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Welcome to the July edition of Fine Art Preview

This month's collection has something of a Hollywood feel to it, with direct and indirect references to both recent movies and classics of the past. Kerry Darlington's dazzling take on The Wizard of Oz and Jen Allen's iconic Batman and Joker contrast with a beautiful bronze dancer from Carl Payne, and some stunning wildlife straight out of Africa from outstanding new addition to the portfolio, Darryn Eggleton.

So if you're interested in 'fantastic artworks and where to find them', then look no further than your local gallery!



The Wonderful
Wizard of Oz
Kerry Darlington



1 Batman Returns Jen Allen



16 Out of Africa

Darryn Eggleton



22 Shall We Dance? Carl Payne



FOLLOW THE YELLOW BRICK ROAD WITH







Written in 1900 by L. Frank Baum, The Wonderful Wizard of Oz is one of the world's best loved children's books, an Oscar-winning movie, an iconic home-grown fairy tale and now, the inspiration behind a dazzling new unique edition from the fabulous Kerry Darlington.







Kerry is herself a gifted teller of tales, and this wonderful story appealed to her on many levels, as she told us...

"The famous quartet of characters in The Wonderful Wizard of Oz all wants something desperately. Dorothy wants to go back home to Kansas, the Scarecrow wants a brain, the Tin Woodman a heart and the Cowardly Lion some courage. Dorothy leads them all to the Great Wizard in order to have their requests granted.

"The author L. Frank Baum was a Theosophist. Theosophy is a collection of philosophies which encourage the seeking of knowledge about the mysteries of life, nature and the divine. Its followers believe that hidden knowledge or wisdom from the ancient past can offer a path to enlightenment in today's world, and this was the inspiration behind the original story.

"Dorothy's journey to the Emerald City represents a personal quest which is symbolic of the journey everybody must make in life. She and her friends each have their own particular goal, and these embody the four paths to discovering one's true self. But as they discover, nobody else can give them what they want, they need to find it within themselves.

"There are many other elements of the story that are also influenced by the author's philosophical leanings. Dorothy talks to and is guided into situations by her dog Toto, because he represents her intuition, her inner voice. It may surprise those of us who are familiar with the movie that in the book, the magic slippers given to Dorothy by the Good Witch of the North are silver. They represent the silver cord of astral travel which led Dorothy to the astral world of Oz, and of course they bestow special powers on all those who wear them. (They were changed to ruby slippers for the film, as the colour contrasted better with the Yellow Brick Road.)"

Kerry was born 1974 in Rhyl, North Wales. She was heavily inspired by magical fairy tale picture books and stories during her childhood, and had a particular love for Arthur Rackham's intricate pen and ink work. This influenced her to take a degree in Illustration, with the intention of becoming a children's book Illustrator. Following this she discovered 'Art Nouveau' and the Pre-Raphaelite artists'. She found this work so hauntingly beautiful that it absorbed her and it still has a profound effect on her own art.

Kerry has released several of her book illustrations as Unique Edition - The Midnight Garden sold out within a month and her Mad Hatters Tea Party was so popular that it sold-out rapidly before obtaining high values on the secondary market. Her book illustration work also includes 'Peter Pan' by J.M. Barrie and 'The Magic Faraway Tree' by Enid Blyton – her own favourite novel as a child.

When Kerry first decided to make limited editions of her work she wanted them, like her art, to be different from everything else. She came up with the idea of painting a composition but stopping before she was finished. This piece would then be printed, creating a series of 'unfinished' prints. Kerry would then treat each of these as an original painting and finish it, slightly differently every time, rendering every individual artwork a 'unique edition'. She creates her spellbinding narrative images with a range of materials including resin and metallics. Through the accumulation of layers she achieves a unique, translucent texture which introduces both depth and light. These works are in huge demand and in 2012 and again in 2014 Kerry was named as the UK's best-selling published artist for her extraordinary Unique Editions. Their distinctive beauty grows from a unique combination of pattern, nature, energy and nostalgia, built around the theme of myths and legends, poetry and stories.





Radiating life, colour, fantasy and magic, **The Wonderful Wizard of Oz** will make a breath taking statement in any interior. Only 295 will be available worldwide, so contact us today to secure one of the most anticipated and collectable artworks of 2017.

The Wonderful Wizard of Oz Unique Edition of 295 30" x 30" £995





With Jen Allen, more is indeed what we get. She has surpassed herself with these outstanding limited editions featuring iconic superhero Batman and his villainous nemesis, the Joker. With the recent passing of Adam West, the most enduring onscreen Batman of all, the humour and fun of this character is at the forefront of many of our minds; but Jen's 'Silent Guardian' offers a more serious exploration of the dark romance of Bruce Wayne's heroic alter-ego. Meanwhile the Joker, who is often portrayed wearing a wicked smile, is shown as a genuinely menacing personality, in contrast to the good guy.

Both figures are presented against a typical Jen Allen background where bold sweeps of colour introduce a sense of compressed energy to surround the stillness of the characters. While Batman is set against a backdrop of blacks and purples contrasting with a vibrant yellow, the dash of red behind the Joker suggests his more sinister intentions. Intensity of character and atmosphere seeps out of every brushstroke, demonstrating precisely why Jen has achieved her enormous success. Her inspirational iconic images have a power and immediacy that is enhanced by her distinctive use of colour and contrast, bringing a dynamic and bold quality to each composition.

Jen graduated from the Bournemouth Institute of Art and has been working as a full-time artist since 2000. As she developed her artistic and technical skills Jen found that spontaneity was a huge contributor to much of her best work and began to concentrate on creating pieces at a single sitting. "Working this way gives my pieces a sense of immediacy which lends character to my art" says Jen. Much of her work originates in this way, before she refines and perfects the finished composition.

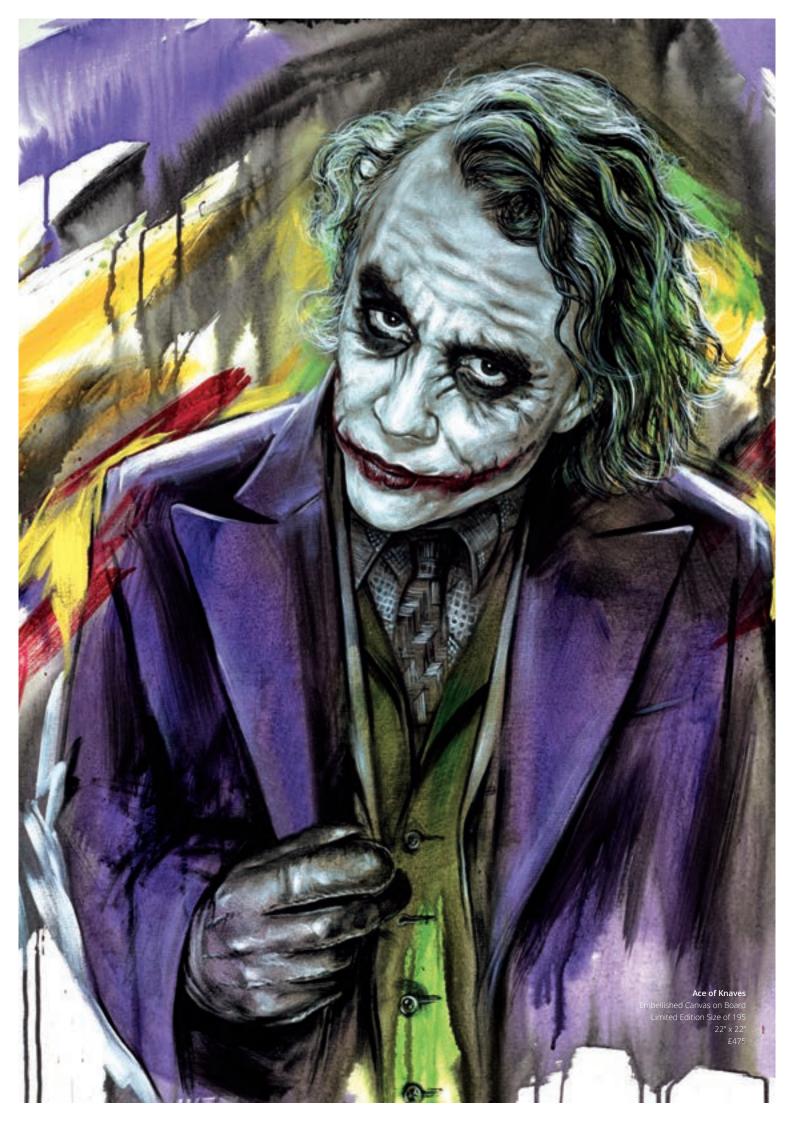
"SOMETIMES THE TRUTH ISN'T GOOD ENOUGH. SOMETIMES PEOPLE DESERVE MORE."

BATMAN, THE DARK KNIGHT RISES



As Jen honed her extraordinary skills, she found herself in demand for commissions but also for performance. Jen uses these painting performances to express her particular brand of artistic bravura and creates more stylised versions of the stunning portraits that have attracted so much international attention. While performance is an important part of Jen's artistic life, it is her innovative, high-impact style and gift for interpretation that makes her one of the UK's most exciting young artists.







HER VERSATILE TALENTS
HAVE WON HER AN
EXTRAORDINARY
RANGE OF CLIENTS
INCLUDING THE BBC,
MARKS & SPENCER, ITV,
BARCLAYS, VIRGIN AND
THE GOVERNMENT OF
THE UAE.

Jen's unique portraits are now in demand all over the world. Her highly collectable imagery has sold for large sums and her work is often auctioned after being created before a live audience raising money for charity.

Jen has also painted portraits from life ranging from four Royal portraits to the cast of 'Coronation Street' as part of the show's 50th birthday celebrations. Jen counts rock icons, TV stars and celebrities among her many collectors.

Available Mid July



OUT, OF FROICA

DARRYNEGGLETON

Darryn grew up with a passion for the natural world. His earliest forays into wildlife art were the drawings he created during family trips into the African bush. His family home was within the borders of the Kruger National Park, providing him with an amazing foundation for his future.

The National Park, in northeastern South Africa, is one of the continent's largest and most spectacular game reserves. With the Lebombo Mountains rising from the savannah in the east and the lush tropical forests which cut across to the north, the landscape alone is extraordinary, but it is the diversity, density and sheer numbers of animals here that makes the park unique. All of Africa's iconic safari species - elephant, lion, leopard, cheetah, rhino, buffalo, giraffe, hippo and zebra - live out their dramatic days here, along with a supporting cast of 137 other mammals and over 500 varieties of bird. To many of us, Kruger sounds like the dream destination for the holiday of a lifetime, but for artist Darryn Eggleton, it was his childhood home.



Darryn's stated aim is to portray the beauty, diversity and profundity of life. Africa is, he says, "particularly blessed with its vast open spaces and secret places, dramatic seasons and variety of life forms." His work isolates his chosen subject against a single colour backdrop, so the only hint of their environment is seen through the reflections in their eyes. This almost cinematic effect makes each animal seem to project beyond the plane of the canvas, bringing them into sharp and immediate relief. It also has the dual effect of creating a strong and lifelike presence, as well as "seeming to place the viewer within the physical experience of the painting" says Darryn.



The exquisite detail and lifelike quality of Darryn's work comes from painstaking research. He collects reference material on field trips into the bush as well as at breeding centres before heading into the studio where he paints his intensely realistic animal portraits in oil on linen. Over the years he has refined his skill and technique

to a point where fur patterns and textures are vividly and authentically reproduced.

Darryn cites his creative influences as some of the greats of wildlife art - Americans John Banovich and Brian Jarvi, as well as BBC Wildlife Artist of the Year winner Alan Hunt. All three paint astonishingly lifelike 'traditional'

wildlife images set against the natural habitat of their chosen subject. While they share the photorealistic style with Darryn, his work places a bold contemporary twist on this much loved genre with his hallmark one-colour backgrounds. He also admires his compatriot, South African sculptor Dylan Lewis, whose dramatic bronzes represent the strength and motion of Africa's largest wild

creatures with tremendous conviction and power.

Darryn has won and been shortlisted for a wide variety of awards including the David Shepherd wildlife artist of the year and the Hirum Blauveldt purchase award. He has been the resident artist

endurance, lessons and

of the Leopard Creek Golf Estate, situated banks Crocodile River in Kruger National Park, South Africa, and has completed two residencies at the Nature in Art museum Gloucester. He has also auctioned his work for charities including Room to Read in Zurich the Backing Borana Trust for

rhino conservation. His paintings have become highly sought after, and in recent years he has undertaken commissions for exclusive game lodges as well as for corporate and private collectors. His work has been exhibited in London, Switzerland, Singapore and New York, and resides in many private collections worldwide.



"Africa is particularly blessed with its vast open spaces and secret places, dramatic seasons and variety of life forms."



The Lookout Limited Edition Size of 195

Available Late July









Carl Payne's award-winning bronze sculpture is figurative art at its highest level, based on traditional tenets but with a bold contemporary style. Each one is lovingly created using an amazing mastery of technique, and his complex but hugely rewarding process requires patience, accuracy, commitment and above all, pure artistry. His dedication to his art has won him collectors from all over the world.

Carl's most recent work has featured solo dancers and his beautiful summer release is an exquisitely wrought bronze inspired by the classical discipline of ballet. He turns time and again to the human figure for its drama, its narrative content and its endless capacity for expressing the spiritual in line and form. Nowhere are these expressive possibilities more present than in the graceful form of the classical ballet dancer.





Q&A

Fine Art Preview caught up with Carl at his foundry in the Midlands and asked him a few questions about his path to becoming an acknowledged master of modern sculpture...

How would you categorise your work in terms of genre and its place in art history?

My art is mainly figurative in a traditional style but with a definite contemporary twist. I would like to think that in years to come people will feel that I was part of an artistic movement in which traditional skills, quality and craftsmanship were appreciated and enjoyed within a modern and forward thinking aesthetic.

When not working to commission who or what inspires you to start work on a piece?

Ideas for my sculptures arrive from many avenues, including mythology, history, religion, music and of course dance, which all revolve around the idea of the feminine - beautiful woman inspire me to create sculptures. This subject found me many years ago, and I have been fascinated with it ever since. Fortunately for me, demand for my work allows me to give full reign to my creative impulses.

When did you first realise what a gift you had for art? Did you paint first, or do you think you were always destined to be a sculptor?

I used to spend hours drawing and painting as a child, and I got my first commission as a teenager when the local council invited me to spray a mural on a park bandstand. I decided to pursue a career in art and enrolled at college to study surface pattern design, as being from the potteries I thought this would be a good career choice. A local businessman visited the college one day, looking for a student who could sculpt figurines. I had never sculpted anything before but decided to give it a go. I surprised myself with the discovery that sculpting seemed to come naturally to me and decided to study figurative sculpture at college. I stayed for a year but such was my confidence in my new found skill that I decided to go it alone and spent the next few years learning my craft through experience. In 2000 I had my first public sculpture commission and my fine art career took off from then on.



When you say 'took off', how did this happen?

Well that first commission was a life and a quarter size bronze statue of the great British Middleweight boxer Randolph Turpin, and this marked the start of everything for me really. Since then the list has been pretty extensive - household names from the sporting world, commerce and the past: King George and Queen Mary commissioned by Cunard for the ballroom of the Queen Mary 2 cruise ship, 'Ride a Cock Horse to Banbury Cross' which was unveiled by Princess Anne at Banbury, and George Best, Bobby Moore and Pele for private collectors. I have also created a life and a quarter sized bronze sculpture of the late and much-loved Sir Henry Cooper and a statue of Torvill and Dean commemorating their perfect 10 Bolero.

So you have an incredible number of high profile commissions to your name. Do you have a favourite?

My favourite commission to date has to be the Sir Stanley Matthews statue at the Britannia stadium for many reasons. It is the largest sculpture I have created thus far and was technically challenging, dynamic, historical and unique. It is the only statue in the sporting world that has three versions of the same person on one plinth and I was delighted and honoured when it was voted the best sporting statue in Europe.

The foundry is an amazing place. How do you use it to actually create the bronzes?

I start with a small scale model in either wax or clay. Once happy with the dimensions I produce a scaled up model again in wax or clay which I use to make a silicone mould for the bronze casting process. Hot casting wax is then placed into the silicone mould. After building up several layers of wax the mould is opened to reveal a wax replica of the original sculpture which is then reworked until perfect and ready to go to the bronze casting foundry. Here the sculpture is covered with plaster then baked in a kiln until the wax melts away leaving a void for the molten bronze to be poured into. After about 24 hours the bronze has cooled, and the plaster case is chipped off revealing the raw bronze cast sculpture which is then blasted, patinated and in some cases, polished. This is a complex but hugely rewarding process.



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