



WALLY FINDLAY GALLERIES

BLenheim PALACE
THE UNFOLDING OF A VISION

A Commissioned Collection of Paintings

BY **CHARLES NEAL**





My wife and I are delighted to be with you in Palm Beach for the Exhibition of Charles Neal's paintings of Blenheim. We are extremely grateful to Wally Findlay Galleries and Jimmy Borynack for staging this fundraising event and dinner in aid of the Blenheim Foundation. This will help enormously with the ongoing restoration needed to ensure the future of Blenheim for future generations who visit from all over the world.

Richard Borynack



I am so delighted to introduce to you the inaugural exhibition of a series of paintings by the talented artist Charles Neal, all of which are of Blenheim Palace and Park. The paintings have been painstakingly researched and created by Charles over a three-year period specifically for Blenheim and we are thrilled with the results. He has a unique perspective on this World Heritage Site and Historic Palace.

I am very grateful to James Borynack and the team at the Wally Findlay Galleries for their enthusiasm and support for this exhibition and The Blenheim Foundation. I hope you will enjoy these magnificent paintings for many years to come and my family and I very much appreciate your support and look forward to welcoming you at Blenheim to appreciate the beauty first-hand.

The Blenheim Foundation was established in 1985 with a £1.5m endowment from my family and I have been delighted to fully support and endorse its valuable work since that time. While the Foundation has undertaken much valuable work at Blenheim Palace, the list of required repairs can sometimes seem endless. The most recent appraisal of the “Wants of Repair” of the Palace and Park is approximately £41m and, with conservation skills becoming increasingly rare, the cost of this can only rise.

Much has been achieved by the Foundation but much remains to be done in order to preserve and protect the historical and artistic tradition that Blenheim Palace represents. The long-term target remains to create an endowment in excess of £15m – the fund currently stands at around £10m. There remains therefore, a challenging gap to secure the long-term target and achieve the level of endowment required. Unlike all other UK World Heritage Sites, Blenheim Palace attracts no public funding so the task of preserving and restoring it falls squarely upon my family. It is a task we relish and will work tirelessly to achieve with fundraising events on both sides of the Atlantic.

The early part of the 21st century has seen a succession of symbolic anniversaries as the victories of my illustrious ancestor, John Churchill, are remembered and celebrated. This past year we commemorated the 50th anniversary of Sir Winston Churchill’s death by creating a Memorial Garden in his memory. Designed by Landscape architect Kim Wilke and generously funded by the US Blenheim Foundation, to whom we are immensely grateful. This year we celebrate the 300th anniversary of Lancelot ‘Capability’ Brown’s birth and kick off a national programme of events with an exhibition about his work, which will also feature three paintings by Charles Neal.

The challenge to restore and preserve Blenheim Palace for future generations of visitors has never been more relevant and, as the sister of the current custodian of this magnificent building and World Heritage Site, I fully commend to you the work of the Blenheim Foundation.

Lady Henrietta Spencer-Churchill
CHAIRMAN OF THE BLENHEIM FOUNDATION



The world in which we live, in the majority of cases, is formed and created as a consequence of our thoughts becoming manifest as action or reaction, resulting in forming and altering nature and the material world. Our thoughts can create peace, harmony and beauty in sympathy within society and nature. Alternatively, we can, in extreme situations, create a semblance of a hell-state with its wake of destruction, discord, suffering and violence. War necessitates society's use of energy consuming resources, both human and material. Consequently, there is creative potential to either prevent or cause destruction through the act of conflict. On the other hand, the contra expression of the pursuit for peace within society works with materials and nature to realize a state of aesthetic beauty and harmony, which can be shared and owned by many.

The Palace was initially created as a monument in honour of a singular historical event in conflict. Over the centuries, through subsequent architectural and landscape modifications to the initial concept, the surroundings to this monument became a paradisaical scale and ambiance; this being a far cry from the actuality of the war torn battlefield landscape that Blenheim commemorates. Within the creation of Blenheim Palace there is recognition of both war and peace that runs throughout and is expressed within the design and also subsequent alterations. Blenheim Palace celebrates both the fact that Sir Winston Churchill was born at Blenheim and also his life in leadership throughout the war years. There is a remarkable similitude between the first Duke of Marlborough and Sir Winston Churchill. Both had military careers, and were also engaged in war in reaction to expansionism, and in defense from the threat of the devouring of nations. In the case of Sir Winston Churchill, his life embodied both energies – he was absorbed both in war and in creativity, the latter being as a result of his lifelong passion for painting, writing and gardening.

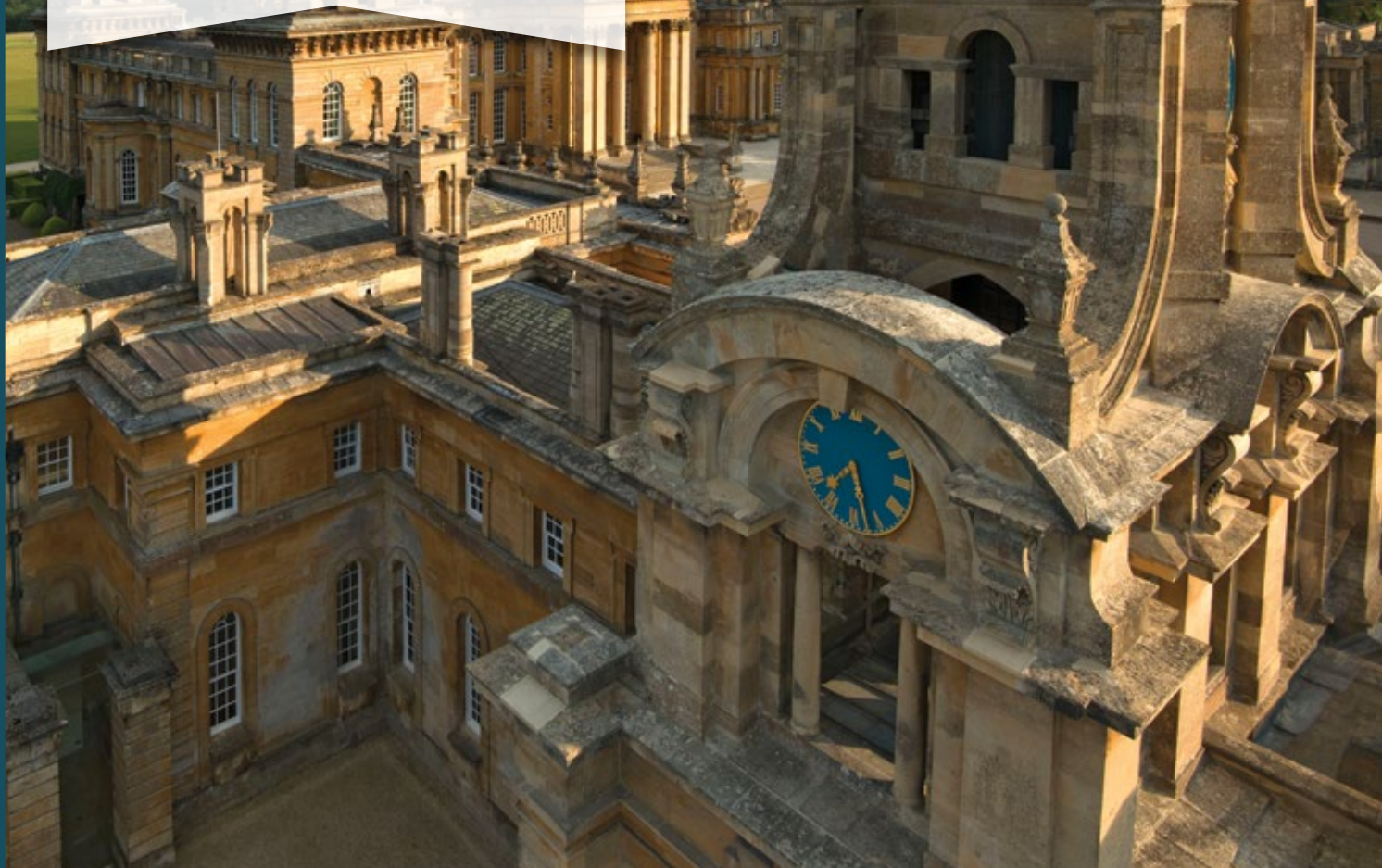
As with anything created in physical form, the creation becomes an independent entity to that of the creator, thereby being in possession of its own presence and identity. A dialogue is formed between the creator and that which is an externalized manifestation of the original concept and perception. When any subsequent creative engagement is made from a new standpoint, a relationship in terms of aesthetic valuation and response is initiated. The initial design concept for Blenheim Palace was to create a statement in grand aesthetic terms to celebrate the achievements of the first Duke of Marlborough, during the 18th century, in an English Baroque style, and the outer landscape to simulate 'Arcadia'.

Subsequent Dukes of Marlborough responded to the inherited estate and the aesthetic relevance, in contemporary terms for the respective period. Therefore, Blenheim Palace continuously moved through time in a state of metamorphosis, culminating in an outward physical expression of successive dialogue between Owner's and the separated presence of the Palace as a structure, inclusive of the surrounding landscaped estate. Today, Blenheim Palace is contemporary, albeit a created history of some 300 hundred years in its development, and remains so as a result of each successive generations response, evaluation and incorporation within the fabric of our modern lives.

Charles Neal

CONTEMPORARY BRITISH IMPRESSIONIST

Blenheim Palace was the gift of Queen Anne and a grateful nation to the first Duke of Marlborough for his great victory at the Battle of Blenheim in 1704. Everywhere the Palace's design reflects this triumphal mood, from the military details of the trophies on the colonnades to the scale of the heroic Grand Bridge. The dramatic effect harmonizes perfectly with 'Capability' Brown's great lake and hanging beech woods beyond. It all looks so effortlessly natural but in fact the scene was artfully and laboriously created between 1764 and 1774. Today, Blenheim Palace is not only an iconic part of history, but also a living, changing experience with a wealth of sporting and cultural events throughout the year. This collection of paintings by British Contemporary Charles Neal strikingly captures the beauty and essence of this remarkable Palace.





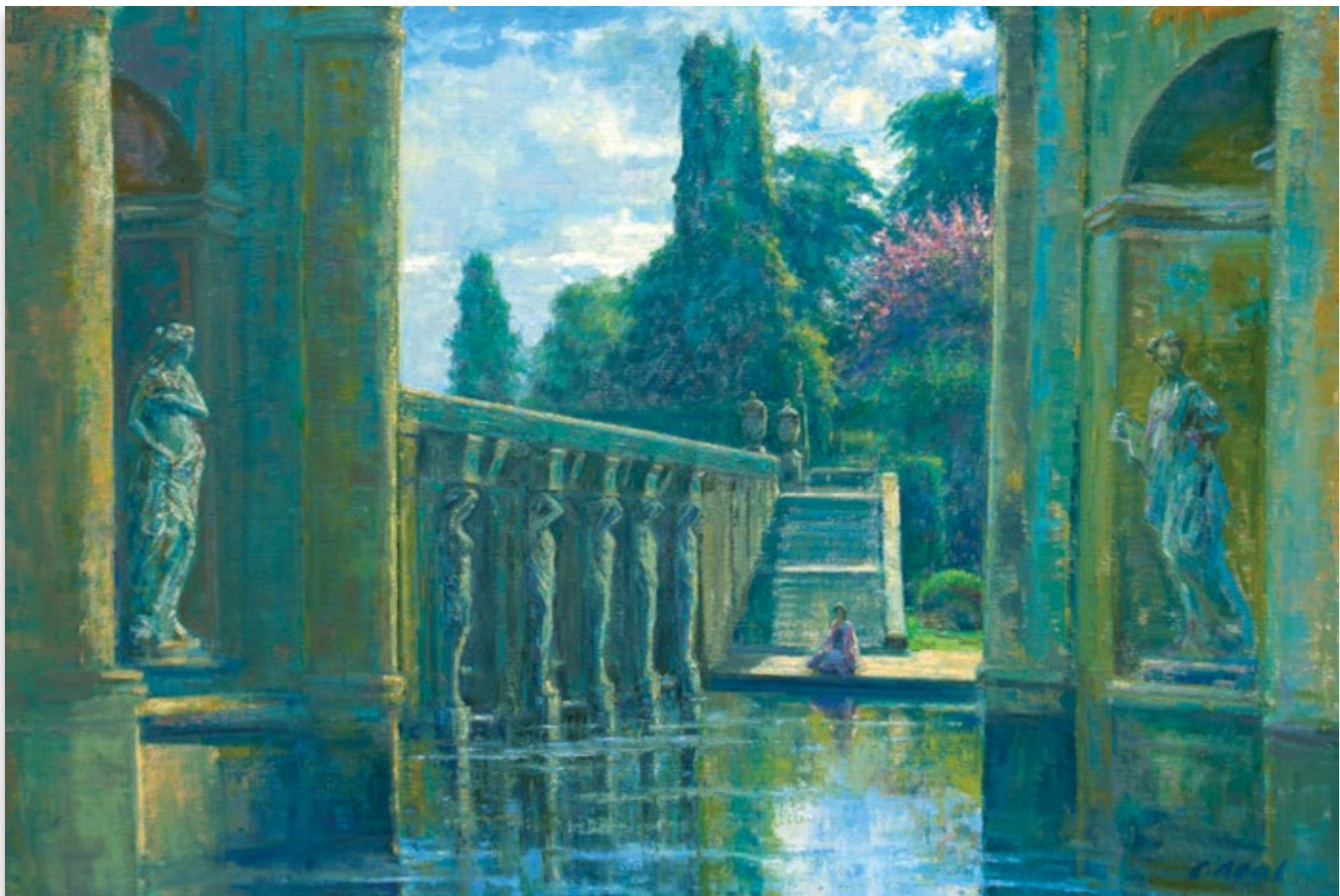
The Parkland, Autumn

oil on canvas · 36 ¹/₈ x 72 ¹/₈ inches · WFG© 136884



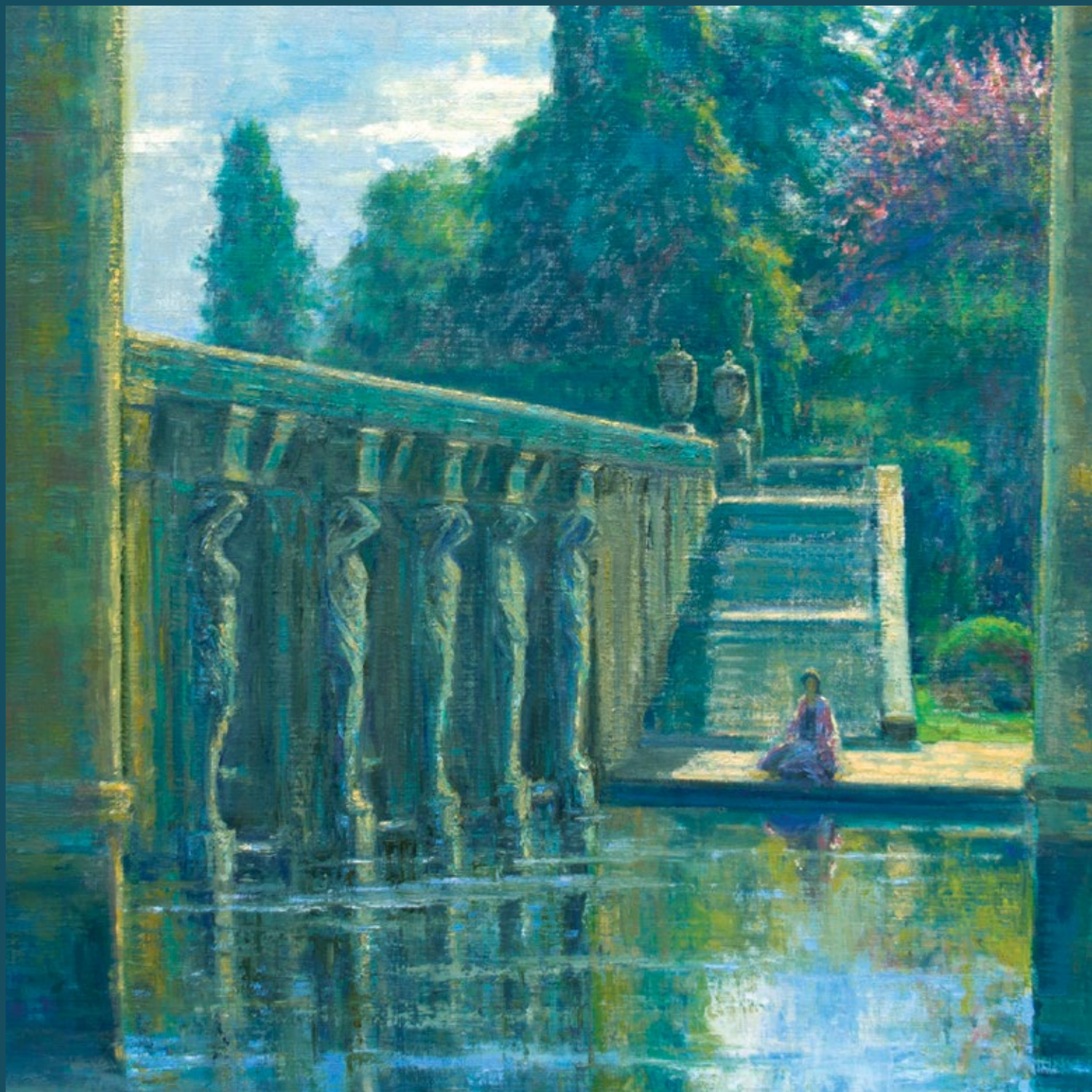
Autumn Colors - Queen Pool

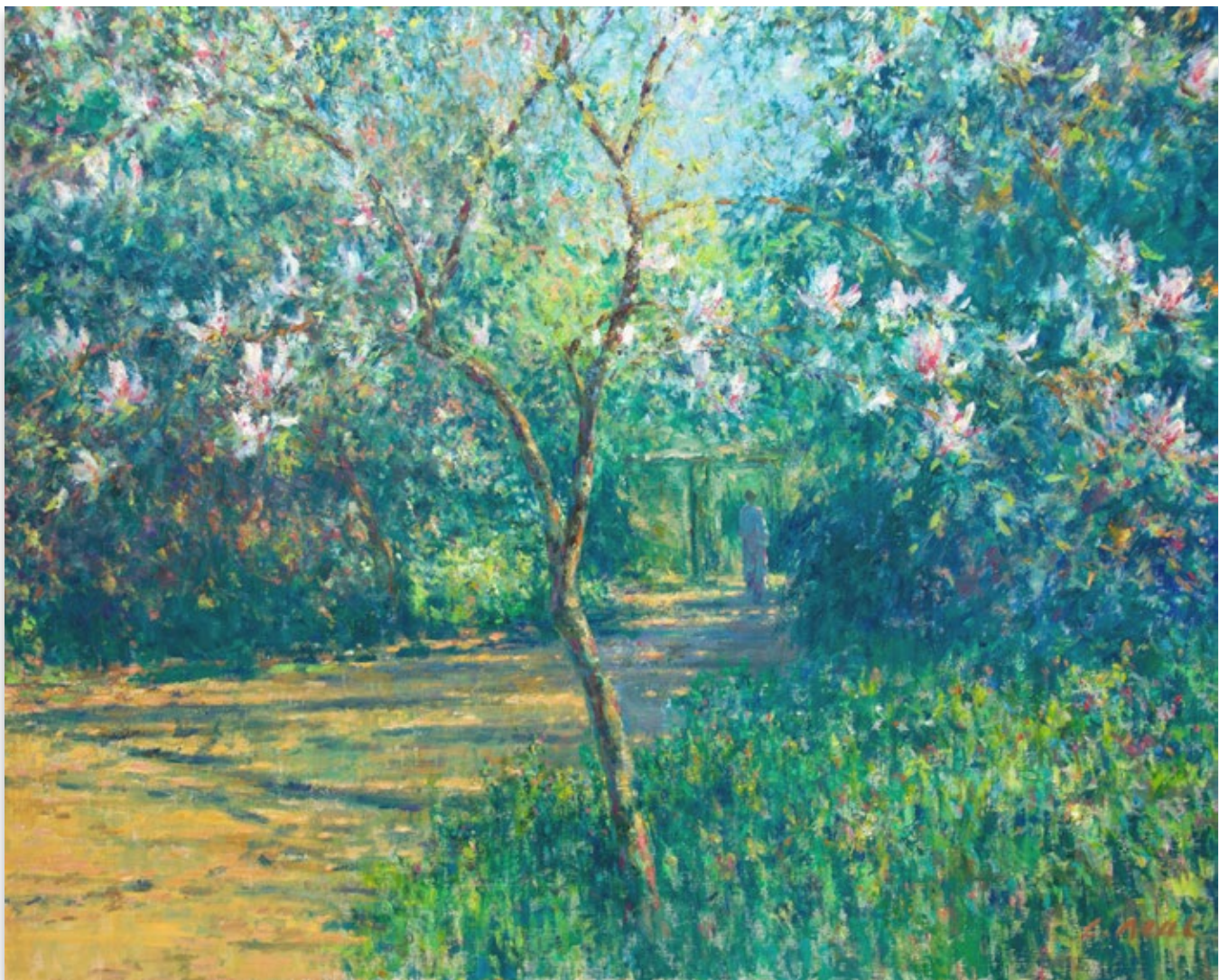
oil on canvas · 40 ¹/₈ x 80 ¹/₄ inches · WFG© 136882



The Pool of Dreams, Alter Realism

oil on canvas · 40 ¹/₄ x 60 ¹/₄ inches · WFG© 136898





The Secret Garden, Spring

oil on canvas · 48 ¹/₈ x 60 ¹/₈ inches · WFG© 136892



The Birth of Joy - The Upper Water Terrace
oil on canvas · 60 ¹/₄ x 40 ¹/₈ inches · WFG© 136895



View over the Main Lake, Spring

oil on canvas · 36 ^{3/16} x 72 ^{3/16} inches · WFG© 136885



Lakeside Meadows, Autumn

oil on canvas · 36 ¹/₈ x 72 ³/₁₆ inches · WFG© 136887



The Naiad and the Ducal Coronet

oil on canvas · 40 ¹/₈ x 60 ¹/₄ inches · WFG© 136894







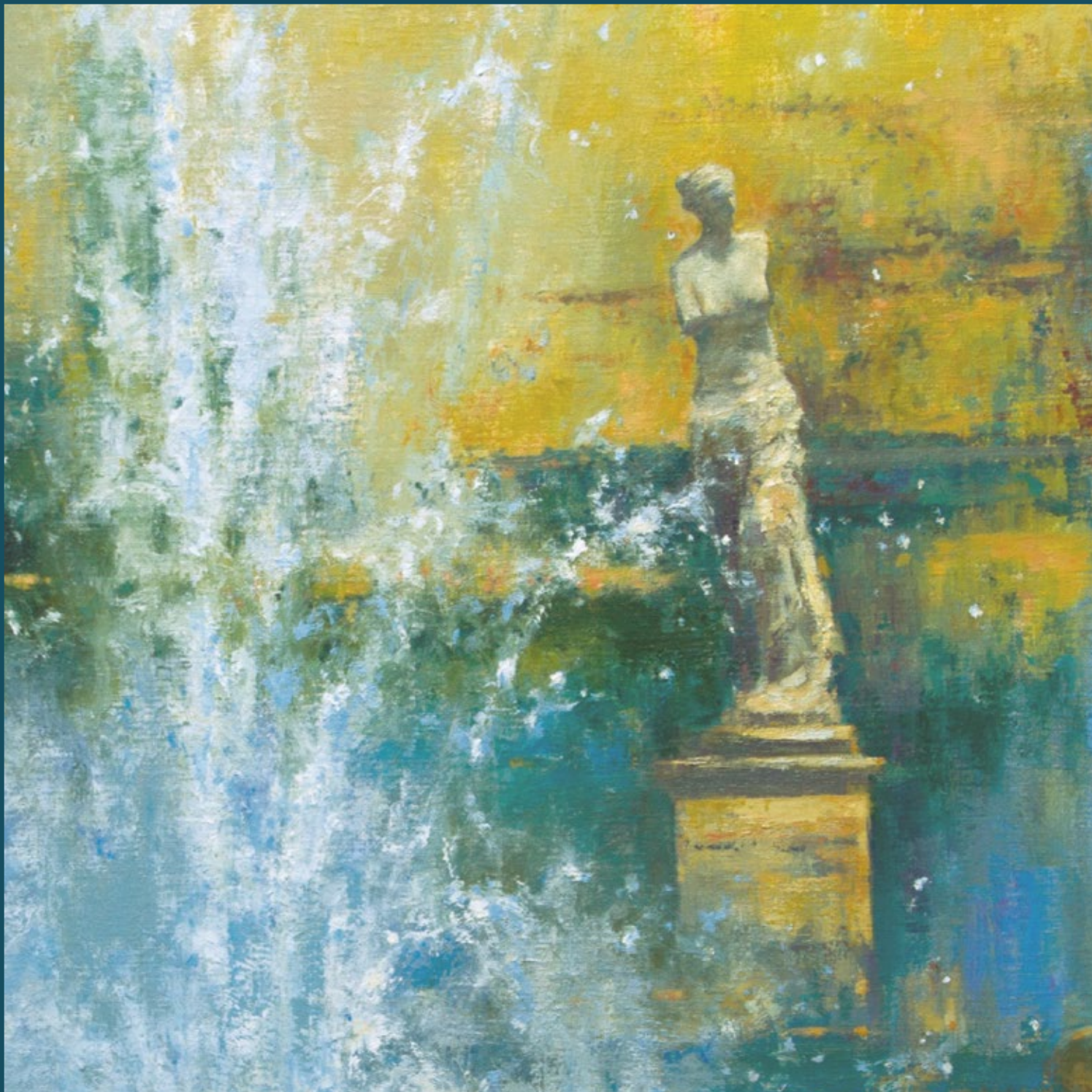
Queen Pool, Summer

oil on canvas · 36 ¹/₈ x 72 ¹/₈ inches · WFG© 136888



Venus and Hermes

Upper Water Terrace · oil on canvas · 48 ³¹⁶/₁₆ x 36 ³¹⁶/₁₆ inches · WFG© 136920





Queen Pool, November

oil on canvas · 30 ¹/₄ x 72 ¹/₈ inches · WFG© 136889



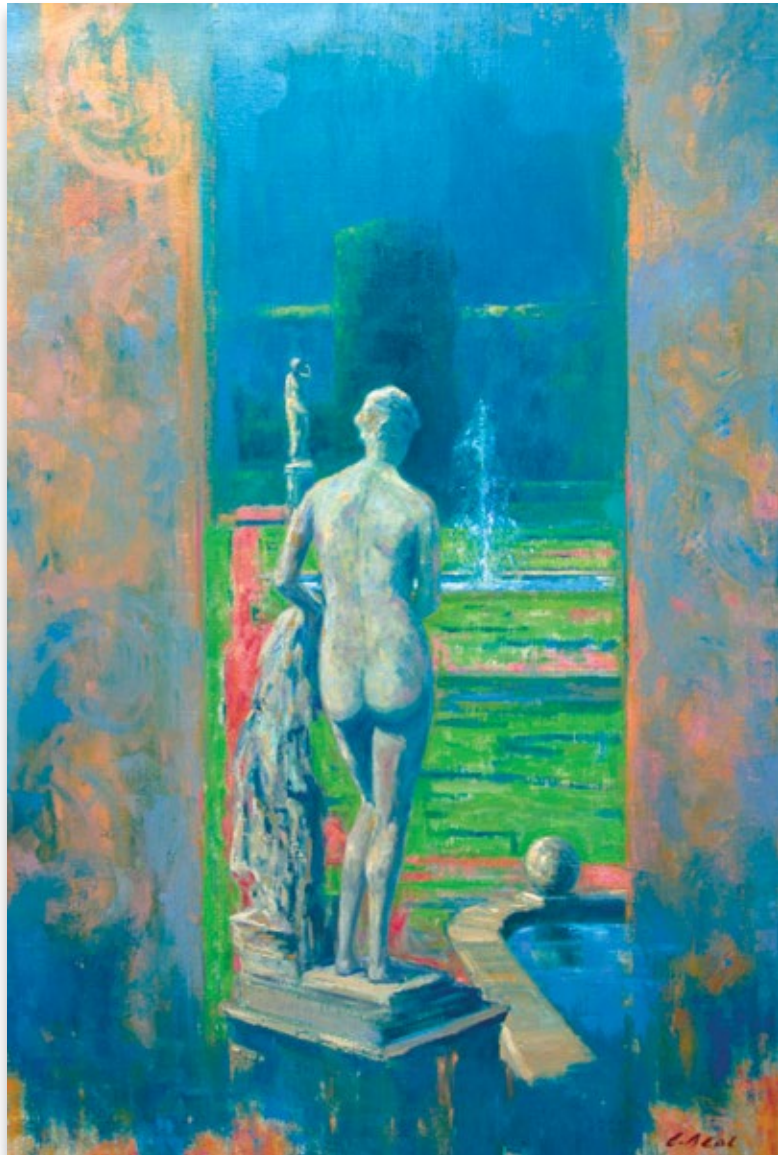
The Gladiator

oil on canvas · 40 ¹/₈ x 54 ¹/₈ inches · WFG© 136912



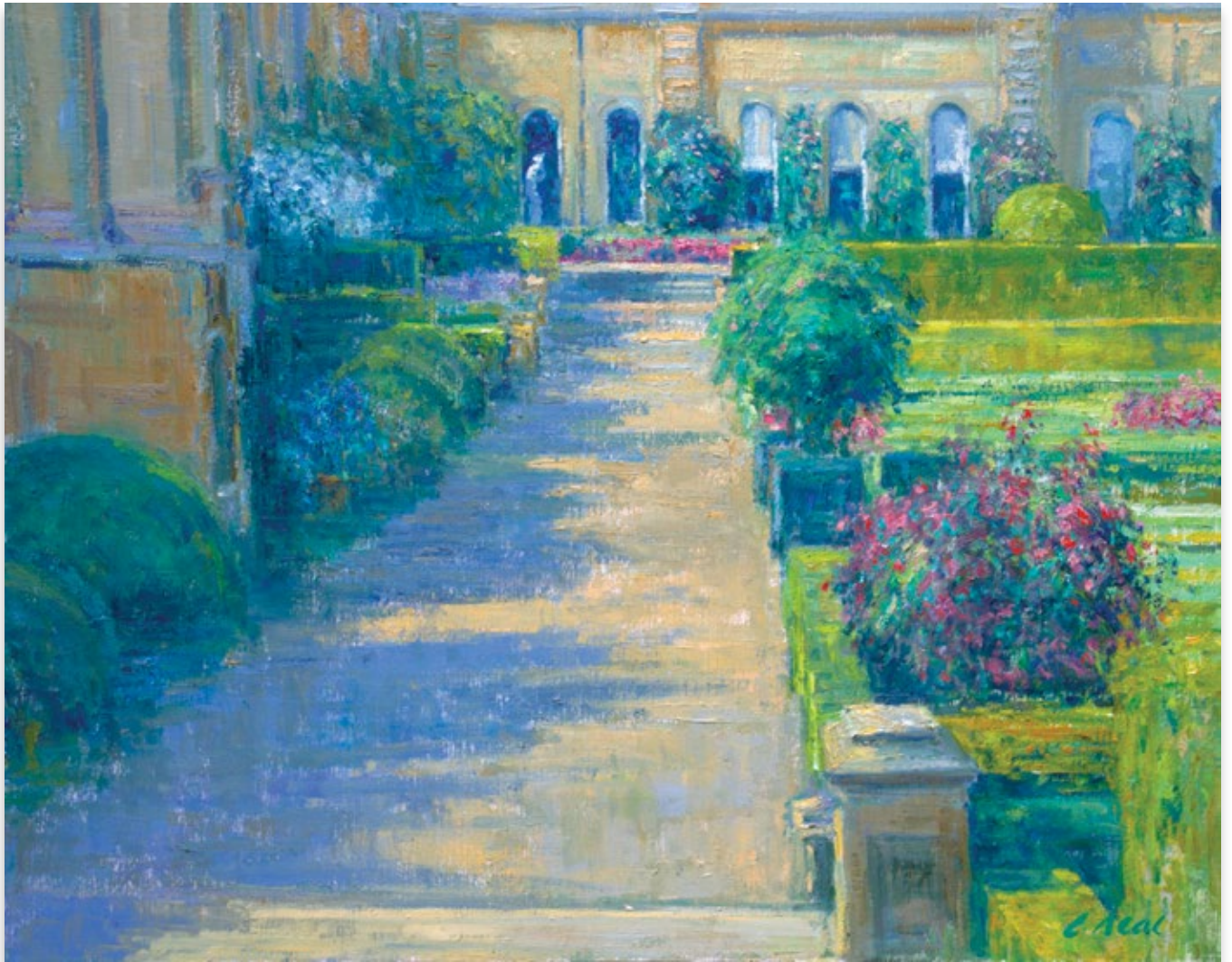
The Sanctity of Venus, Alter Realism

oil on canvas · 36 ^{3/16} x 72 ^{1/8} inches · WFG© 136883



The Veneer of Reality

oil on canvas · 60 ¹/₈ x 40 ¹/₈ inches · WFG© 136899



The Italian Garden

oil on canvas · 32 ¹/₈ x 40 ¹/₈ inches · WFG© 136935



The Closing of the Day - Autumn
oil on canvas · 36 ¹/₈ x 72 ¹/₄ inches · WFG© 136886



Abundance - The Orangery
oil on canvas · 48 ¹/₈ x 18 ¹/₈ inches · WFG© 136934





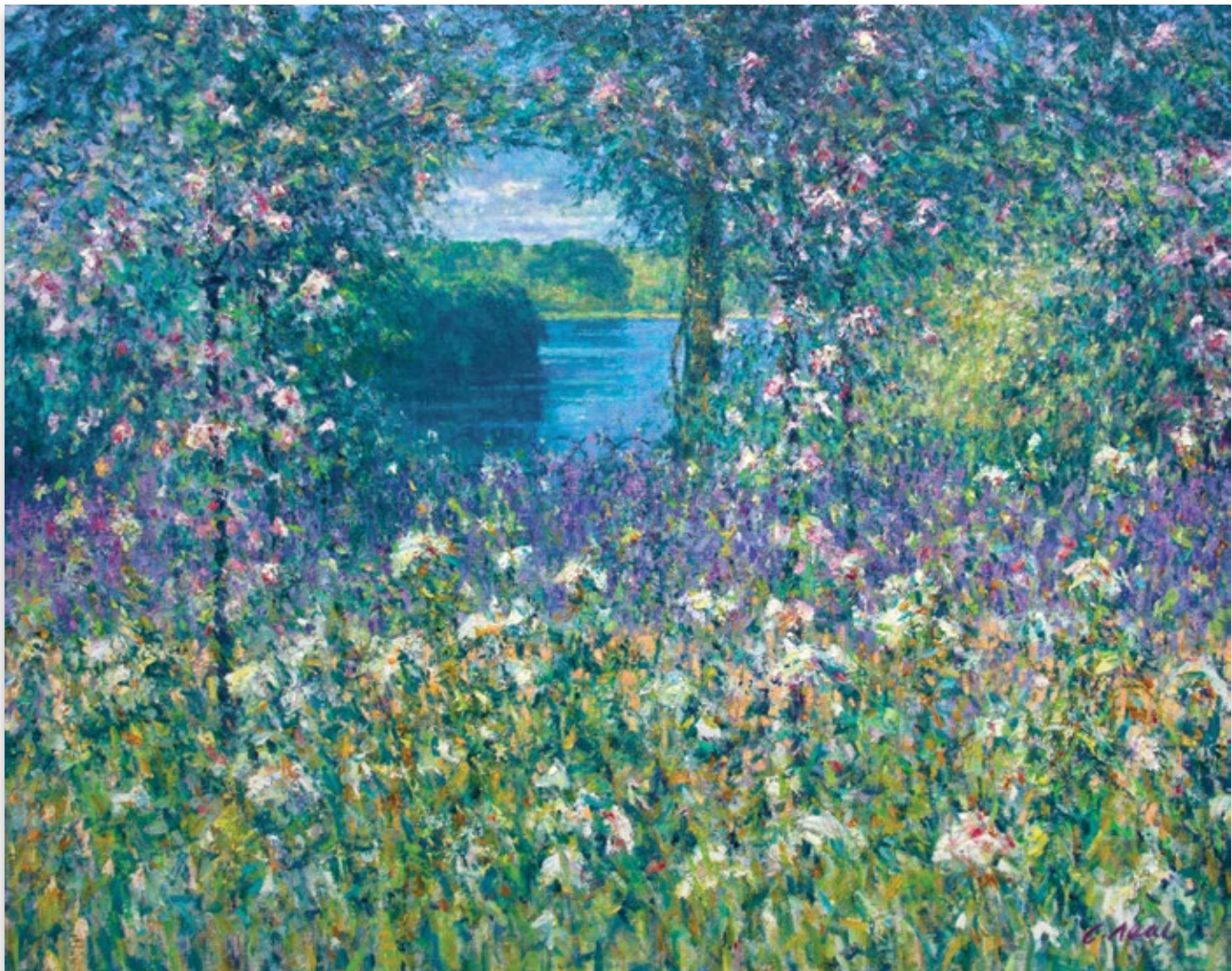
Sometimes, when a new house is built, the design of the grounds is left until later, but not at Blenheim Palace. “The Garden Wall was set agoing the same day with the House,” John Vanbrugh, English architect and dramatist, reported to the first Duke shortly after the Palace’s foundation stone was laid in 1705. From the start Marlborough showed a strong personal interest in the construction of Blenheim Palace’s gardens. His gardener, Henry Wise, realising that the Duke might not live to see the garden in its maturity (in fact he only spent two summers at the Palace), transplanted full grown trees in baskets to achieve the desired early maturity. Following the fashion at that time, Wise decreed that everything within sight of the house should be formal, regular and symmetrical.

Tastes changed later in the 18th century and much of Vanbrugh and Wise’s splendid original park and gardens were ‘naturalized’ by ‘Capability’ Brown. His picturesque approach was to present a landscape that appeared natural but was in fact nature contrived to pleasing effect. Brown realized the ‘capabilities’ of Blenheim Palace by creating the sublime lake and cunningly planned vistas with ornamental clumps and fringes of trees.

At the start of the last century, however, the ninth Duke decided to give Vanbrugh’s Palace the formal setting he thought it deserved. Between 1900 and 1910, with the help of the French landscape architect, Achille Duchêne (an admirer of Louis XIV’s great landscapist Le Nôtre), he undertook the enormous task of restoring the 1.2 hectare (3-acre) forecourt, which had been grassed over by Brown, with cobbles and gravel. He also renovated the entire gardens on the east and west fronts, resulting in the Italian Garden and the magnificent Water Terraces.



A Certain Air, Charles, Ninth Duke
oil on canvas · 48 ¹/₈ x 24 ¹/₈ inches · WFG© 136932



The Rose Garden

oil on canvas · 48 ¹/₈ x 68 ¹/₈ inches · WFG© 136891

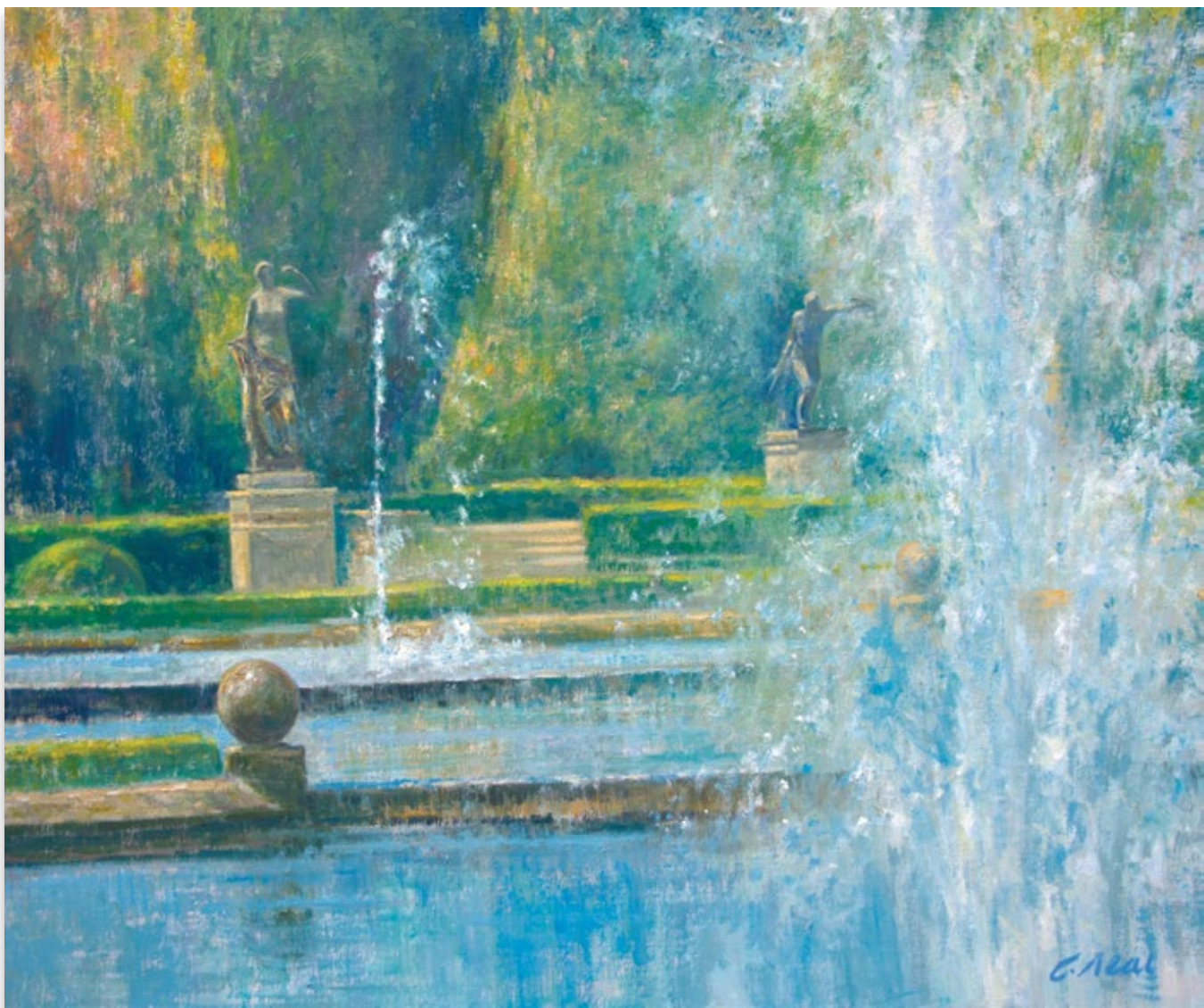


Autumn - Upper Water Terrace

oil on canvas · 50 ¹/₈ x 40 ¹/₄ inches · WFG© 136914



River Glyme, Downstream of the Cascade
oil on canvas · 40 ¹/₈ x 60 ¹/₈ inches · WFG© 136900



Venus and Mars - Upper Water Terrace

oil on canvas · 40 ¹/₄ x 48 ¹/₄ inches · WFG© 136918



The Secret Garden , Autumn

oil on canvas · 50 x 70 ¹/₈ inches · WFG© 136890



Arcadia, The Closing of the Day

oil on canvas · 30 ¹/₈ x 60 ¹/₈ inches · WFG© 136904



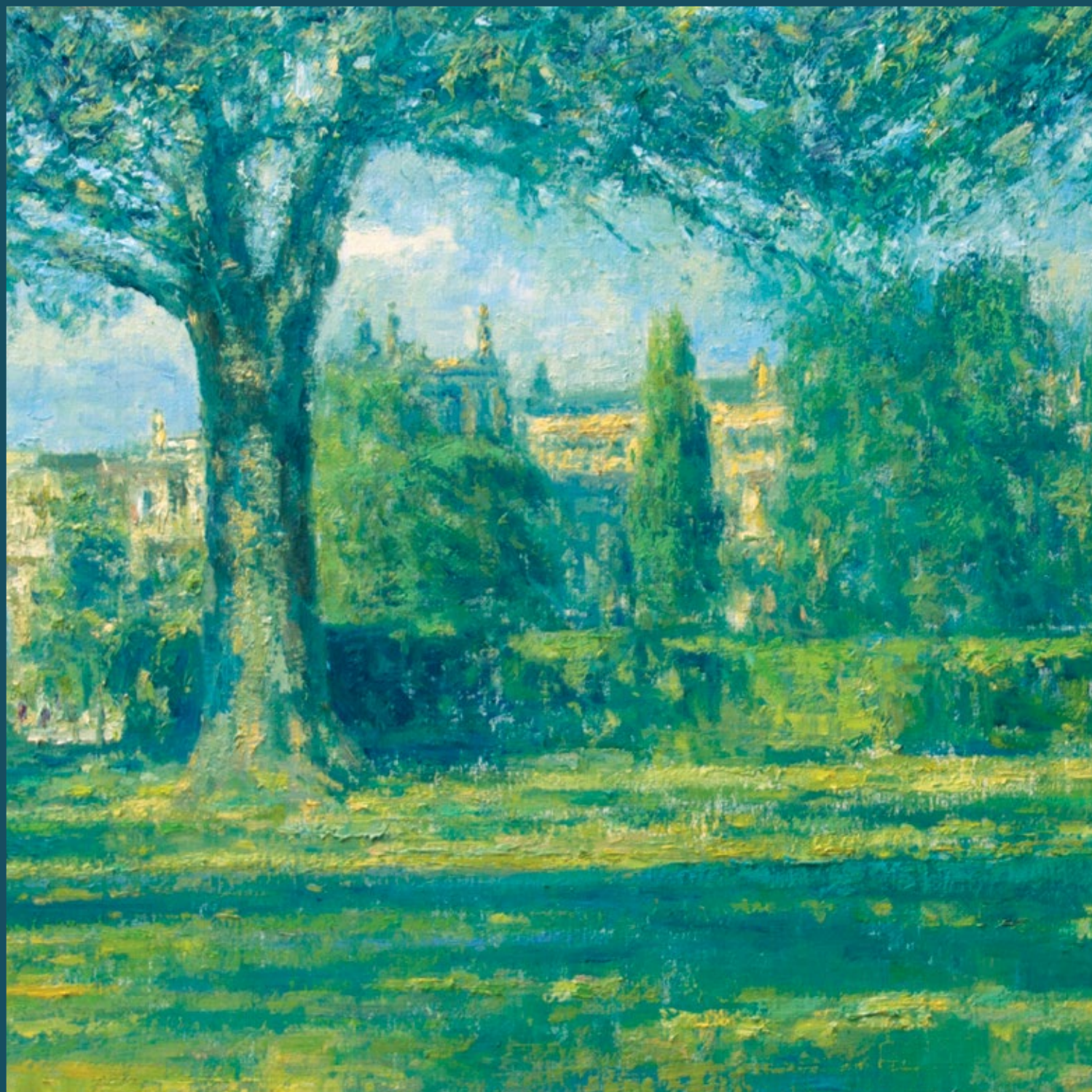
Joy Means the Birth of Everything; the Spirit of Hope and Aspiration, Charles, Ninth Duke

oil on canvas · 48 ¹/₈ x 48 ¹/₈ inches · WFG© 136915



The Parterre, Summer

oil on canvas · 24 ¹/₈ x 60 ¹/₈ inches · WFG© 136908





Bankside Meadows - Queen Pool

oil on canvas · 30 ¹/₈ x 60 ¹/₈ inches · WFG© 136905



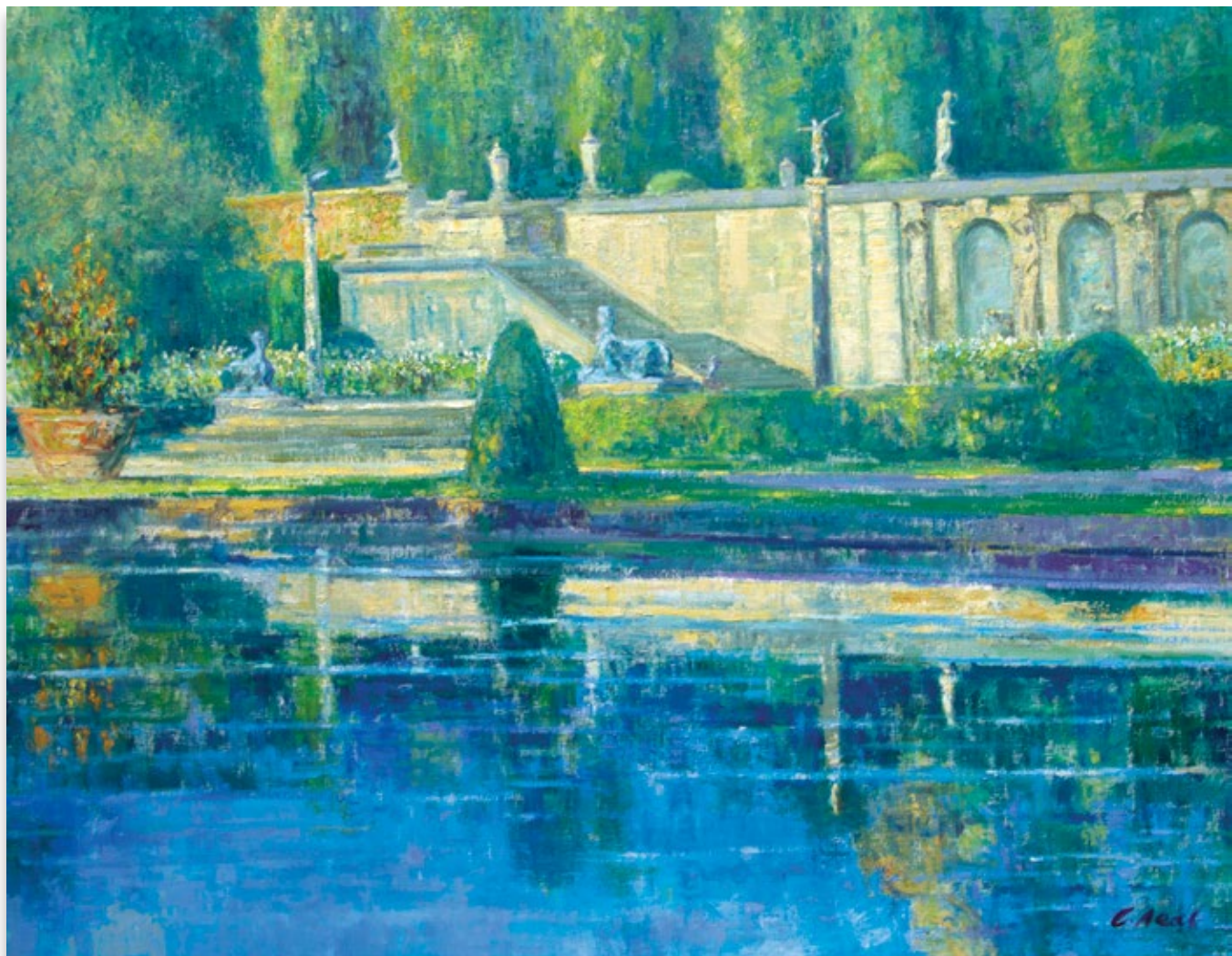
View over the Main Lake, Summer

oil on canvas · 30 ¹/₈ x 60 ¹/₈ inches · WFG© 136906



Afternoon Light - The Great Court

oil on canvas · 48 ¹/₈ x 40 ¹/₈ inches · WFG© 136919



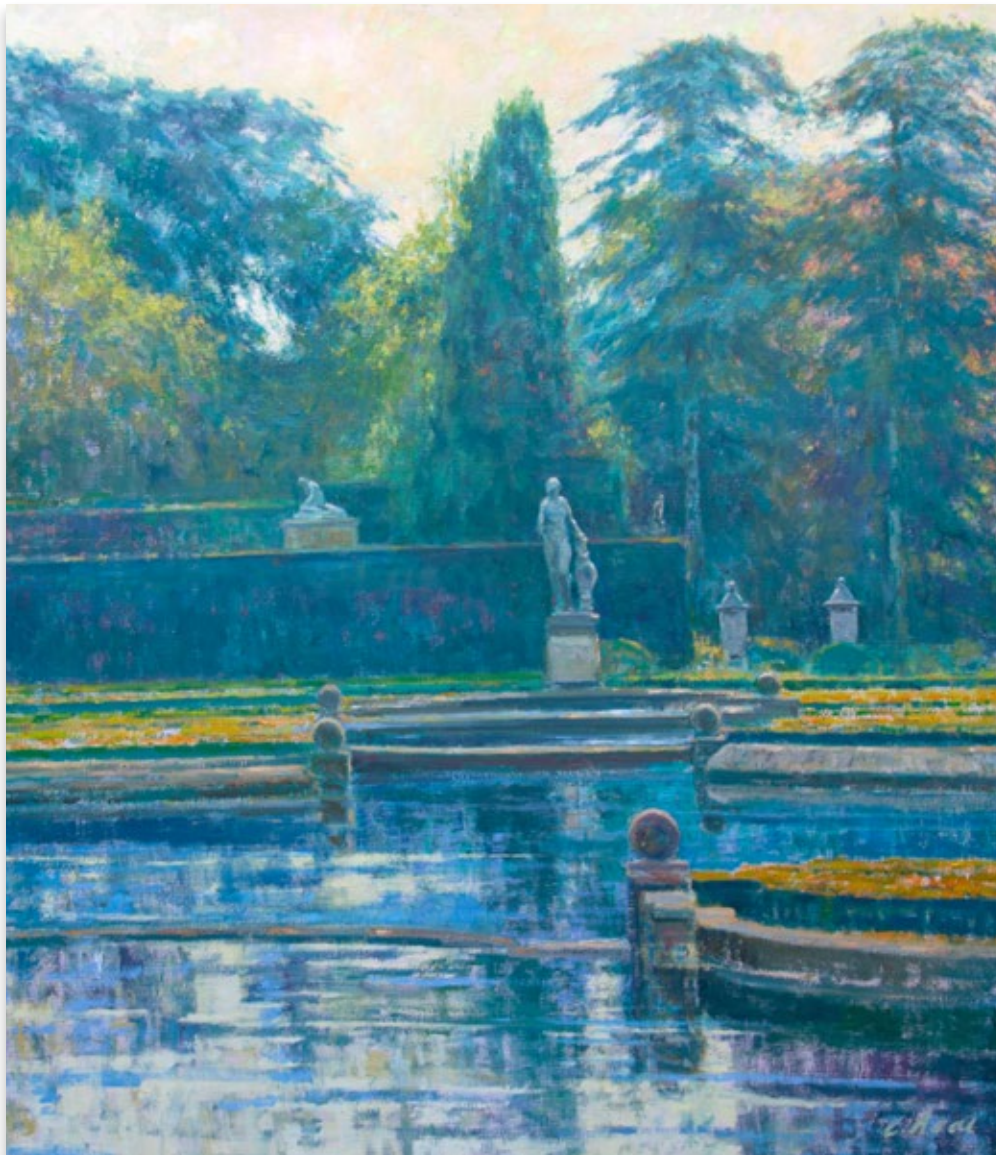
Recollection - Lower Water Terrace

oil on canvas · 42 ¹/₈ x 54 ¹/₈ inches · WFG© 136911



Queen Pool, Early Summer

oil on canvas · 26 ¹/₈ x 60 ¹/₈ inches · WFG© 136907



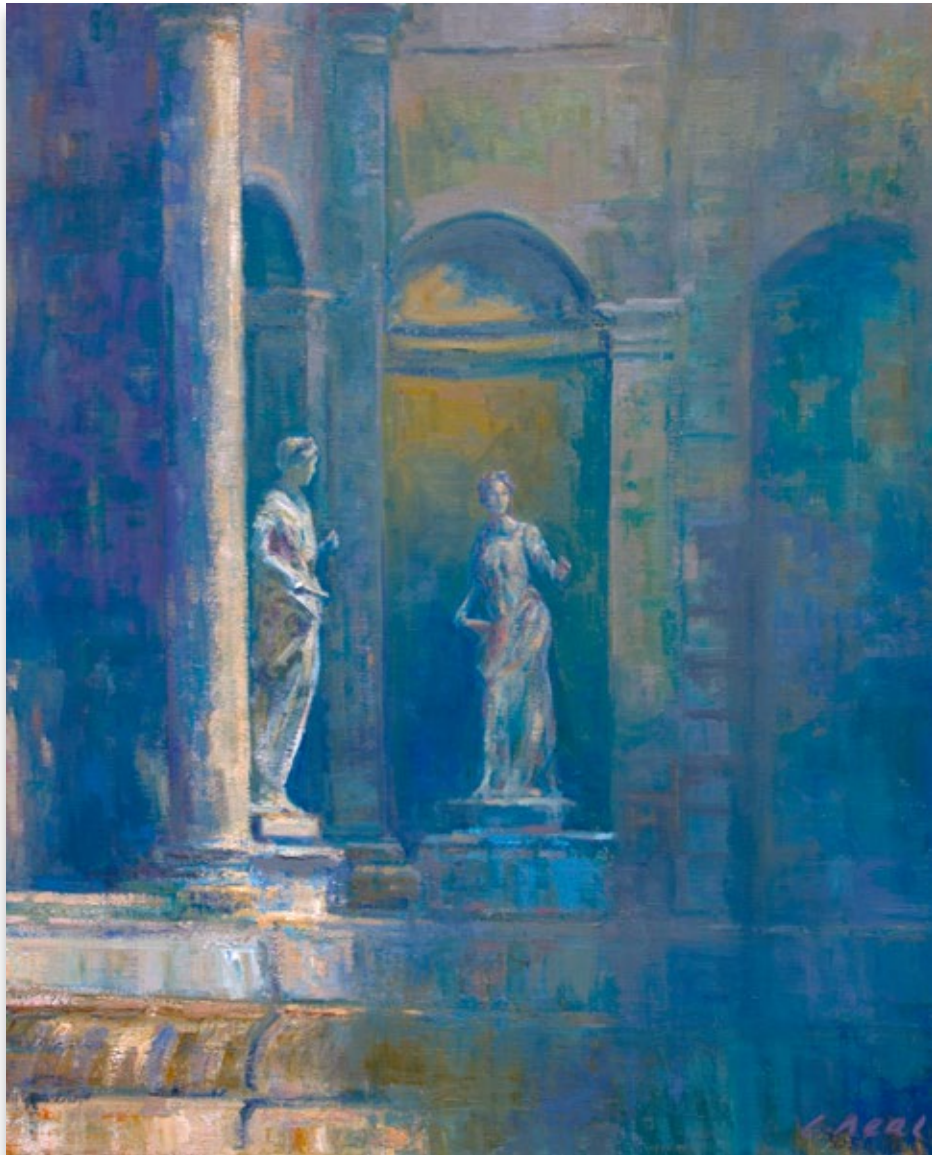
Morning Light - Upper Water Terrace

oil on canvas · 54 ¹/₄ x 48 ¹/₈ inches · WFG© 136910



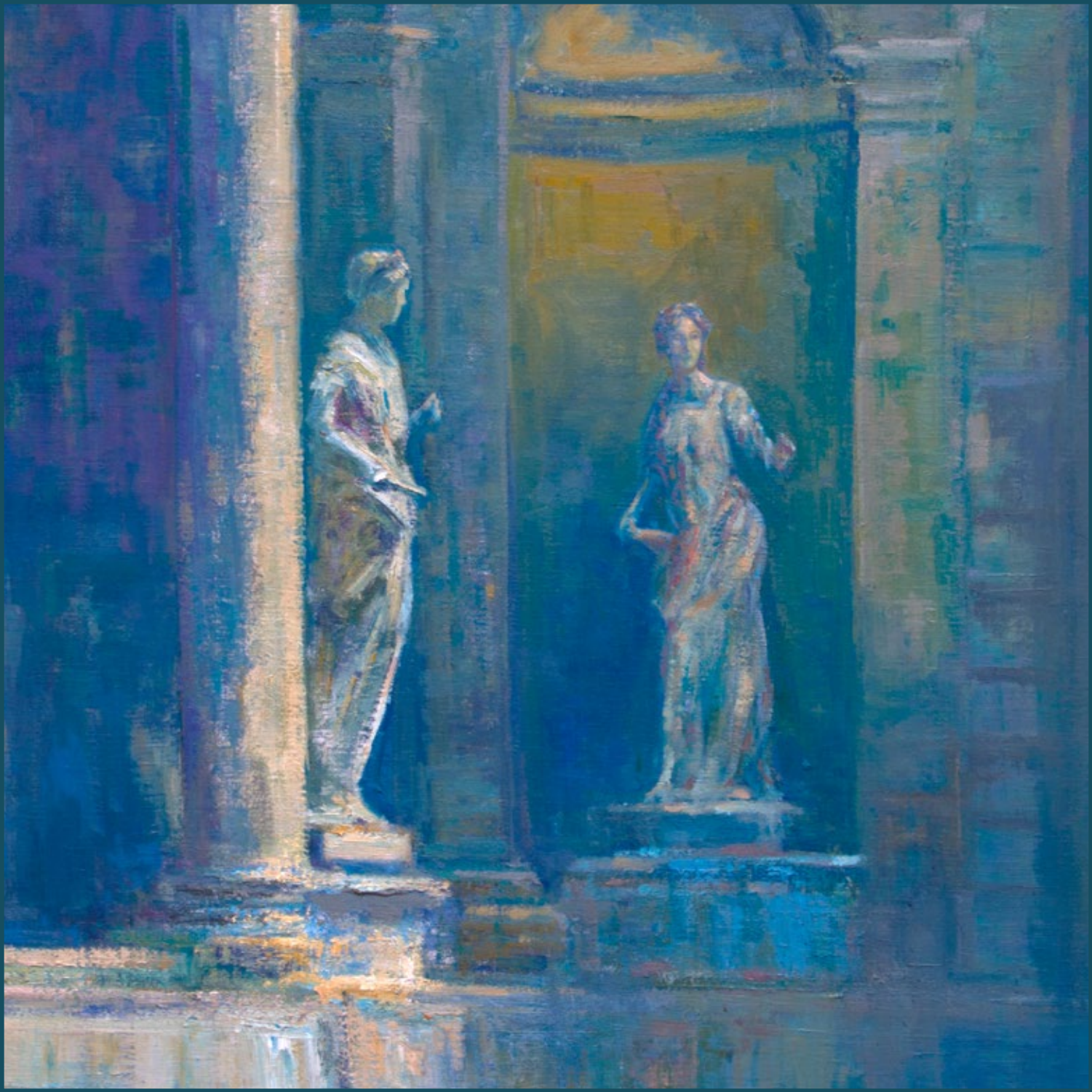
The Viewpoint - Lower Water Terrace

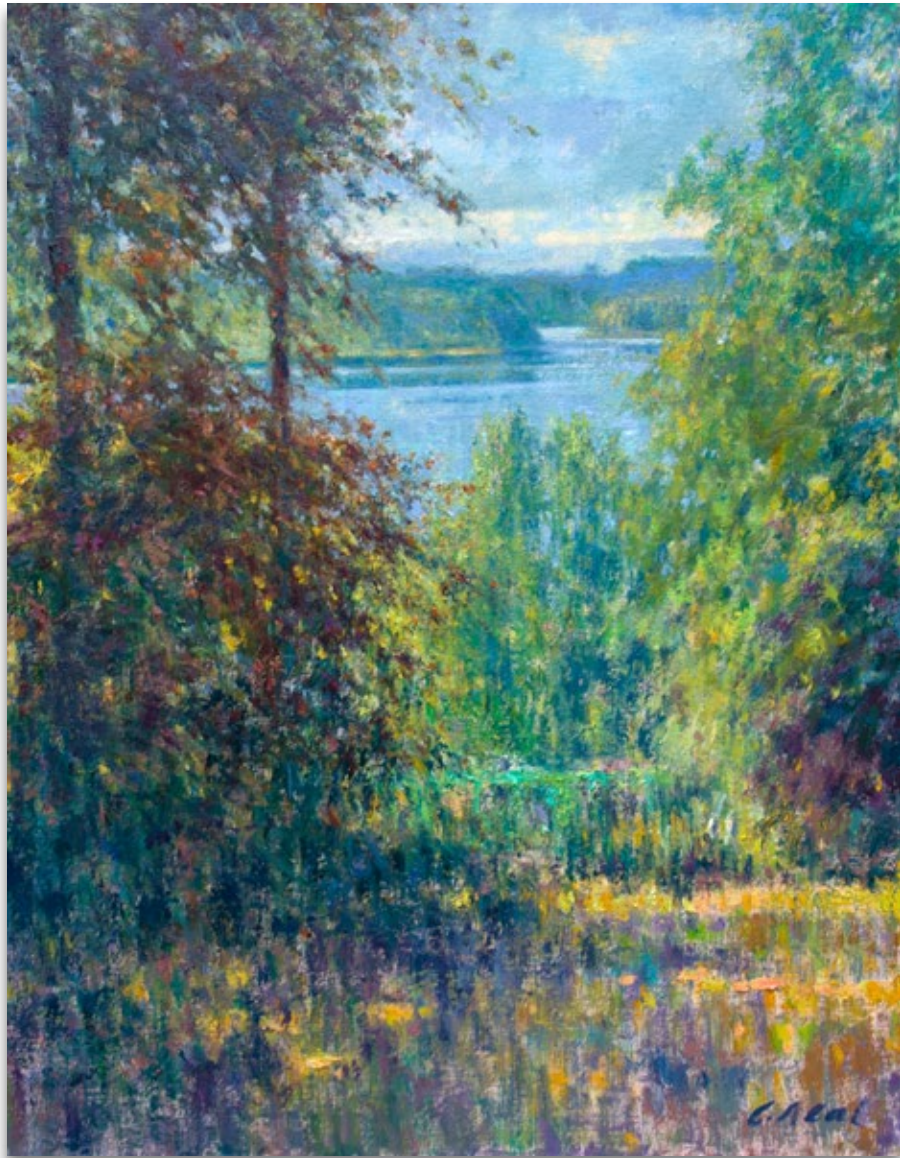
oil on canvas · 32 ¹/₄ x 48 ¹/₈ inches · WFG© 136922



The Conversation - The Great Court

oil on canvas · 48 ¹/₈ x 40 ¹/₈ inches · WFG© 136917





View over the Main Lake from the Temple of Diana

oil on canvas · 36 ¹/₈ x 28 ¹/₈ inches · WFG© 136936



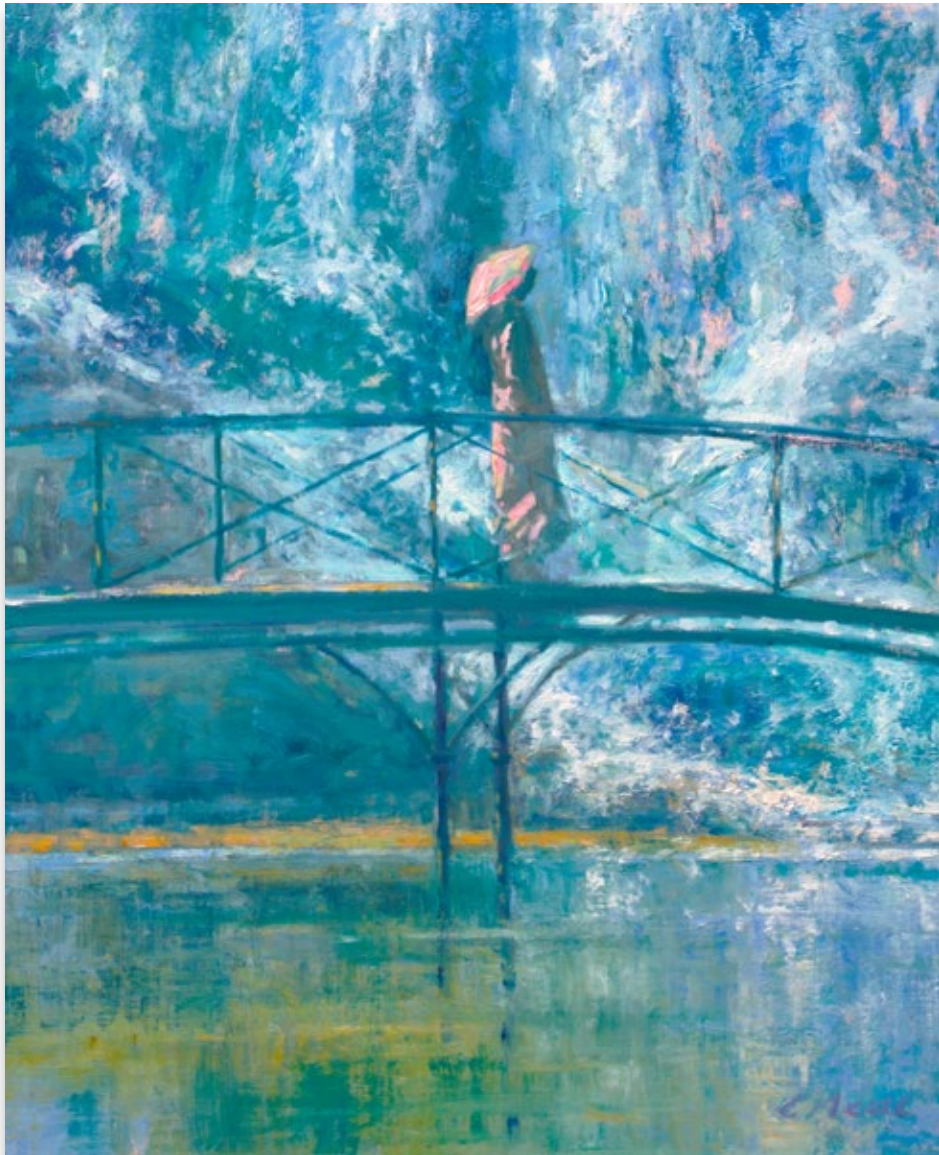
The Contemplation of Hermes

oil on canvas · 24 ¹/₈ x 48 ¹/₈ inches · WFG© 136929



Flight - Lower Water Terrace

oil on canvas · 48 ¹/₈ x 24 ¹/₈ inches · WFG© 136933



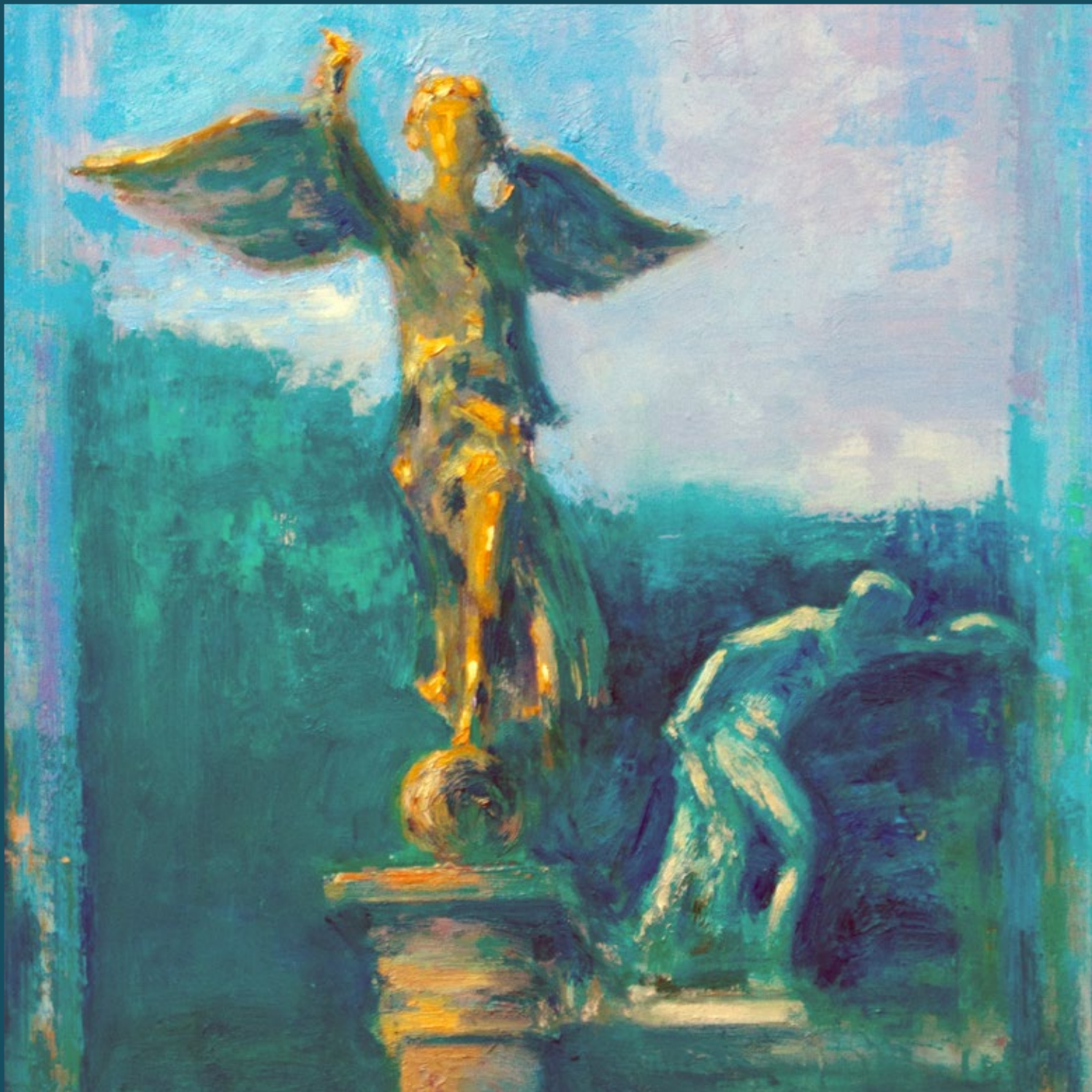
Cascade - en plein air

oil on panel · 23 ⁷/₈ x 20 inches · WFG© 136941



Victory - en plein air

oil on panel · 23 ⁷/₈ x 11 ⁷/₈ inches · WFG© 136942





Autumn - en plein air

oil on panel · 24 x 11 ¹/₂ inches · WFG© 136944





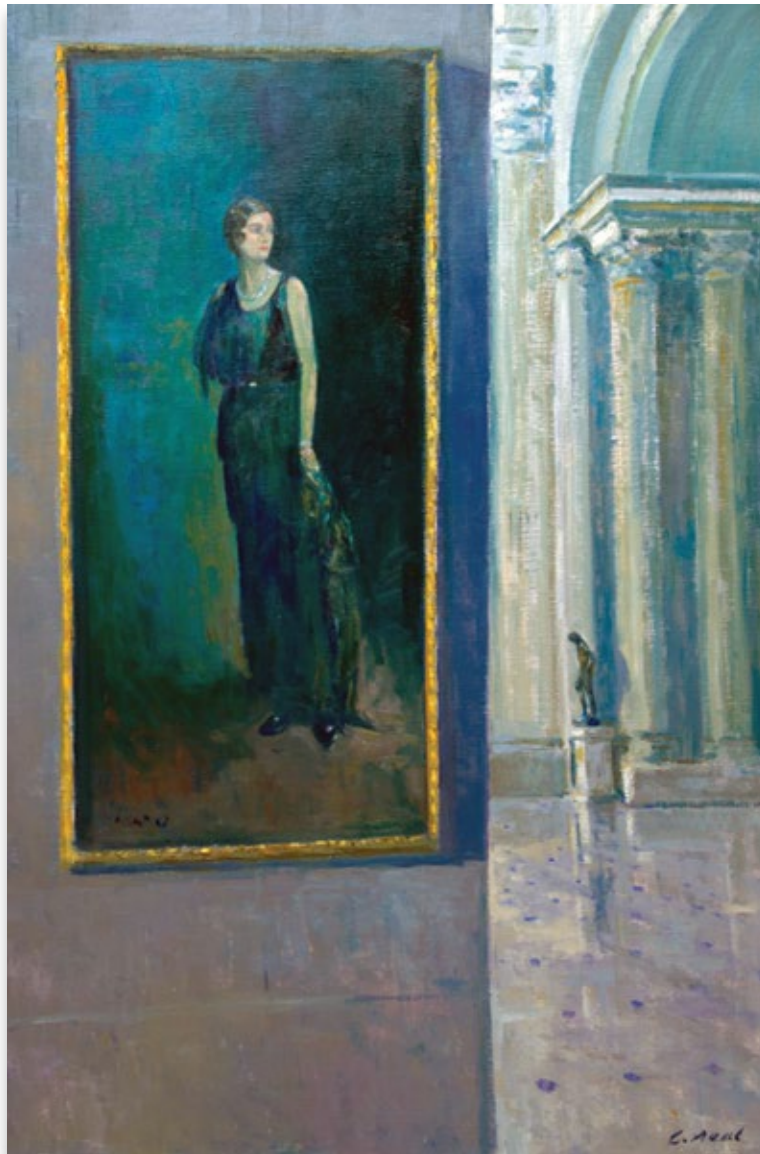
The Conqueror and the Goddess Venus

oil on canvas · 30 ¹/₈ x 30 ¹/₈ inches · WFG© 136939



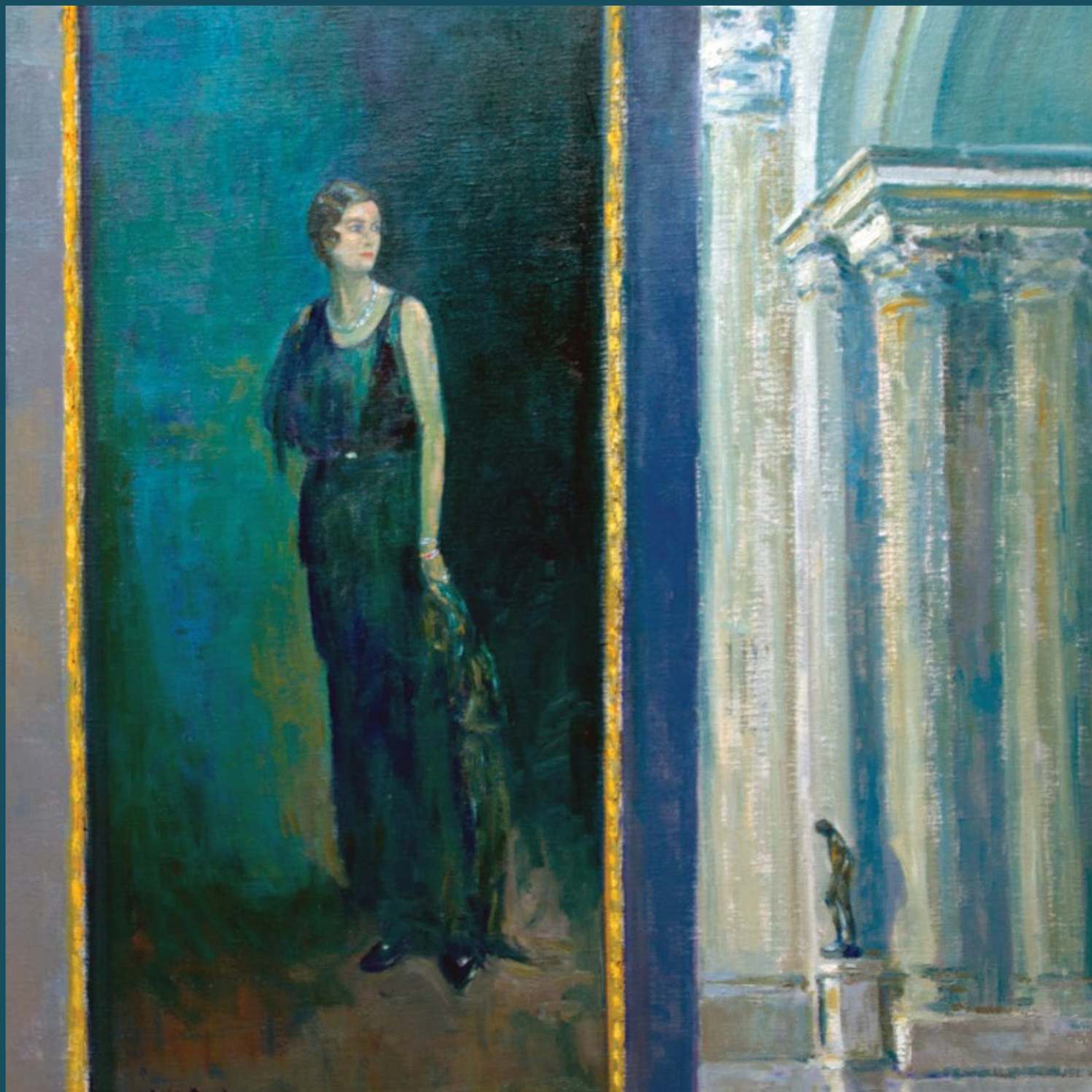
Legend and Mythology - The Great Hall

oil on canvas · 32 ¹/₈ x 48 ¹/₈ inches · WFG© 136928



The Portrait: Mary, Tenth Duchess

oil on canvas · 48 ¹/₄ x 32 ¹/₈ inches · WFG© 136923





The Medici Venus - The Great Hall

oil on canvas · 30 ¹/₈ x 24 ¹/₈ inches · WFG© 136940



The Clapping Faun - The Great Hall

oil on canvas · 48 ¹/₈ x 24 ¹/₄ inches · WFG© 136931



Repose - Green Writing Room

oil on canvas · 24 ¹/₄ x 48 ¹/₈ inches · WFG© 136930



Conflict of Faith and the Pursuit of Europe
oil on canvas · 60 ¹/₈ x 40 ¹/₈ inches · WFG© 136897



The series of mirror compositions contrasts the material presence of the exterior space outside the mirror's reflective surface to that of the interior place of the mirror and the reflected world in light. The compression of the Writing Room within the reflection concentrates the elements of the room, thereby changing their spatial visual connectivity. This creates a sense of suspension of time, where remnants and affirmations of past events coexist and continually act out.

This mirror reflection captures the portrait of Elizabeth the third Duchess, painted by Van Loo and studio, and also the Blenheim Tapestries. The ornate candelabra situated in the foreground represents the splendour of the baroque age. The portrait, with its own internal space, creates a connection with the past, yet still seemingly being in the present. The mirror frame's elaborate moulding contains and divides this assembly of past existence.





Elizabeth Third Duchess - The Green Writing Room

oil on canvas · 48 ¹/₄ x 32 ¹/₄ inches · WFG© 136927



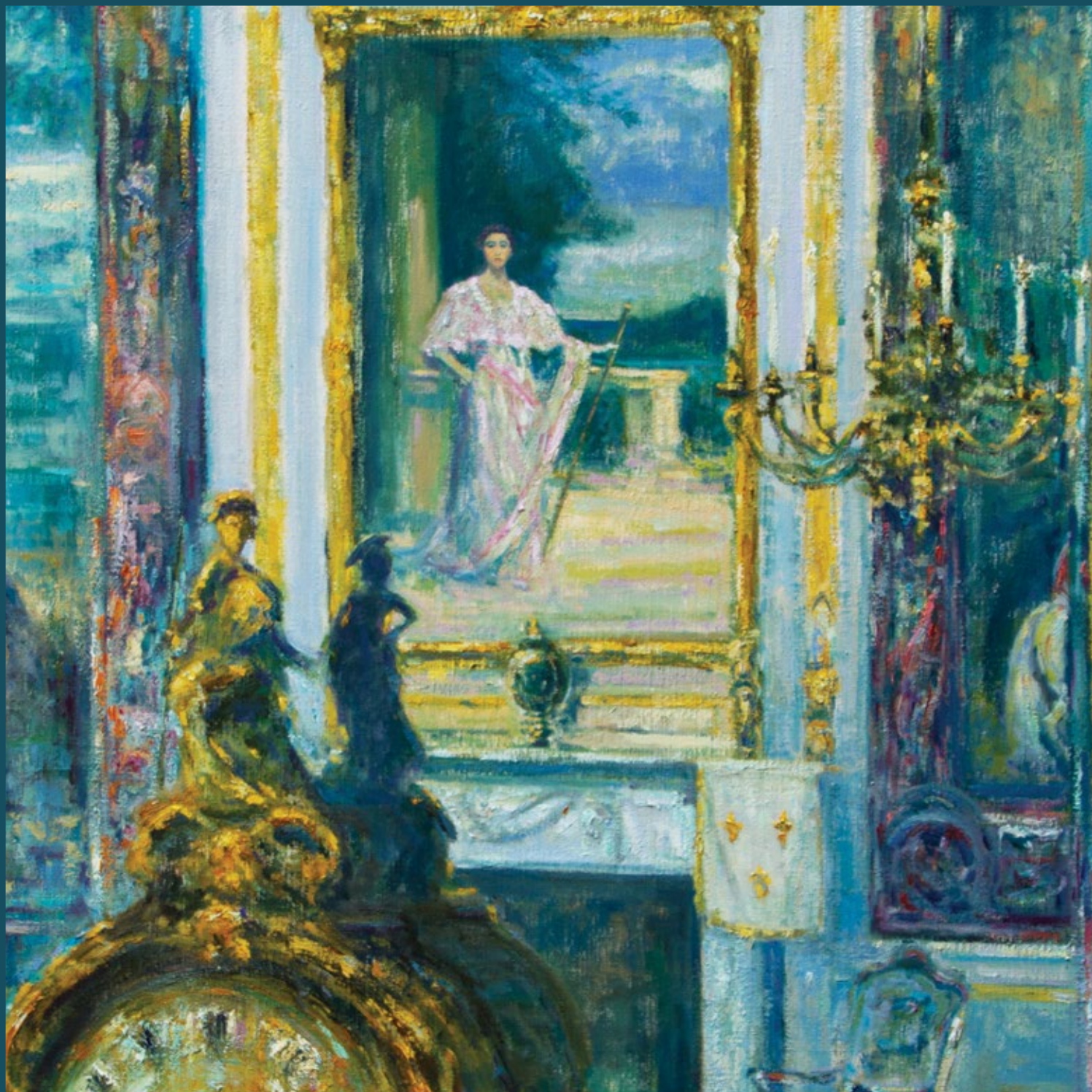
Assembly of Time, Consuelo, Ninth Duchess
oil on canvas · 48 ¹/₈ x 60 ¹/₈ inches · WFG© 136893

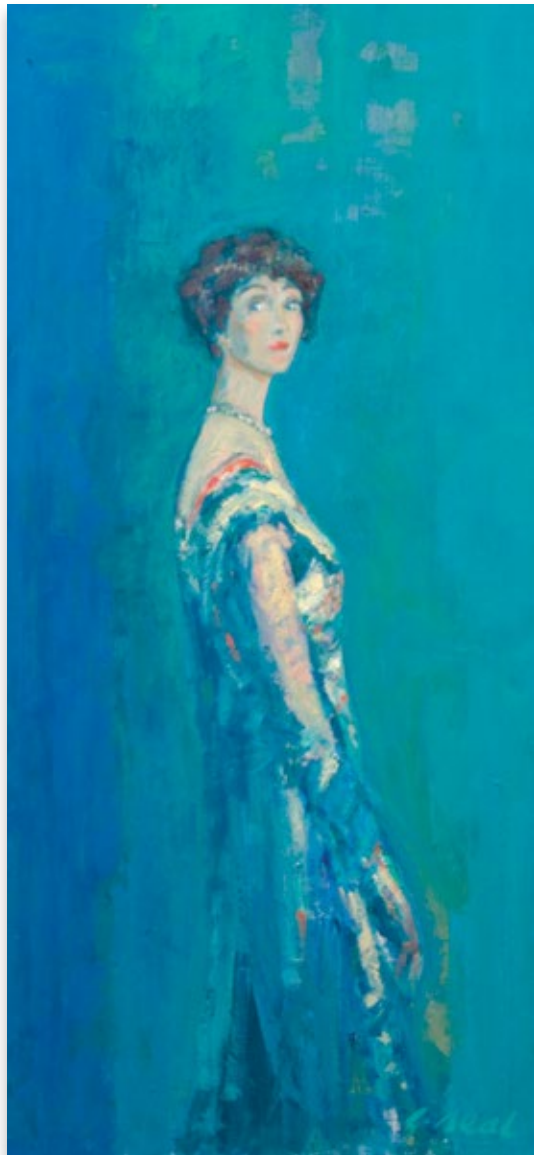


Composition in Blue and Gold - Long Library
oil on canvas · 48 ¹/₈ x 32 ¹/₈ inches · WFG© 136924



Consuelo, Ninth Duchess - First State Room
oil on canvas · 60 ¹/₈ x 40 ¹/₈ inches · WFG© 136896





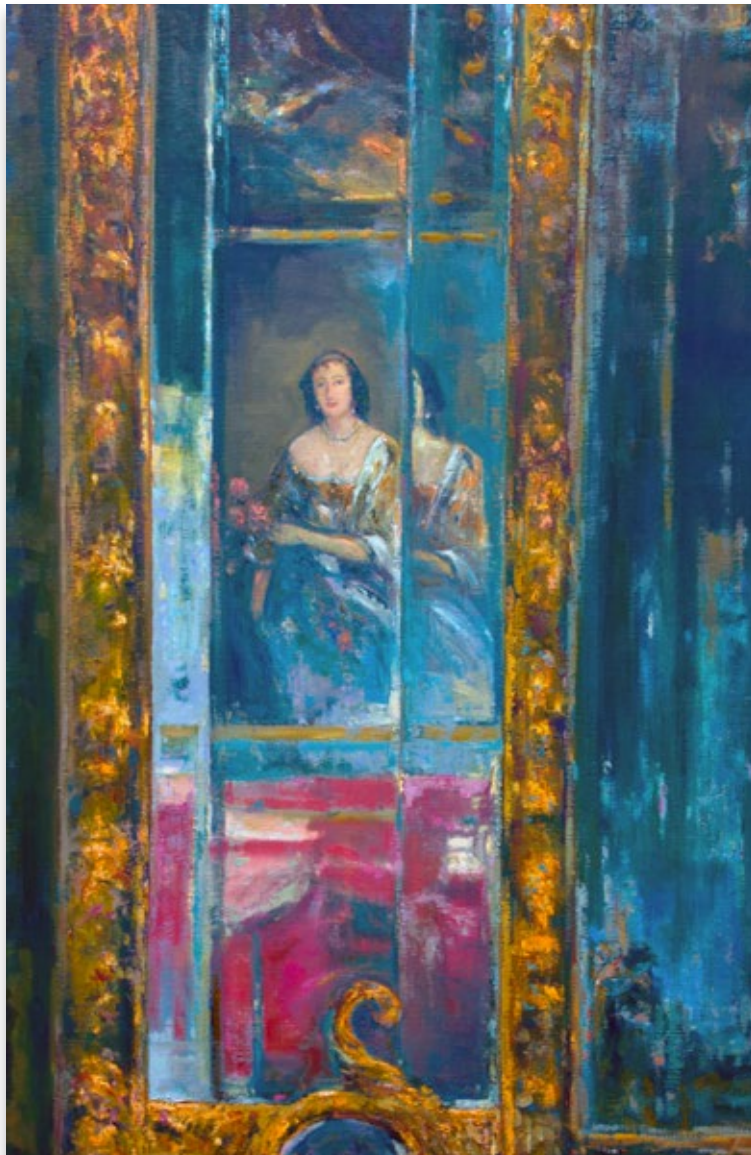
Adaption: Consuelo, Ninth Duchess

oil on canvas · 24 x 11 1/2 inches · WFG© 136944



Interior Composition with the Borghese Vase and Pedestal Bust of Consuelo

oil on canvas · 48 ^{3/16} x 32 ^{3/16} inches · WFG© 136925



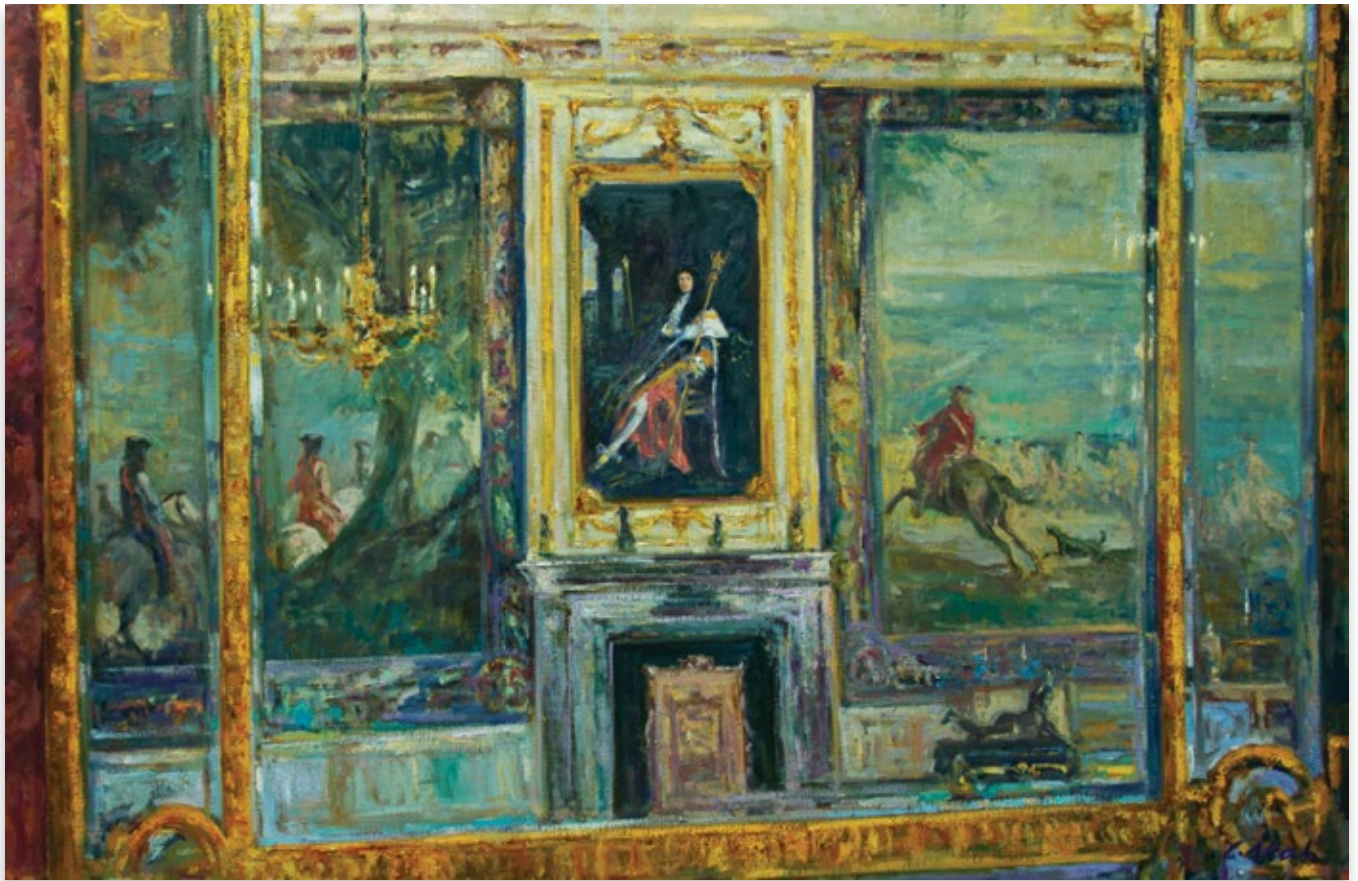
The Countess of Morton

oil on canvas · 60 ¹/₈ x 30 ¹/₈ inches · WFG© 136902



Refracted Reflections - The Green Room

oil on canvas · 32 ¹/₈ x 48 ¹/₈ inches · WFG© 136926



The Sun King, Louis XIV

oil on canvas · 40 ¹/₈ x 60 ¹/₄ inches · WFG© 136901



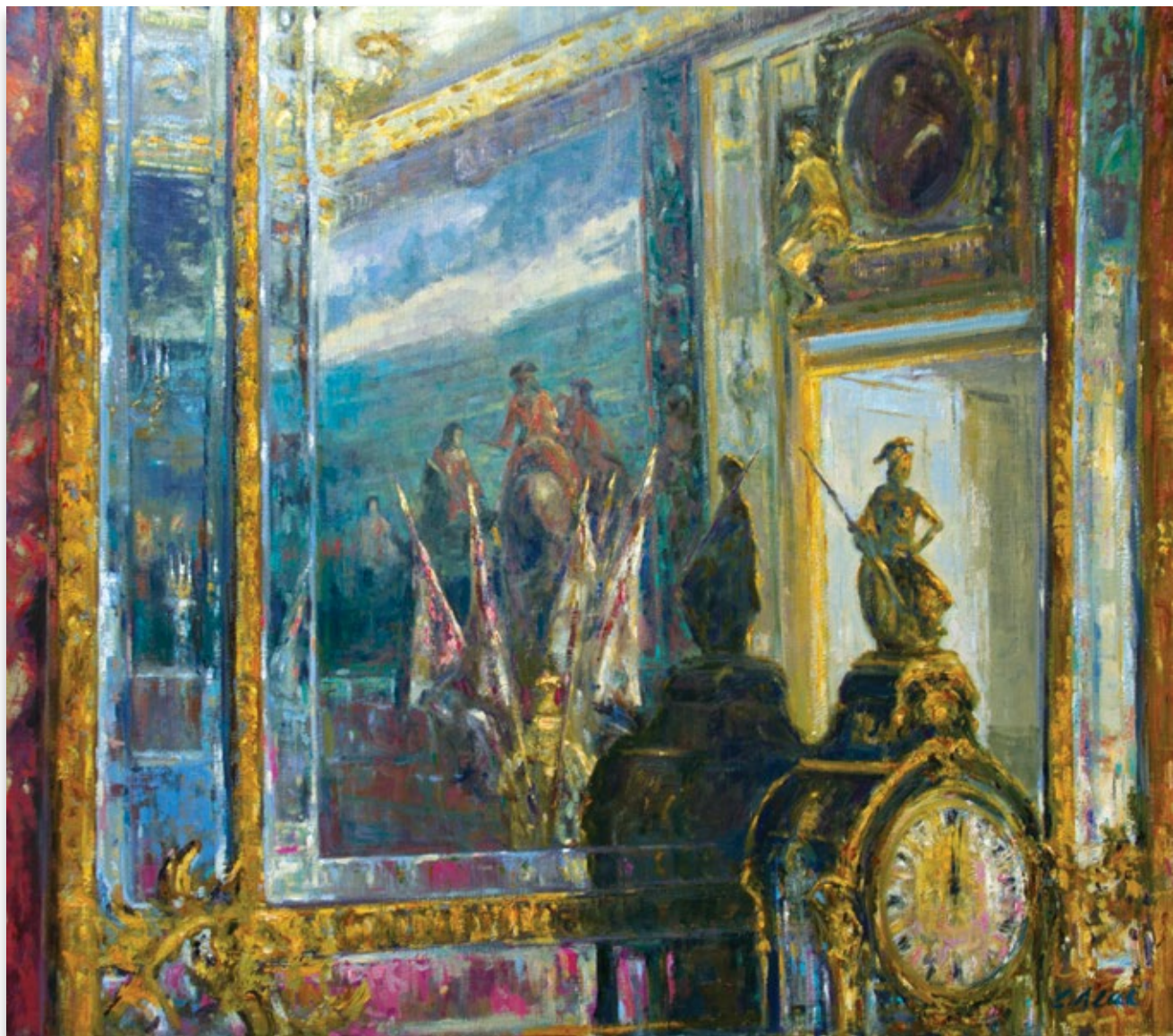
Enactment in Time - Third State Room

oil on canvas · 54 ¹/₈ x 36 ¹/₈ inches · WFG© 136913



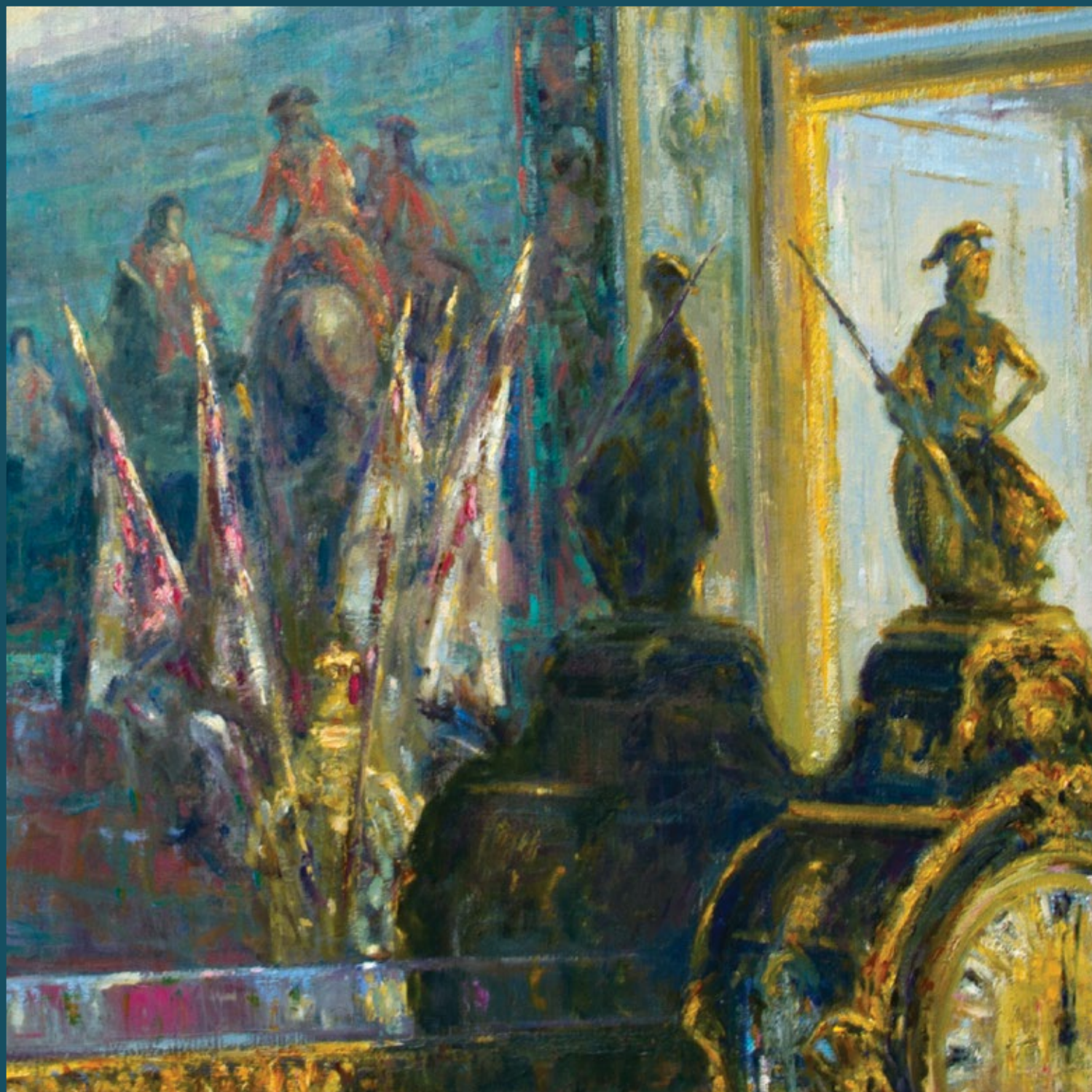
The Assembly of Time, Legacy

oil on canvas · 48 ¹/₈ x 32 ¹/₈ inches · WFG© 136921



The Consequence of Action

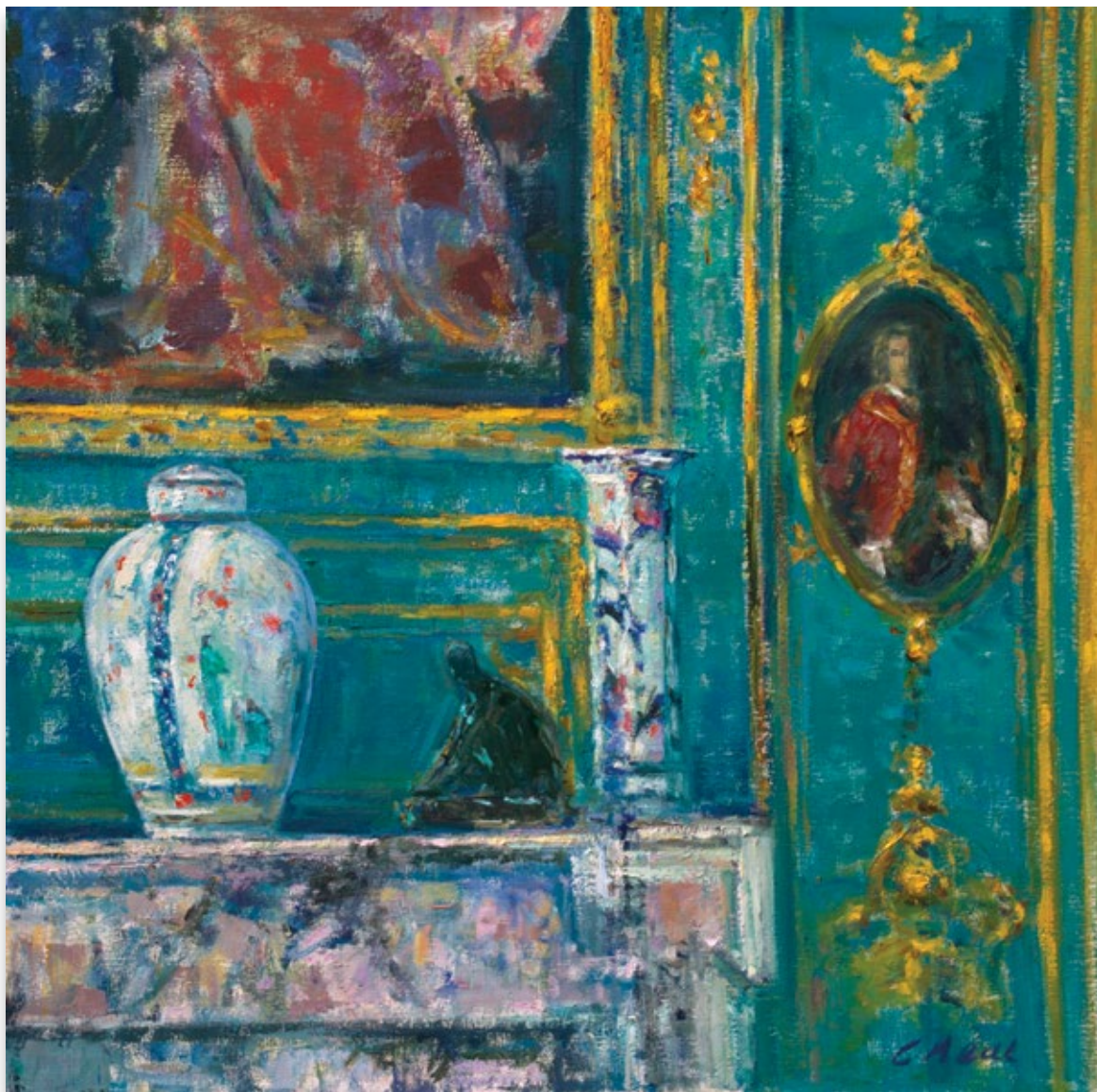
oil on canvas · 48 ¹/₄ x 54 ¹/₄ inches · WFG© 136909





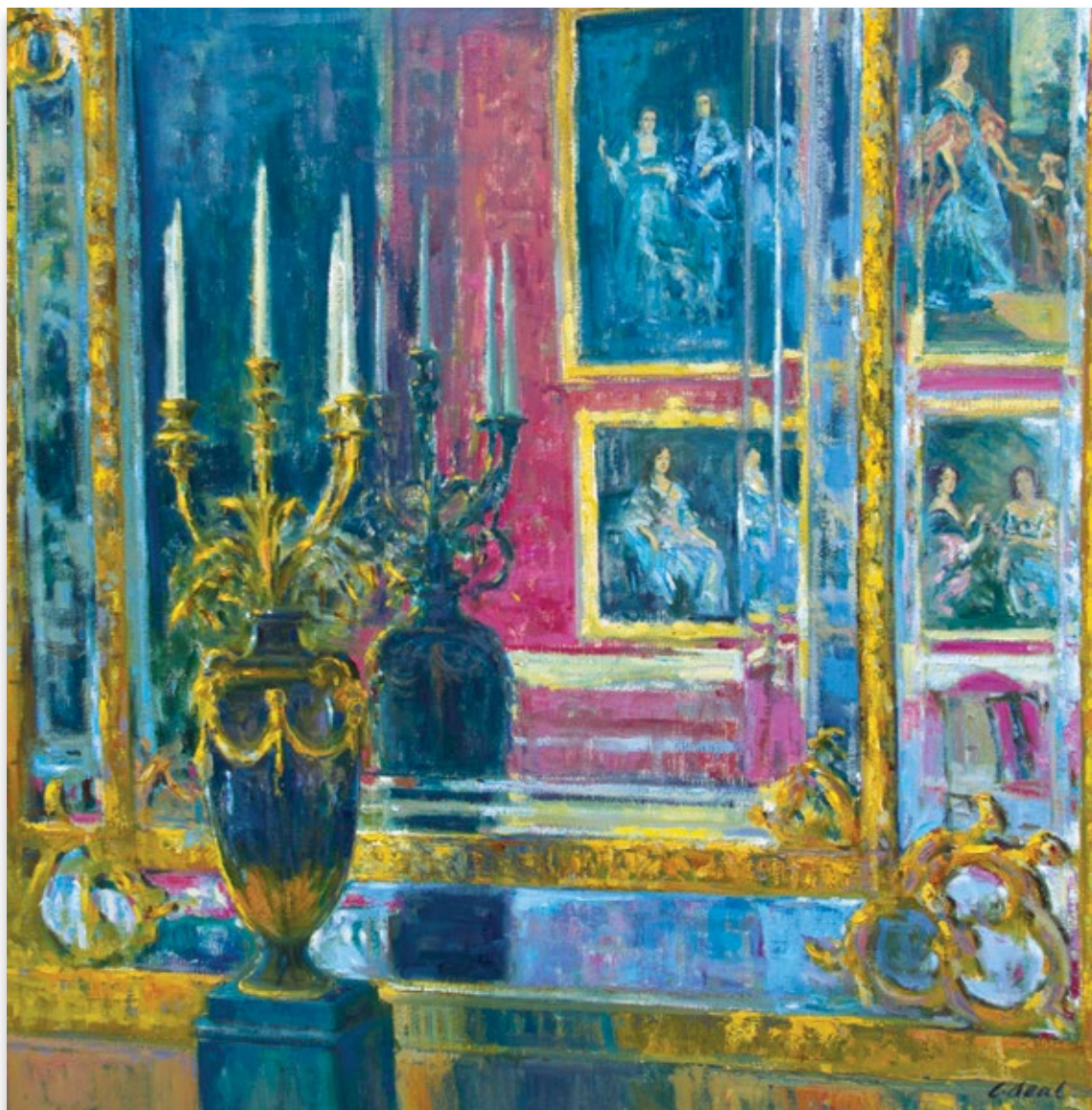
Parallel Realities - The Indian Room

oil on canvas · 30 ¹/₈ x 60 ¹/₈ inches · WFG© 136903



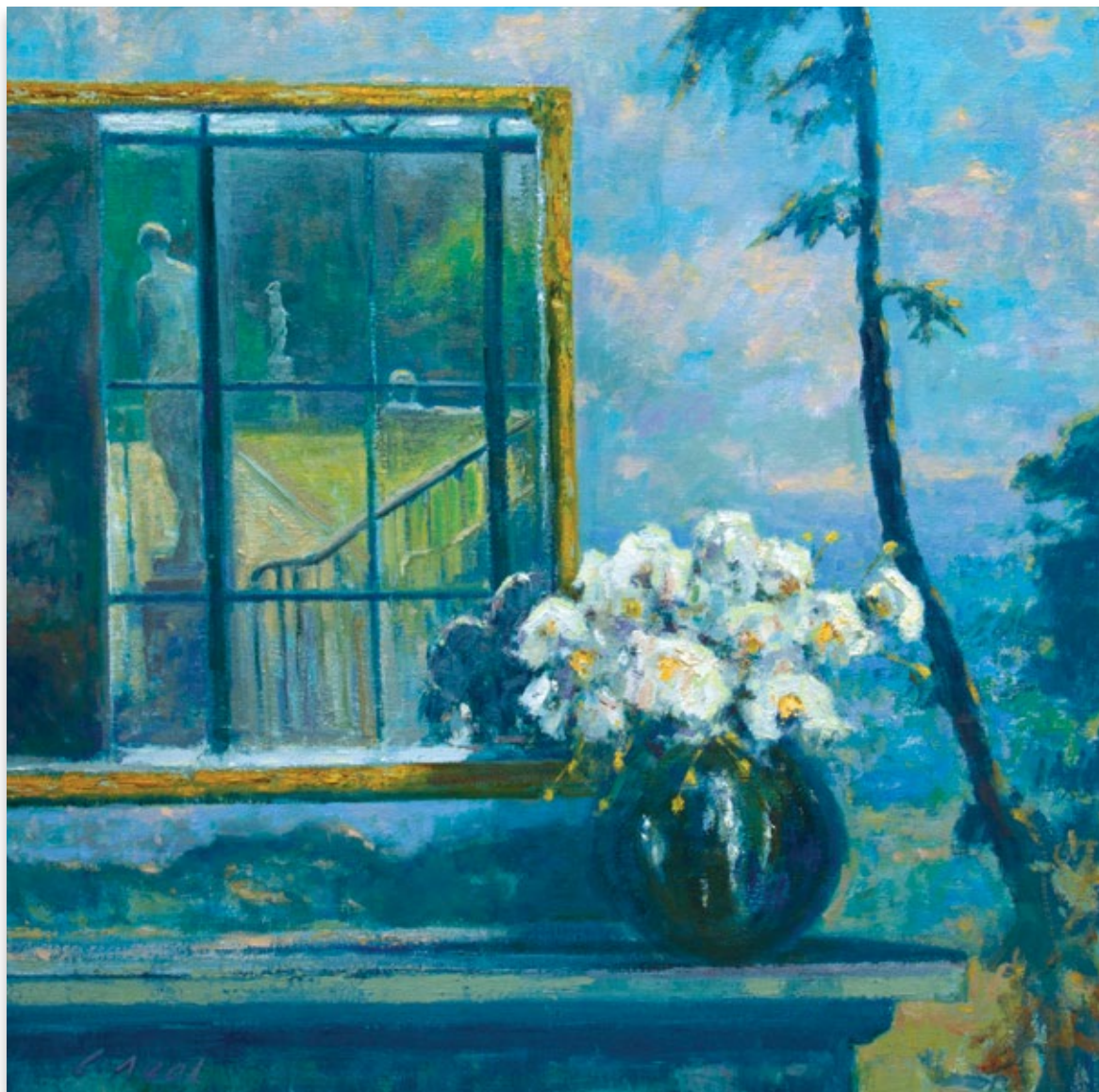
Interior Composition - Third State Room

oil on canvas · 30 ¹/₄ x 30 ¹/₄ inches · WFG© 136938



The Way We Were - Red Drawing Room

oil on canvas · 48 1/8 x 48 1/8 inches · WFG© 136916



The Convergence of Perspectives

oil on canvas · 30 ¹/₈ x 30 ¹/₈ inches · WFG© 136937

