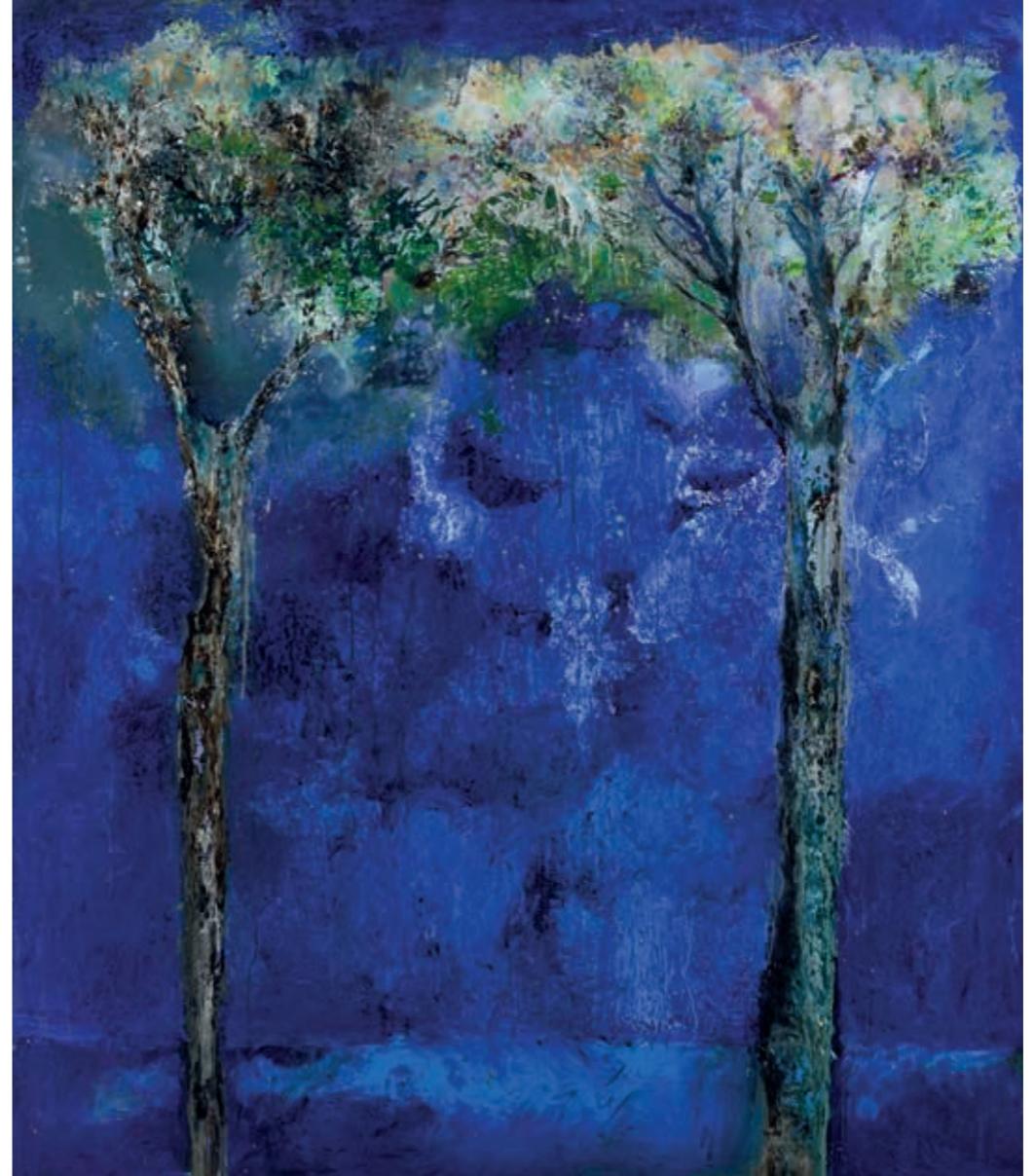
www.thompsonsgallery.com

GAIL CATLIN



Birds in Flight Orange Liquid crystal/mixed media on board, museum glass 43 x 49 inches

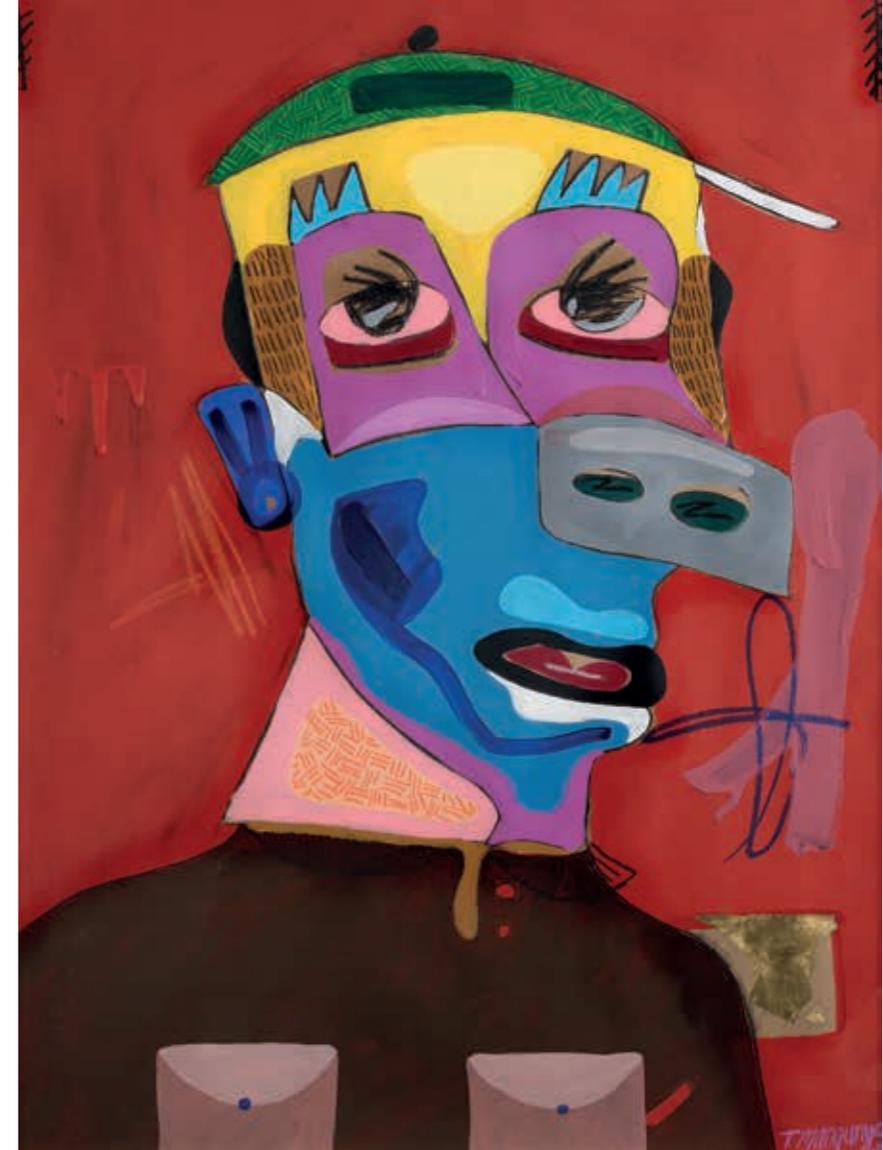
Two Trees, Blue Black Ground Liquid Crystal/Mixed Media Reverse Painted on Perspex 59 x 50 inches



THEMBALETHU MANQUNYANA



Looking Confused, Yellow Mixed media 40 x 30 inches



Green Cap, on Red Mixed media 40 x 30 inches

RENÉ SNYMAN



Harvesting in High Places Oil on canvas 32 x 47 inches



Sorting the Grass Oil on canvas 24 x 35 inches

EDWARD SEAGO RWS RBA (1910-1974)



Chateau Gaillard Oil on board 16 x 24 inches

Provenance;
Marlborough Fine Art, Old Bond Street, London.
Exhibited; Edward Seago (1910-1974) Paintings and Watercolours. April-May 1978, No 19, Illustrated page 43.
Marlborough Fine Art, 6 Albermarle Street, London.
Private Collection Arizona



The Surf, Waxham Oil on board 11 x 14 inches

Provenance;
P& D Colnaghi London.

MARY POTTER OBE (1900 - 1981)



Setting Sun, July 1962 Oil on canvas 18 x 16 inches (above)

Blue Landscape Oil on canvas 30 x 32 inches (right)



CHARLES ROBERT OWEN MEDLEY CBE RA (1905 - 1994)



The Jokers 1936 Gouache 12 x 29 inches

Provenance; The Robert Medley Exhibition, Hatton Gallery, Newcastle upon Tyne

This painting was exhibited at the First UK Surrealist Exhibition, London in 1936 and later on that year at Agnew's in a group show comprising works by Francis Bacon, Graham Sutherland, Ivon Hitchens, Roy Le Maistre, John Piper and other leading painters of the day. 'The Jokers' was also exhibited in Medley's retrospective exhibition at The Whitechapel Gallery, London 1963 where it is fully catalogued. One of the reasons this is such an interesting work is that Medley on returning from his wartime duties in 1946 re-evaluated all the work he had produced to that date destroying everything bar 'The Jokers' (this work) and 'Tenement Building' which he considered to be of merit. (For full details refer to Robert Medley's biography 'Drawn from the Life', pages 198 and 199)

JULIAN TREVELYAN RA (1910 - 1988)



Portuguese Landscape, 1930 Watercolour 14 x 21 inches

SIR WILLIAM RUSSELL FLINT RA PPRWA RSW (1880-1969)



St. Paul du Var Watercolour 8 x 14 inches



Western Headlands, near Mora, Inverness-shire Watercolour 10.5 x 14 inches

KEN HOWARD RA RWS ROI RWA NEAC



Self Portrait Mixed media 19 x 17.5 inches

Provenance; Sarah Samuels Fine Art, Private Collection.

FRED CUMING RA



Studio Interior Oil on board 24 x 24 inches



Brighton Pier Oil on board 30 x 30 inches

PETER HOWSON OBE



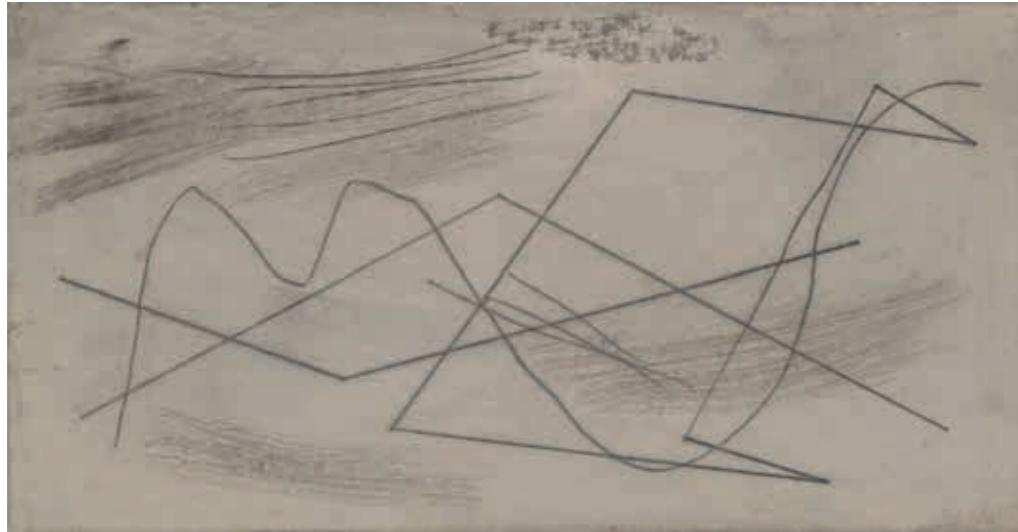
City Lights Oil on paper 7.5 x 11.5 inches

SIR ROBIN PHILIPSON RA RSA FRSE RSW (1916-1992)

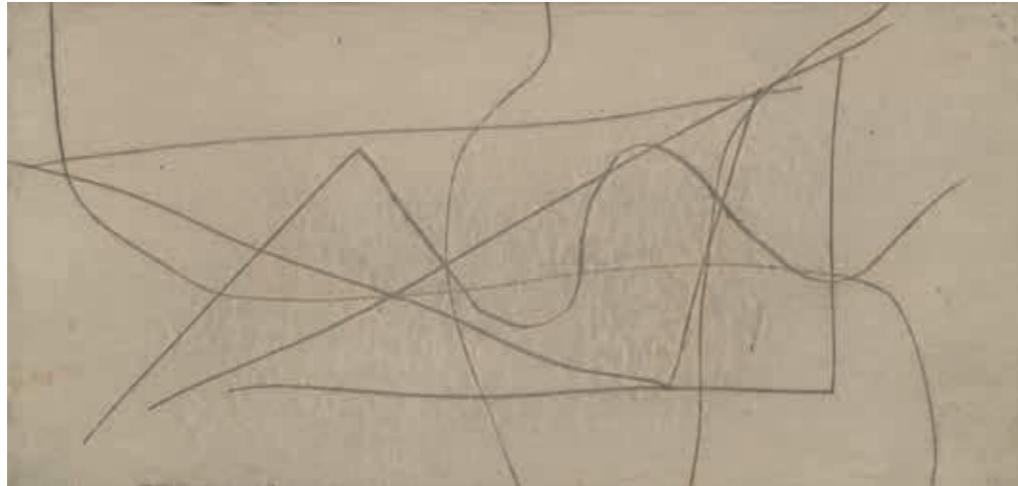


November Roses Oil on board 30 x 30 inches

MICHAEL CANNEY (1923-1999)

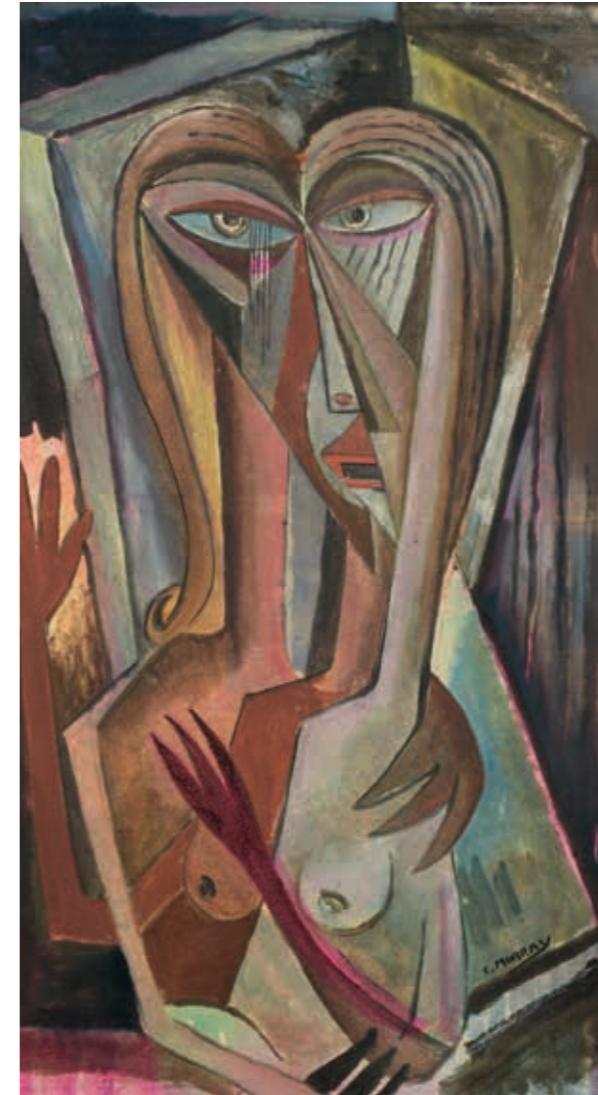


Casole d'elsa II Mixed Media 3 x 6 inches



Casole d'elsa I Mixed Media 3 x 6 inches

CHARLES MURRAY (1894-1954)



Geth Semane
Mixed Media 14.5 x 6.5 inches

Provenance;
Artists of fame and promise Leicester Galleries, July 1946
purchaser - Mrs Fay Pomeranc, 21 Clarendon Road, Sheffield

MARY NEWCOMB (1922-2008)



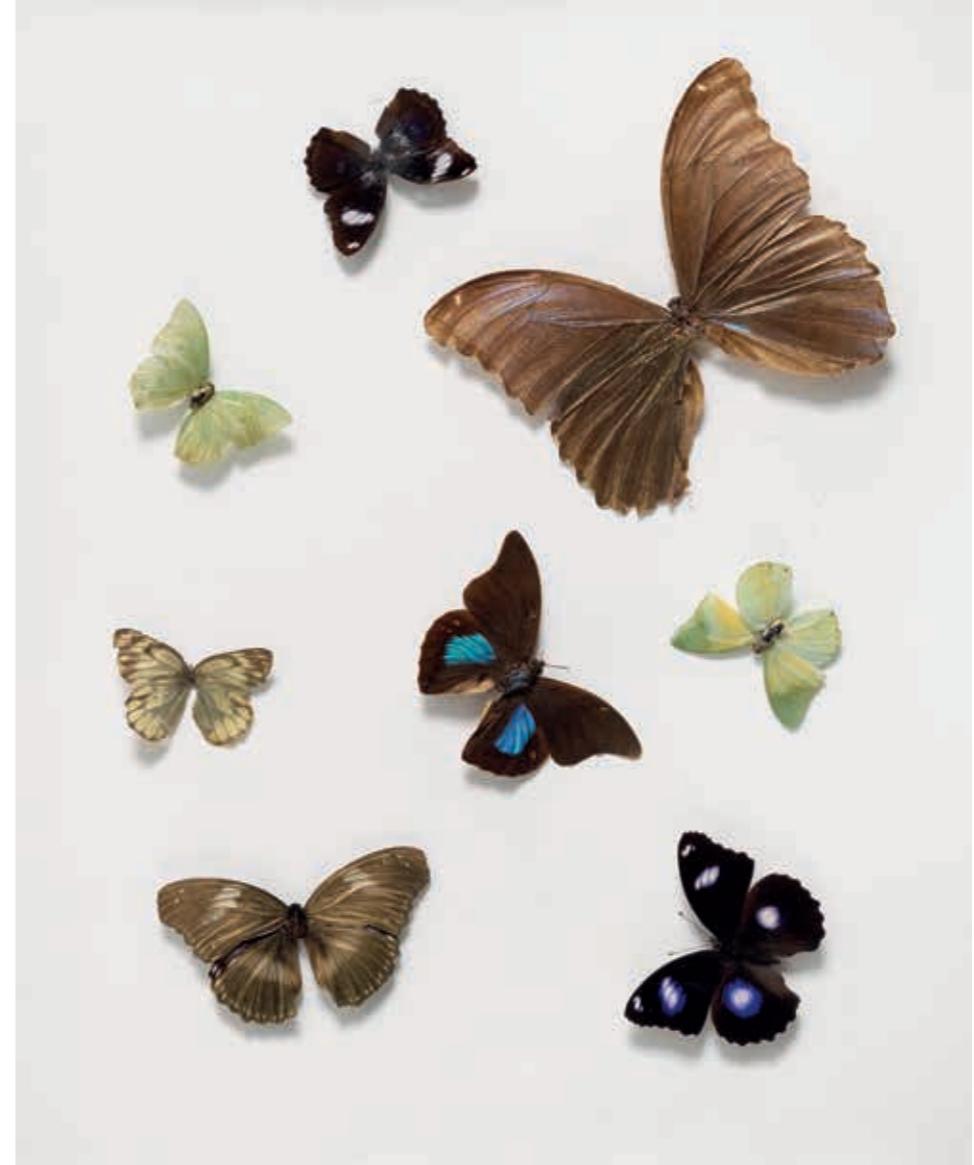
Geese Preening, c1980
Graphite 7.5 x 6 inches
Provenance; Crane Kalman Gallery

JOHN NASH RA (1893-1977)



Ipswich
Graphite 9.5 x 11 inches
Provenance;
Studio Stamp Verso

DAMIEN HIRST



Serene Butterflies and household gloss on paper 17 x 14 inches

SIR TERRY FROST RA (1915-2003)



Red and Black Concertina Mixed Media 12 x 14 inches

ANTHONY FROST



Abstract Mixed media 23 x 25 inches

PETER MCLAREN



Still Life with Poppies and Daisies Oil on board 36 x 30 inches

SUE JONES



Rafferty ed. 3/20 Bronze resin on oak base 33 x 35 x 8 inches

ANNIE WILLIAMS RE RWS RBA



Three Cherries Watercolour 11 x 15 inches

LEWIS HAZELWOOD-HORNER



The Catchup Oil on canvas 13 x 22 inches

SIMEON STAFFORD



Westminster Bridge Oil on canvas 20 x 48 inches



Bus to Marylebone Oil on canvas 20 x 48 inches

ANDREW TOZER

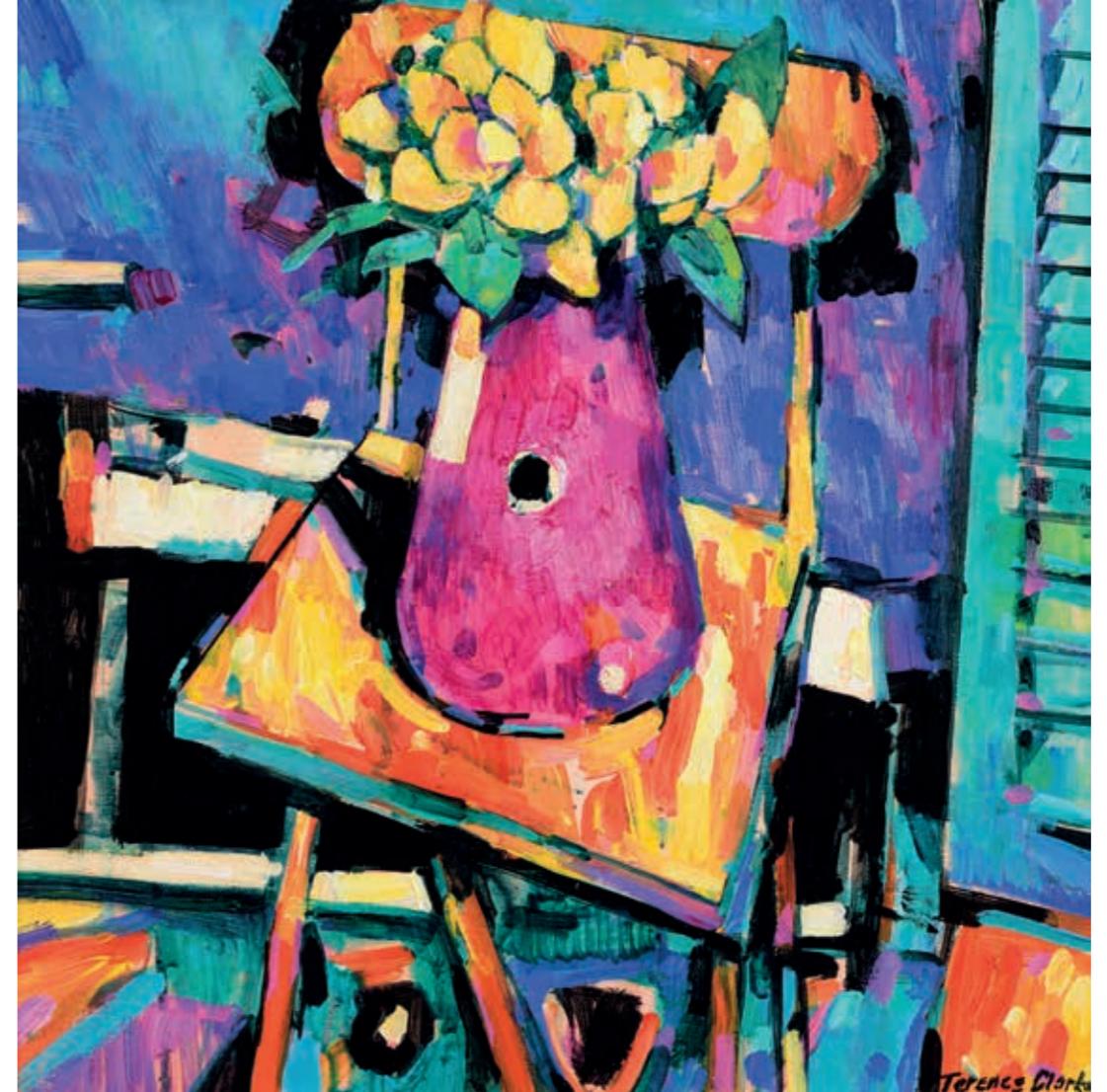


Reflections, Helford Passage Beach Oil on canvas 18 x 24 inches



Beautiful St Mawes Oil on canvas 18 x 24 inches

TERENCE CLARKE



The Purple Jug Acrylic on canvas 16 x 16 inches

STEPHANIE REW



The Nameless Queen
Oil and 24ct gold leaf on panel
16 x 12 inches

The crown in this painting is inspired by the fine detail and outstanding craftsmanship of the garnet and gold shoulder clasps found at the Sutton Hoo burial site.

The 7th Anglo Saxon king Raedwald is believed to be the king buried with all his treasures in the ship at Sutton Hoo, and I wanted to dedicate this painting to his queen. There is very little surviving information about her, she was believed to be pagan and a person of great influence during Raedwalds reign, but an incomplete family tree has her listed as 'unnamed'. For now she remains a 'Nameless Queen'.



The Last Note
Oil and 24ct gold leaf on linen
32 x 24 inches

OLLIE LE BROCCQ



Orange Segment Acrylic on panel 20 x 20 inches

MARION DRUMMOND



White Roses Oil on board 18 x 24 inches

MURIEL BARCLAY



Rising Note Oil on canvas 16 x 14 inches

NORMAN SMITH PS



Evening Light with Teal Oil on board 19 x 24 inches

ROBERT KELSEY DA MUNIV PAI FRSA



Olive Trees, Tuscany Oil on linen 16 x 28 inches



Morning Light, Venice Oil on linen 16 x 28 inches

JOE HARGAN DA PAI



Each to His Own Oil on canvas 20 x 20 inches

JIM UNSWORTH



Greyhound Holding a cushion Bronze, unique 12 x 6.5 x 2.5 inches



Greyhound Holding pulling his Mat Bronze, unique 19 x 7.5 x 5.5 inches

JOHN LINES



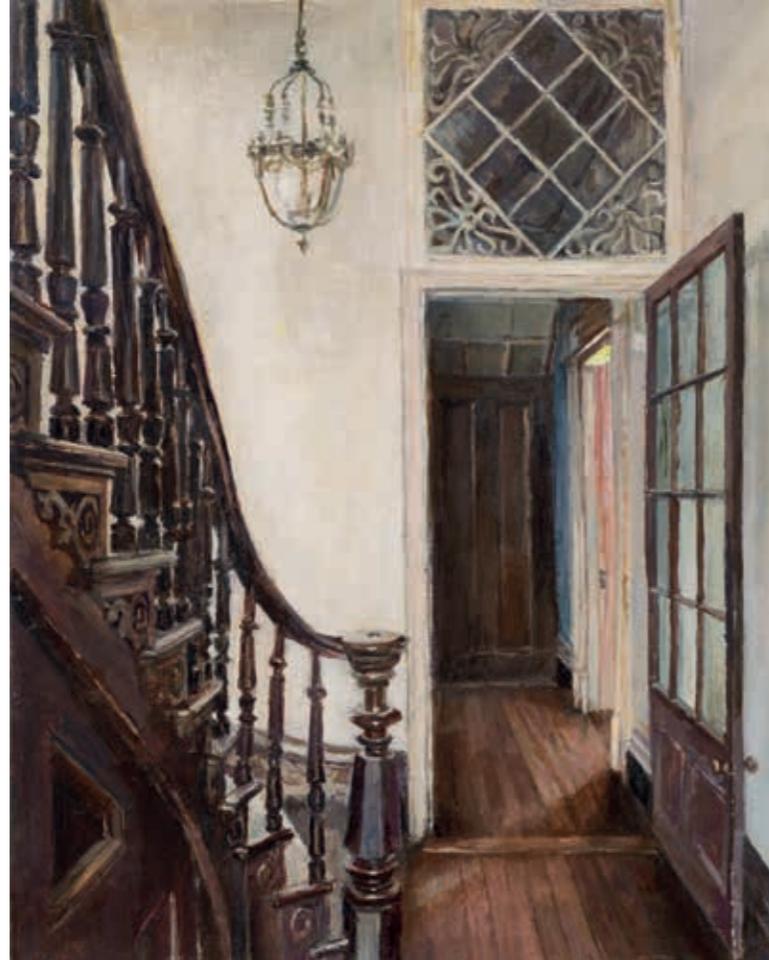
Best Start Then Oil on canvas 18 x 24 inches



September Light - Aldeburgh Oil on board 18 x 30 inches



Thames Barges on the Orwell Oil on board 16 x 24 inches



Stairway Interior Oil on panel 9 x 7 inches



Loch Glass Pink House Oil on canvas 25 x 25 inches

NEIL CUTHBERT BCA(HONS), GRAD. DIP. ED., MFA

In the land beyond the sunset, lay the beautiful gardens of the Hesperides, where from a tree hung golden apples.

Hera had gifted these apples to Zeus on their wedding day.

The Hesperides were three beautiful nymphs tasked by Hera to guard the tree and ensure that none of the fruit were stolen.

Hera not wholly trusting the sisters, also had the tree guarded by Lacon a dragon that never slept. The dragon watched the sisters watching the tree. Unfortunately for Hera neither could stop Atlas, who had been tricked by Hercules, from stealing three of the golden apples.

Cuthbert's version portrays the dragon Lacon as a comfortable sofa enabling the three sisters to take their rest during what must be long hours of watch.

The road sign with the warning of a dangerous drop, signifies the location of the garden is beyond the natural world and off the edge!



The Golden Apple Tree Oil on canvas 19.5 x 25 inches

BRITA GRANSTRÖM



May you Have Fair Winds Acrylic on canvas 23.5 x 23.5 inches

ALAN FURNEAUX



Marazion Oil on canvas 28 x 36 inches

JAMES TWEEDIE



The Light of the World Oil on canvas board 20 x 24 inches

ROBERT E WELLS NEAC RBA



Mirror, Mirror Oil on board 36 x 36 inches

JAMES FULLARTON



Red Poppies in White Jug Oil on canvas 20 x 24 inches

NAEL HANNA



Washed Creels Oil on board 20 x 30 inches

HARRY BRIOCHE



Evening Fanfare Oil on board 12 x 12 inches

SALLIANN PUTMAN RWS NEAC



Across the White Field Watercolour and gouache 10 x 10 inches

PAUL WRIGHT



Scent from Heaven Oil on linen 43 x 43 inches

JAMES HARRIGAN



Lochranza Castle, Isle of Arran Oil on board 20 x 30 inches

TESSA NEWCOMB



Lavish Oil on canvas 24 x 36 inches

PATSY MCARTHUR



Surface Swim Charcoal and pastel on toned paper 19 x 24 inches

ANGELA HUNTER



Rams Head, Blackfaced Breed ed. 2/15 Bronze 21 x 14.5 x 13 inches

ANNE COTTERILL (1933-2010)



Snowdrops and Catkins Oil on board 8 x 9 inches



Daisy & Snails Shell Oil on board 8 x 8 inches

TONY DE WOLF



Satsumas and Ginger Jar Oil on board 12 x 16 inches

JENNY MATTHEWS



Carefree Summer Border Watercolour 22 x 30 inches

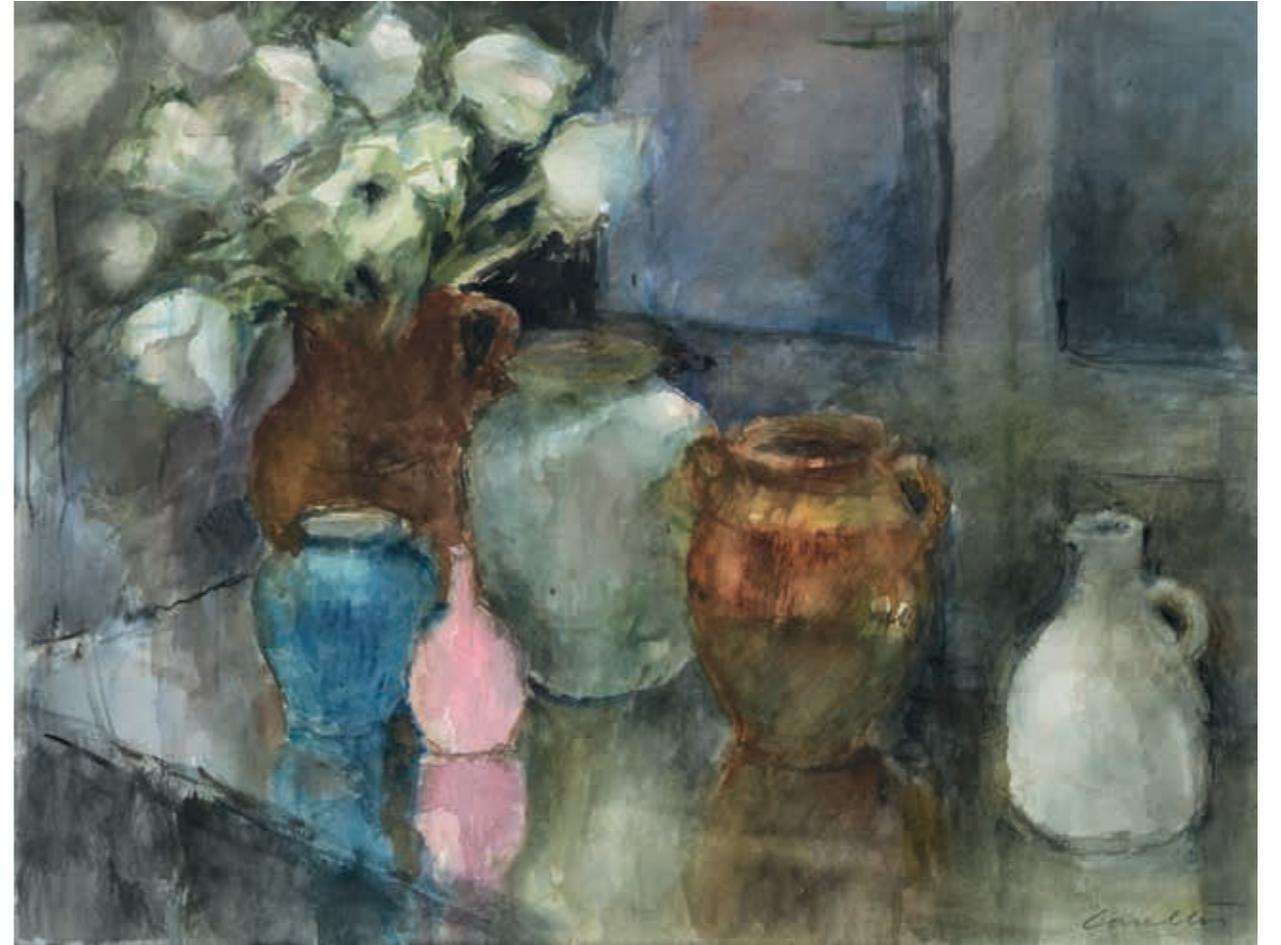
HASHIM AKIB



Borough Morning Acrylic on canvas 26.5 x 22.5 inches



Still Life at Sea Oil on linen laid down on board 10 x 12 inches



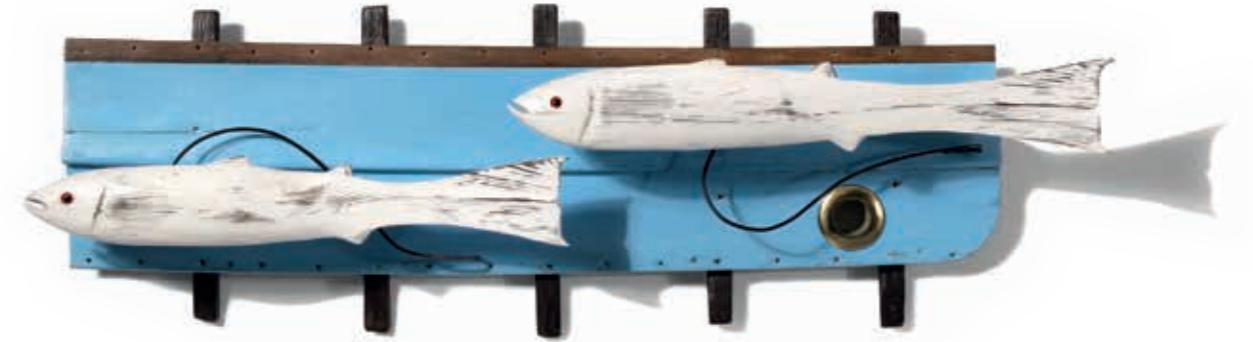
The Studio Table Watercolour. 14 x 19 inches

GORDON WILSON



Hot Aldeburgh Gossip Oil on panel 20 x 16 inches

MAX TANNAHILL



Two Fish Mixed media 14 x 45 x 8 inches

RICHARD HOLLIDAY



Fish Portuguese limestone on oak base 28 x 7.5 x 9.5 inches

PETER KING



Autumn Light, Ben Ledi Oil on canvas 27.5 x 27.5 inches

JESSICA COOPER RWA



29 Roses, 2022 Acrylic on canvas 32 x 34 inches



Black Petunia Oil on board 20 x 16 inches



Dusk, Segganwell Gorge Oil on linen 36 x 46 inches

VANESSA POOLEY FRBS



Le Matin, ed. 2/19 Bronze 14 x 10 x 7 inches

DAVID CURTIS ROI RSMA



The Morning Catch Oil on canvas 18 x 23 inches

Own Art

For more information on the scheme,
please contact the gallery.





PAMELA KAY ARCA RWS RBA NEAC *Primroses in two Bowls* Oil on board 6 x 7 inches

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