NAKED
The Art of the Elegant Nude
Introduction

From Braque to Dali and Lichtenstein, from the classical nude to the abstract, Belgravia Gallery has brought together an eclectic and visually pleasing collection of nude paintings and drawings.

It seems that man has never tired of painting nudes – while beautiful women and muscular men are admired, it is in their naked form, striped of all adornment that we can really admire the wondrous creation that is man.

Where once nude paintings were strictly for the bedroom (if allowed), the prevalence of nudity in advertising and the media has removed the titillation, leaving the viewer to admire a naked woman or man for his or her beauty, humanity and vulnerability.

This collection covers over a century of the nude. We hope it is neither shocking nor provocative – just a celebration of beauty by some of the masters of their art.
Louise D’Aussy-Pintaud
1900-1969

Repos du Modele, 1941
Oil on Canvas

130 x 86cm

Louise D’Aussy-Pintaud was born in Bordeaux where she began her training before leaving for Paris to continue to study at the Ecole des Beaux-Arts. She did not start painting for a living until she was in her thirties, but as soon as she did she found a route to success.

She began to exhibit at all the Paris salons in 1934 and her soft but emotional style with echoes of Manet immediately found favour.

She had also studied sculpture and exhibited a number of bronze busts, which she had been commissioned to produce. This further enhanced her reputation and she continued to show successfully until the 1950’s.

This painting, with its dream like quality, won the Prix d’Or at the Salon des Artistes Français in 1941.

Her works are mainly held in private collections in France, Belgium and Holland.

£17,500

CLICK TO RESERVE
Jean Despujols
1886-1965

Beside The River, Circa 1925
Oil on canvas

116 x 97 cm

Despujols was born in the small town of Salles and went to Bordeaux to study art. His talent was evident from early on and he was encouraged by his tutors to go on to further study in Paris where, in 1914, he won the Prix de Rome.
Following the end of World War I he went to Rome and worked there until 1923. It was here that he developed his interest in classicism. His full forms and clear lines were clearly inspired by the traditional painters such as Raphael, who eventually became the main inspiration for Despujols.
His painting continued to draw on classicism and he exhibited successfully at the Salon des Tuileries and the Salon des Artistes Indépendants, continuing in his role as the modern disciple of Raphael.
In 1983, he was shown alongside his master at a major exhibition in Paris at the Grand Palais, *Raphael et l’art français*.
Despujols was also a successful writer and published two books on the subject of art and painting. *Beside the River* encompasses his distinctive style and immense skill as a painter and manages to be both sensuous and demure.

His work is held in the collection of the The Musée d’Orsay.

£28,000

CLICK TO RESERVE
Jules-François Bernard
1898-1968

Nu Allongée, Circa 1925
Pastel

Approx 40 x 32 cm

Bernard was born in Nantes and made his name as a painter of nudes and landscapes. He studied under Cormon and drew his languorous style from late 19th century impressionists. He exhibited regularly in the Paris salons from 1922 onwards, notably the Salon des Artistes Français and with the Société Nationale des Beaux-Arts from 1928-1933 becoming a member in 1931. He also exhibited at the Salon des Independants.
This pastel shows his skills as an artist with more readiness than most oils. Pastel enables a more interesting palette, however, the artist only has one chance, which is why it is so rarely seen on larger works.

£11,000

CLICK TO RESERVE
Léonie Humbert-Vignot
1876-1960

Dos De Nue, Circa 1905
Oil on Canvas

Approx 14 x 17 cm

Léonie was born in Lyons and studied at the Ecole des Beaux-Arts there under Alexandre Bonnardel and Edward Toudouze, both notable painters of the 19th century. From 1896 she exhibited at the salon in Lyons and was best known for her genre scenes, which demonstrated a similar intimacy as the works of Vuillard. In 1901 she received Medaille d’Argent and in 1903 a Rappel de medaille, a recognition of a previous medal. From 1905 she exhibited at the salons in Paris, particularly the Salon des Artistes Français where in 1908 she received an honourable mention and in 1910 a Medaille 3ieme Classe. By then her work had matured and whilst there is still a strong link to the 19th century, there are clear indications of the 20th century as can be seen in this fresh yet intimate study of a nude figure. She also represents the future influence that women painters would have on the art establishment.

The Museum of Digne les Bains holds her work.

£6,000

CLICK TO RESERVE
Charles Perron  
1893-1958

Mariane Seated, Circa 1919  
Oil on Canvas  
18 x 23 cm

Charles Clément Francis Perron was born in Plessé in the Loire-Atlantique. He commenced his studies at the École des Beaux-Arts in Nantes before moving to Paris where he enrolled as a boarder at the École Nationale des Beaux-Arts, and where his most influential tutor was Laurent. He was to become the Curator of the Musée des Beaux-Arts in Nantes from 1936 to 1945, he famously made a copy of Ingres’ Portrait of Madame Senonnes; his technique was undisputed. In his early career he painted a lot of extremely fine anatomical plates, used for teaching medical students and where accuracy is all-important. Perron went on to win the Chevenard Prize, and then the Second Grand Prix de Rome; he also won awards at the Salon, a gold medal and was declared hors concours in 1928. He won a silver medal at the Exposition Universelle in Paris in 1937. This small but beautiful oil painting is a tribute to a master, his technique looking back to the great masters but still fulfilling in the 20th century.

Museums:  
Cambrai, Guérande, Nantes,  
Paris (Museum of Modern Art, Ville de Paris),  
Rennes,  
St Nazaire, Tourcoing.

£8,500

CLICK TO RESERVE
Jean Souverbie
1891-1981

La Femme A La Fontaine, 1948
Oil on Canvas

46 x 38 cm

Souverbie studied under Jean-Paul Laurens and worked with Maurice Denis and Paul Serusier. His first influences were the work of Poussin and the Roman ruins in Provence.
He then came under the sphere of the Nabis although his use of colour came from Fauvism. Georges Braque was also a great influence and had a powerful effect upon Souverbie’s still life paintings.
He met Picasso in 1926 and both influenced and was influenced by him; however the influence of Poussin continued to be seen in his nudes which have a monumental constructive equilibrium.
He exhibited at all the important Paris Salons and the popularity of his work led to many commissions for murals including Music for the Palais de Chaillot Theatre in Paris and for a number of ocean liners.
He was a head teacher at the École des Beaux-Arts in Paris where he taught mural painting and he was elected a member of the Institute where he held high office. He was one of those rare people who could combine a brilliant artistic career with an official career.
This is typical of his work and is illustrated in the book on Souverbie.

Museums:
Boston, Geneva,
Paris (Musée national d’art Moderne)
Philadelphia

£32,000

CLICK TO RESERVE
Charles Kvapil  
1884-1957  

Nue Alongee  
Oil on Canvas  

124 x 74 cm  
Lavish original frame  

He was a pupil at the ‘Academie de Beaux-Arts’ at Antwerp, but he found it hard to establish himself in Belgium. In 1921 he came to Paris and was an immediate success at the ‘Salon des Indépendants’. From then on he did not look back. His work became sought after in Paris and his larger than life demeanour brought him to the attention of the public. He was greatly influenced by Courbet in the way that he assembled his models in his atelier and would then set them in an appropriate landscape. His main influence was Cezanne, and in the period up to 1930 this is easily seen. As early as 1926, the Musée de Petit Palais acquired a work by him, a nude. His main preoccupation was nude bathers although he is also known for his flower paintings and, to a lesser extent, his landscapes. Beran, the great art critic, wrote a study of him in which he praised the richness of his palette and the strength of composition of his works. He is held in many public and private collections including:

Amsterdam, Chambey, Le Havre, Paris (Mus. d’Art Mod), Paris (Petit-Palais), Rouen, Saint-Etienne and Tunis.

£9,500

CLICK TO RESERVE
After Georges Braque
1882-1963

Nu aux bras levés*
Nu aux Feuilles (l-r)

Offset lithographs, signed in the plate from the Original Portfolio "Espace"
Printed by L'Imprimier Union a Paris.
Published by Au Vent d'Arles, Paris, 1957
Edition numbers 49/300

49 x 40 cm

Georges Braque was a major 20th-century French painter and sculptor who, along with Pablo Picasso, developed the art style known as Cubism. He was born in Argenteuil, Val-d'Oise and grew up in Le Havre where he trained to be a house painter and decorator like his father and grandfather. However, he also studied artistic painting during evenings at the École des Beaux-Arts, in Le Havre, from about 1897 to 1899. In Paris, he apprenticed with a decorator and was awarded his certificate in 1902. The next year, he attended the Académie Humbert, also in Paris, and painted there until 1904. It was here that he met Marie Laurencin and Francis Picabia.

During the period between the wars, Braque exhibited a freer style of Cubism, intensifying his colour use and a looser rendering of objects. However, he still remained committed to the cubist method of simultaneous perspective and fragmentation. In contrast to Picasso, who continuously reinvented his style of painting, producing both representational and cubist images, and incorporating surrealist ideas into his work, Braque continued in the Cubist style, producing luminous, other-worldly still life and figure compositions. By the time of his death in 1963, he was regarded as one of the elder statesmen of the School of Paris, and of modern art. *original is in the collection of Christian Dior.

£1,200 each, framed

CLICK TO RESERVE
**Salvador Dali**  
1904-1989

Les Trois Graces, circa 1957  
Graphite drawing

75 x 57 cm

In Greek mythology, the graces were known as *Charis*, or *Charites* (being several Charis or Graces), and were the goddesses of charm, beauty, nature, human creativity and fertility. They ordinarily numbered three, from youngest to oldest: *Aglaea* (Splendour), *Euphrosyne* (Mirth) and *Thalia* (Good Cheer). In some variants, Charis was one of the Graces and not the singular form of their name. In Roman Mythology, they were known as Gratiae, the Graces.

Often depicted naked, Pausanias (a Greek traveler and geographer of the 2nd Century AD) wrote:

"Who it was who first represented the Graces naked, whether in sculpture or in painting, I could not discover. During the earlier period, certainly, sculptors and painters alike represented them draped. At Smyrna, in the sanctuary of the Nemeses, in the Music Hall there is a portrait of a Grace, painted by Apelles, and near the Pythium there is a portrait of Graces, painted by Pythagoras the Parian. Socrates too, son of Sophroniscus, made images of Graces for the Athenians, which are before the entrance to the Acropolis. All these are alike draped; but later artists, I do not know the reason, have changed the way of portraying them. Certainly to-day sculptors and painters represent Graces naked."

The Charites appear in well known and iconic images – they are depicted together with several other mythological figures in Botticelli’s painting *Primavera* and Raphael also pictured them in his work and also by Canova in his marble sculpture (pictured above).

In this drawing, Dali has sensitively depicted the figures. The work comes with a certificate of authenticity from Robert and Nicholas Descharnes.

£45,000  
CLICK TO RESERVE
Jean Issy de Botton
1898 – 1968

Nue Sur La Plage
Oil on Canvas

37.5 x 22.5 cm

Born in Salonica, Greece, Botton came to Paris to study, and by 1926 he was a regular exhibitor at the Salon des Artistes Independants. In 1932 he changed to the Salon des Tuilleries. His recognition was growing but so was his ambition to travel. His talent and reputation soon led him to be appointed official painter to the Royal court, and to attend the Coronation of George VI. This high profile appointment was to stand him in good stead. In later years he was appointed to paint the great portrait of the attendees at the San Francisco Peace Conference. This painting now hangs in the White House.

His style as is evident in this fine example is post impressionist with its painterly brushwork and bold use of colour and form but also reveals the influence of early Cubism in the overlapping planes of colour. During his lifetime he had over fifty exhibitions in France, England and the USA. His work is to be found in many major collections including the museums of Cologne, the Metropolitan in New York, the Museum of Modern art in Paris and the Albertina Museum in Vienna.

£25,000

CLICK TO RESERVE
Armand Petitjean
1909-1990

Nue dans le Paysage, Circa 1950
Oil on canvas

89 x 77 cm (framed)

Petitjean, a self-taught painter, began his career in Paris after WWI and he exhibited successfully, winning the Prix Gustave Doré in 1927 and another prize at the Salon de Jeune Peinture in 1946. Petitjean, moved to Provence in 1950, on the advice of his friend and Mentor, André Marchand. Marchand’s influence in Petitjean’s work is evident from his use of stiff figures and stark colour contrast. However, as Petitjean’s aesthetic evolved, he would eventually move more towards non-figurative Abstraction. He exhibited regularly at the Salon de Mai, the Salon Comparaisons and the Salon des Réalités Nouvelles. In 1987, Petitjean exhibited in a solo exhibition at Galerie Bellint in Paris.

Nue Dans Le Paysage, dated from around 1950, perfectly expresses the mood of this controversial period, the need to find a new vocabulary for the post war period. The work functions almost as a signpost of art for the next six or seven years.

The Museum of Modern Art in Paris has examples of his work.

£7,500

CLICK TO RESERVE
**Georgette Daveline**

1902-1986

Printemps, Circa 1920
Oil on canvas

133 x 98 cm (framed)

Georgette was born in Nevers, just south of Paris. She studied art in Paris under the eye of Dubois who instilled into her the traditions of the great 19th century impressionists with whom he had worked with previously.

She responded well to his tuition, her natural talent brought a new freshness to her delicate touch and sensitive feminine vision.

*Printemps*, which was completed in the mid 1920’s, was exhibited in the salon, and is a wonderful example of her talent, echoing as it does, the touch of the Impressionist masters and the palette of the Fauvists.

She exhibited in the Salons in Paris from 1923 onwards.

£35,000

**CLICK TO RESERVE**
Noel Laura Nisbet
1887-1956

Surprised, 1935

65 x 51 cm

Laura was born at Harrow, the daughter of the distinguished painter and writer Hume Nisbet. She attended the Royal College of Art where she won three gold medals; she was also awarded the Princess of Wales’ Scholarship, established in 1863, it was to reward the most distinguished female art student in the United Kingdom.

As can be seen from this painting, Laura was strongly influenced by the Pre-Raphaelites and their poetic style was to remain a constant in her work. She exhibited regularly at the Royal Academy, where this painting was first shown, and at The RI, the ROI, The Walker Art Gallery, around the provinces as well as a number of exhibitions overseas.

Her distinctive style soon brought her to the notice of publishers and she illustrated a number of successful books. Numerous public collections hold her work. She was married to the artist Harry Bush and lived in London.

This painting has been exhibited at:
London, Royal Academy 1935 No. 137
Derby Art Gallery, 1935 Autumn Exhibition
Bournemouth, Russell-Coates Art Gallery, 1936 No. 897
Wimbledon, Arts and Crafts Society, 1937 No. 106
Garret College 1968 No. 8
London, Leighton House Memorial Exhibition 1969 No. 24

£11,000

CLICK TO RESERVE
Charlie Mackesy
1962-

Antonia / Girl on Gold
Limited edition signed lithographs, edition of 150
50 x 65 cm

Charlie Mackesy was born in a very cold snowy winter in Northumberland. He went to Radley College and Hexham Queen Elizabeth High School among others but seemed to prefer drawing cartoons (of the teachers mainly). He attempted university twice but left both within a week.
Mackesy has no formal art training except for three months in America where he says he ‘learned about anatomy and how to deal with bed bugs’.
His artistic career began as a cartoonist for The Spectator and illustrating books, and he first exhibited drawings in London in the 80's.
Since then Mackesy has done 45 one man exhibitions in Galleries in New York, London and Edinburgh. His work now features in numerous private collections including Highgate Cemetery, St Pauls Church Hammersmith (altar wall triptych), Ashfield Prison and Chelsea and Westminster Hospital amongst many other places.
Discussions are taking place for a Mackesy bronze to be included in the collection of The Met Museum in New York.

Collectors of interest include Whoopi Goldberg, Roger Waters, Richard Curtis, The Murdoch Freuds and Tim Bevan.

£1,100 each (framed)

CLICK TO RESERVE
Richard Symonds
1969-

Zoe Standing, Pencil drawing
38 x 51 cm

On leaving school Symonds worked extensively around the Middle East and North America for the military before returning to his Surrey home to develop his skills in a completely different field, Art and Conservation. Entirely self taught and pursuing a string of commissions including amongst others, Harley – Davidson, the London Philharmonic Orchestra and the BBC, he decided to concentrate solely on painting and drawing wild animals in their natural habitat. Following his continuous passion and love of wildlife, Richard soon found himself on safari in Kenya’s Masai Mara and Amboseli National Parks along with game parks throughout South Africa. He has held a number of exhibitions and auctions in and around London, including Harrods, S.B.C Warburg Dillon and Read Bank, Henley Fine Arts, DeFined Art, Christie’s UK and New York, Sotheby’s, Royal Geographic Society, Mall Galleries, and exhibition and fundraising evening for the “David Shepherd Wildlife Foundation” at Lloyd’s in the City of London. His work can also be seen on view in the prestigious Hiram Blauvelt Art Museum in New York.

In 2006 Richard hit the headlines in all the daily newspapers and radio when he completed his Life-Size oil painting of an African bull elephant called “Tembo”. It sold for a staggering $100,000.00 to a private collector with a large donation from the sale going directly to The Born Free Foundation. Conservation is also an enormous passion of Richard’s and through the sale and auction of his original paintings and prints, he has helped raise many thousands of pounds to date for his two chosen Wildlife Charities, The Born Free Foundation and The David Shepherd Wildlife Foundation.

His work can also be found in private and corporate collections throughout the world including New York, Los Angeles, Kenya, Botswana, South Africa, Russia, Hong Kong and Poland. Richard’s enthusiasm and commitment to wildlife is vividly illustrated in his work, and he has a rare ability to capture the true essence of each animal he paints. Here we show a very different style of work by Richard; a beautifully drawn nude – which sensitively depicts the beauty of the female form.

£2,950

CLICK TO RESERVE
Roy Lichtenstein  
1923-1997

Two Nudes  
Signed Announcement card, 1994  
45.5 x 46 cm

Roy Lichtenstein was an American Pop artist; painter, lithographer and sculptor. He was born in New York and studied at the Art Students League in 1939, and at Ohio State College from 1940-1943. He served in the war from 1943-1946. Between 1946 and 1949 he returned to Ohio State College, and taught there until 1951. His first one-man exhibition was at the Carlebach Gallery in New York in 1951. He lived in Cleveland, Ohio from 1951-1957, painting and making a living with various odd jobs.

He became a teacher at the New York State University in 1957, and then at Rutgers University in 1960. He painted in a non-figurative and Abstract Expressionist style from 1957-61, but began latterly to incorporate loosely handled cartoon images, for example Mickey Mouse and Donald Duck, into his paintings. He made a breakthrough into his characteristic work in 1961 when he began painting pictures based on comic strip images, advertising imagery and overt adaptations of works of art by others, followed by classical ruins, paintings of canvas backs or stretchers. Lichtenstein made land, sea, sky and moonscapes in 1964, sometimes in relief and incorporating plastics and enameled metal.

His later work includes some sculptures, mostly in polished brass, based on Art-Deco forms of the 1930s.

£5,750

CLICK TO RESERVE
**William Russell Flint**

**1880-1969**

**Woman with Jar**

Original Watercolour

44 x 50 cm

William Russell Flint served a six year apprenticeship as a lithographic artist before moving to London in 1900. He married Sibylle Sueter in 1905 and became a freelance artist in 1907. In 1912 he and his wife moved to Italy for a year where he acquired his love of the rural way of life. During the First World War he served in both the R.N.V.R. as well as the R.A.F.

In 1914 he was made an Associate of The Royal Society of Painters in Watercolours.

After the First World War he travelled to France and Spain where he produced wonderful watercolours and drawings depicting the local scenery and culture. He also visited Switzerland.

He was elected an Associate of The Royal Academy in 1924, a full member in 1933 and he became President of The Royal Society of Painters in Watercolours in 1936. A position he held until 1956.

After the Second World War, Flint was knighted in 1947 by King George the Sixth alongside the actor Laurence Olivier and the musician Malcolm Sargent.

The post war years saw him produce some of his finest work. His skill in depicting the female form became a hallmark.

In 1962, his talent was acknowledged with a retrospective exhibition at The Royal Academy, the highest distinction that an artist can achieve during his lifetime.

Sir William Russell Flint died in 1969 aged 89. His legacy to his many admirers all over the world being his skill in depicting the female form as well as the rural pastimes that he so enjoyed observing.

His works are represented in many museums including The Victoria and Albert Museum in London and The Fitzwilliam Museum in Cambridge.

£6,000

**CLICK TO RESERVE**
Bettina Seitz
1963-

Untitled, Reconstituted Stone

Bettina Seitz was born in Germany and has been working from her studio in Sligo, Ireland since 1993. She has studied sculpture at the Freie Kunstschule, Nürtingen, Germany and the Accademia Albertina di Belle Arti in Turin, Italy. Stylizing the human form, Bettina's sculptures in aluminium, bronze or stone composite often possess an ethereal and meditative quality. She has exhibited her work widely in various countries, including Ireland, UK, USA, Germany, France, Italy and has worked on many private and public commissions here and abroad. Commissioned works include sculptures at Markree Castle and Nazareth House in Ireland and the 'Augenärztliches Operationszentrum Lohr' in Germany, Boyle Civic Collection, Mc Cann Fitzgerald Collection (Dublin), Chinthurst Sculpture Garden (Surrey, UK) and collections in Saudi Arabia, the UK, the USA, Ireland, Germany, Denmark, France, Portugal, Spain, Italy and South Africa.

In 2007 Bettina designed the Volta Award for the Jameson Dublin International Film Festival, which is awarded every year for career achievement. The award has been presented between 2007 and 2011 amongst others to Martin Sheen, Kristin Scott Thomas and Daniel Day-Lewis.

Renowned especially for her larger scale sculptures for private gardens and public spaces, the sculptures by Bettina Seitz have a still presence and sense of lightness. They have been admired by many for their serene calm, and have been described as being 'like pure souls floating in space'. Her long elongated figures were originally inspired by a poem in the book 'The Ballyconnell Colours' by the Irish writer Dermot Healy, where two people engaged in walking and conversation transcend from their surroundings. Other influences have been the works by the sculptors Giacometti and Brancusi.

The tall sculptures in white stone composite are hand built in layers over armatures in welded stainless steel, using a mix of white sands, white cement, fibres and bonding agents. Despite the weight of those materials Bettina Seitz achieves a real sense of lightness in these works.

Her sculptures in highly polished aluminium were cast at Kunstguss Team Grundhöfer in Germany from originals modelled in plaster in a lost wax process. MG 3 aluminium used for the casting gives the work its light silver colour and makes it suitable for indoor and outdoor installation.

Prices from £8,500

CLICK TO RESERVE
Ben Dearnley
1964-

Turquoise Bust
Bronze, edition of 9

Born in Salisbury, Ben Dearnley spent the early years of his life surrounded by sculpture of the highest order, first at Salisbury and then at St Paul’s Cathedral where his late father Christopher Dearnley was an organist - this is a major influence on his work as a sculptor today.

Originally trained as an instrument technician specialising in woodwind, Ben picked up a hammer and chisel for the first time at the age of 33, spending the next seven years learning the skills he needed to fulfill his ambitions to carve stone (tutored and mentored by Les Sandham)

Ben says “My work is focused on the figure; the narrative I wish to create fuses the traditional materials of the past with the modern world. The way I approach this is to draw the viewer into a personal dialogue with the sculpture by presenting them with a seductive surface of the fragmented figure. I am working towards the second attention, the deeper consciousness of the spirit, to produce work that reflects the nature of the complex multi layered individuals that make the world go round thus it is never a single layer that sits on the surface”

Ben has been producing commissions for private clients since 2005, beginning with Lionel Tertis commemorative bust commission for Strings Museum, Royal Academy of Music.

£9,500

CLICK TO RESERVE
Nikki Taylor
1953-

Mesh Torso

Stainless steel mesh

85cm high x 30cm wide x 25cm deep (approx)

After fulfilling careers in advertising and design, combined with family life, Nikki Taylor succumbed to sculpture full time in 1999. She studied for her foundation degree at Reigate School of Art, and completed a BA (Hons) at Wimbledon, graduating in 2003.

Nikki studied under Allan Sly, one of the country's foremost figurative sculptors, specialising in life sculpture, especially nude. She learned the classical aesthetic and technical skills in contemporary form and combined this with study of mechanical and kinetic art pursuing themes of energy and movement, human and elemental, and the relationship between them. Both lines of study continue to underpin her work today.

Nikki was commissioned to supply 5 relief sculptures for the Team GB House at the Olympic Village in Stratford for London 2012 and has produced stunning life-size works of the Olympians Tom Daley and Jason Gardener.

£3,500

CLICK TO RESERVE
Trudy Good  
1967-

Nocturnes XXV  
Pastel and charcoal

110 x 73cm

Born in Hampshire, Trudy Good spent her younger years exploring and romanticizing the beauty of figurative painters work such as Rembrandt, Richter, Sargent, Degas, Giacometti and Bacon. From an early age she was drawn to the worlds of these artists and of the Pre-Raphaelites, where a subtle, supernatural beauty seemed to be hiding under the breath of the human form; worlds where something beyond our natural perception is present. Although Good did begin an academic art education she opted out after a year, disillusioned with the institution and wanting to find her own path uninfluenced by current trends and teachings. In an effort to discover her own artistic sensibilities, she began over a decade-long journey of continued self-instruction and independent study.

Good has developed a pared down approach to composition as well as her pallet. This is the result of a need to simplify her work further still, and so has eliminated the use of props and backgrounds almost entirely. Not only does this add to the evocative mood and other worldly feel, in addition it draws the viewers attention to what Good wants them to see and to feel in her pictures; to what each image silently speaks of. ‘In life we each choose to allow others to see of us what we will, but we keep our most private thoughts and feelings very much in shadow, hidden from others.’ This is an idea that is explored in Good’s images of the female form, especially in the charcoal and white pastel pieces on black backgrounds. ‘The sheer beauty of a single line, the way that light plays on hair, the feelings conveyed by body language in a single unguarded moment- these are things that inspire me time and time again. Sometimes a sense of peace, sometimes melancholy; the million different emotions that make up human nature, every one of them captivate and inspire me. My works are never narratives, merely moments.’ Trudy Good

£4,500

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BELGRAVIA GALLERY

45 Albemarle Street
London
W1S 4JL

+44 (0) 20 7495 1010
laura@belgraviagallery.com

www.belgraviagallery.com

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