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CHARLES  
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## FINDLAY GALLERIES

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PALM BEACH  
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724 FIFTH AVENUE, 7TH FLOOR | NEW YORK, NY | 10019

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165 Worth Avenue • Palm Beach, Florida 33480 • 561.655.2090 • palmbeach@findlayart.com  
724 Fifth Avenue, 7<sup>th</sup> Floor • New York, New York 10019 • 212.421.5390 • newyork@findlayart.com

**www.findlaygalleries.com**



EST. 1870

Every place or parcel of land has a history; an evolutionary tract, to arrive at its present form as we experience it today which then becomes our heritage. Some locations seem to be of no real significance in our time, yet often should we delve into the history of a place we can be surprised at the past importance in terms of events, ownership and social significance of the period.

Very often the past generations, whether society or individuals, their collective dreams, visions, ambitions and actions not only have shaped what we see, but leave a distinctive trace or ambience. It is through experiencing a certain place, be it an interior space, landscape, coastal scene or garden that an artist can be inspired to respond and express that emotional reaction to the visual and material ambience. The consequential artistic drive is bound up within the Artist's standpoint at that moment, in terms of personal history of experiences, aesthetic values and interests, alongside perspectives regarding composition and visual language. Very often it is the case that a place can act as a mirror to what are an Artist's preconceived ideas, which have not at that time formulated into something concrete; thereby acting as a catalyst to move forward.

An encounter with a place can be unique in terms of light, weather, events and the personal connective feel for a location; it is very rare that the same experiential moment can be repeated. This collection of works is derived from such special places and encounters; moments engaged within the ambient beauty, through form, texture, pattern and atmosphere, or social and historical relevance.

## Charles Neal - Palm Beach 2018







In the sixth century, the ancient settlement of fishermen and farmers was named after St Lunarius or {Leonor}-one of the sons of the Amorica King Hoel I, in the early sixth century, during the invasions of the Saxons and Frisons. In February 1790, the revolutionary authorities established the first modern municipality, 'Port Lunaire'. This lasted until 1803 when it was changed to its modern name of St Lunaire. After the creation of nearby Dinard during the 1860's, St Lunaire followed suit. A couple of holiday houses were built along the Decolle promontory, starting with 'La Trinite' by an Italian artist or one of several built by the Baron de Kerpezdron.

Speculators later arrived and developed the sea front on the main beach, and by the turn of the century St Lunaire became a place where many celebrities, artists and intellectuals would visit and stay in the numerous private houses and luxury hotels.

Saint Lunaire, Cote D' Emeraude, Bretagne, 2017

Oil on Canvas

48 x 60 Inches

FG138413







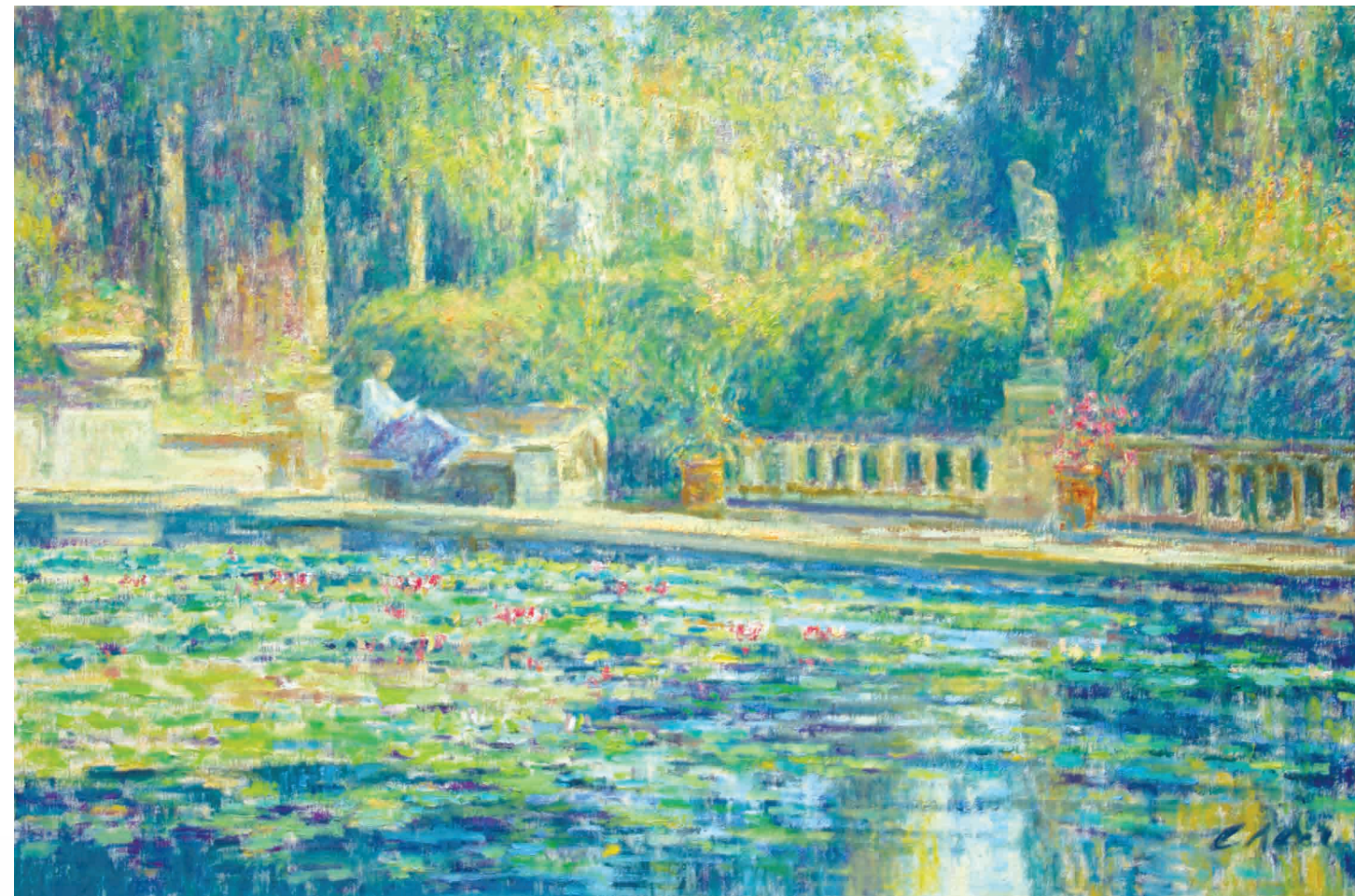
The Letter, Saint Andre, 2017  
Oil on Canvas  
40 x 48 Inches  
FG138415

Abbaye St Andre was a Benedictine and Royal Abbey. The abbey was founded in the 10th century and was situated within the impressive walls of the Fort St. Andre, which overlooks the Rhone River and the 'City of the Popes'.

The Palace of the Abbey was reshaped by Pierre Mignard, architect of King Louis XIV, and reflects the magnificence and elegance of the 17th and 18th Century.

This classical subject of a woman reading a letter, sets the narrative of intent of her engaging with the contents of the letter. There is an ambiguity within the moment, leaving the viewer to form the narrative and occasion. The back-drop of the Abbaye gardens creates a visual space to explore with its quietude, that contrasts and balances the snap-shot focused view of the woman, thereby intensifying the subject.

The back-lighting of afternoon summer light accentuates the figure and creates dynamism to the scene. The sense of the moment is balanced by the timelessness of the stonework urn and distant statue and the orderly nature of the garden.



Abbaye Saint Andre, Afternoon, 2017 | Oil on Canvas | 32 x 48 Inches | FG138419





Borde Hill gardens in its present form was created in the early 1900's. The original Tudor house was built by Sir Stephen Borde in 1598, the family had lived in Cuckfield for generations. The property exchanged ownership several times over the centuries. In 1703 it was sold with 2000 acres to Walter Gatland for £2,382, in 1803 the estate was purchased by a Mr Randle for £4,700. At each period alterations were made to the house and estate. In 1900 the Clarke family purchased the estate and started the creation of the Borde Hill gardens. The Clarke family were patrons of some of the great plant collectors who went to the Himalayas, China and North America. Borde Hill was the first garden to plant Rhododendrons in the country.

The Mediterranean Garden has an ambiance of lightness and space. The light filtering through the branches of the palm trees adds an interesting patterning of light and shade on the ground and urns.

The Mediterranean Garden, Borde Hill, Sussex, 2017

Oil on Canvas

48 x 60 Inches

FG138414







Highnam Court was built in 1658 after the original house was extensively damaged during the Civil War. Built in the Commonwealth period, the design of the house is linked to Ernest Carter who was a pupil of Indigo Jones. Highnam Estate was bought in 1838 by Thomas Gambier Parry, who was an accomplished artist, musician and art collector. Parry is known for composing the music to Blake's 'Jerusalem' and is also responsible for the magnificent frescoes in Highnam Church.

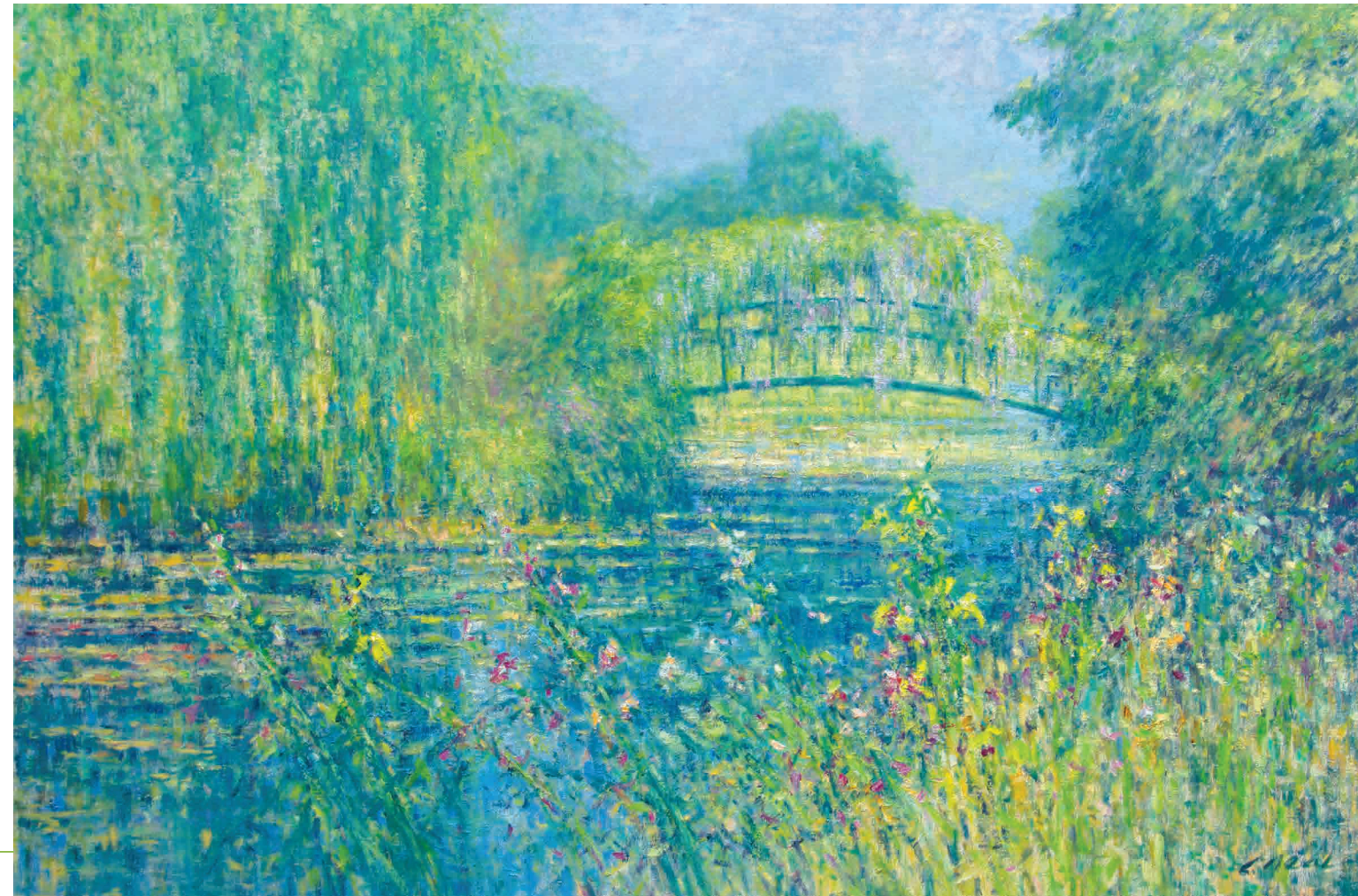
He started to lay out his garden in 1840, and by 1874 it rivalled any in the UK. From the late 19th century until 1994 the garden and house were not maintained and became overgrown. Since 1998, Dr Roger Head has lovingly restored the gardens to their former glory, with many new aspects being added, in particular, the upper and lower Lily Ponds and a new Lower Lake; all with extensive planting. Although inspired by Giverny the layout and design is very much personal to Dr Roger Head.

The Lower Lily Pond, Highnam Court, 2017

Oil on Canvas

40 x 60 Inches

FG138416







Hannington Hall near Highbury, Wiltshire, was built in 1653 by Sir Thomas Freke, and is one of those places where the formal garden, not being extensive in area, and yet the layout and surrounding architecture and planting affords a new composition at every turn. This view under the pergola has been a favourite spot for me to paint from. The pergola supports and effectively divides, whilst also framing the garden into separate perspectives.

My wife Susan had posed for this composition and for a number of other paintings associated with the pergola and garden.



Parc Briantais is one of those locations where at each return visit, there is something new to see and experience. This unique view looks out over the River Rance, towards the village of Richardais, an ancient river community based on fishing. Parc Briantais was once privately owned by a leading local figure and his family in the 1890's, and was subsequently bequeathed to the town. The park has a chateau and extensive grounds with views across the estuary. This composition encompasses the past grandeur of the garden, through the ornamental stone vase, railings and flower borders. The seated woman (my wife, Susan) is relaxed, absorbed whilst reading; this being a play between inner and exterior worlds. The relationship between adventure and discovery in words, and that of the surrounding elements.





Cerney House in Gloucestershire was the home of the late Sir Michael and Lady Angus, and continues to remain in the family, where the focus is to carry on developing the garden that was created by Lady Angus and her daughter Barbara.

This view within the walled garden’s upper terrace walk takes in the tulip beds (which are an annual feature each spring), the apple blossom and distant gazebo.

The late afternoon light accentuates the intense colours of the tulip heads and merges them into almost abstract patterns. The back lighting picks out the delicacy of the apple blossom and radiant tulips.

There is a contrasting stillness to the riot of colour in the form of the gazebo, its style being reminiscent of an oriental setting.



Apple Blossom and Tulips, Cerney House, 2017 | Oil on Canvas | 40 x 40 Inches | FG138421



The Palm Gardens, Dinard, Bretagne, 2017 | Oil on Canvas | 48 x 60 Inches | FG138417

During the Belle Epoque period in France, much of the elegance and grandeur was created. Dinard was, and still is, a fashionable place to stay. An English society was established here in the late 1890’s and early 1900’s along with an annual English Film Festival. This continues to the present. The Palm Gardens stretch along the promenade that skirt around the harbour, providing far reaching views over the Rance estuary.





During a visit to one of the many houses opened to the public with the charity, ‘National Garden Scheme’ I came upon this delightful corner in the Manor’s west garden. A classic play of light and shade; the contrast of the heat and bright light of summer, to that of the coolness within the shadows.

The recorded history of the Manor at Little Compton begins in the eleventh century, and has a varied and interesting succession of owners and visitors.

In 1539 with the dissolution of the monastery at Deerhurst, the Manor passed into private ownership, its first owner being Sir Thomas Pope, founder of Trinity College, Oxford who acquired the Manor in 1546/7.

The Manor was bought by the Juxon family, and in 1644 passed to William Juxon, Bishop of London. The Manor remained in the family until 1812, when it was sold to William Harbridge who occupied the Manor for most of the 19th Century.

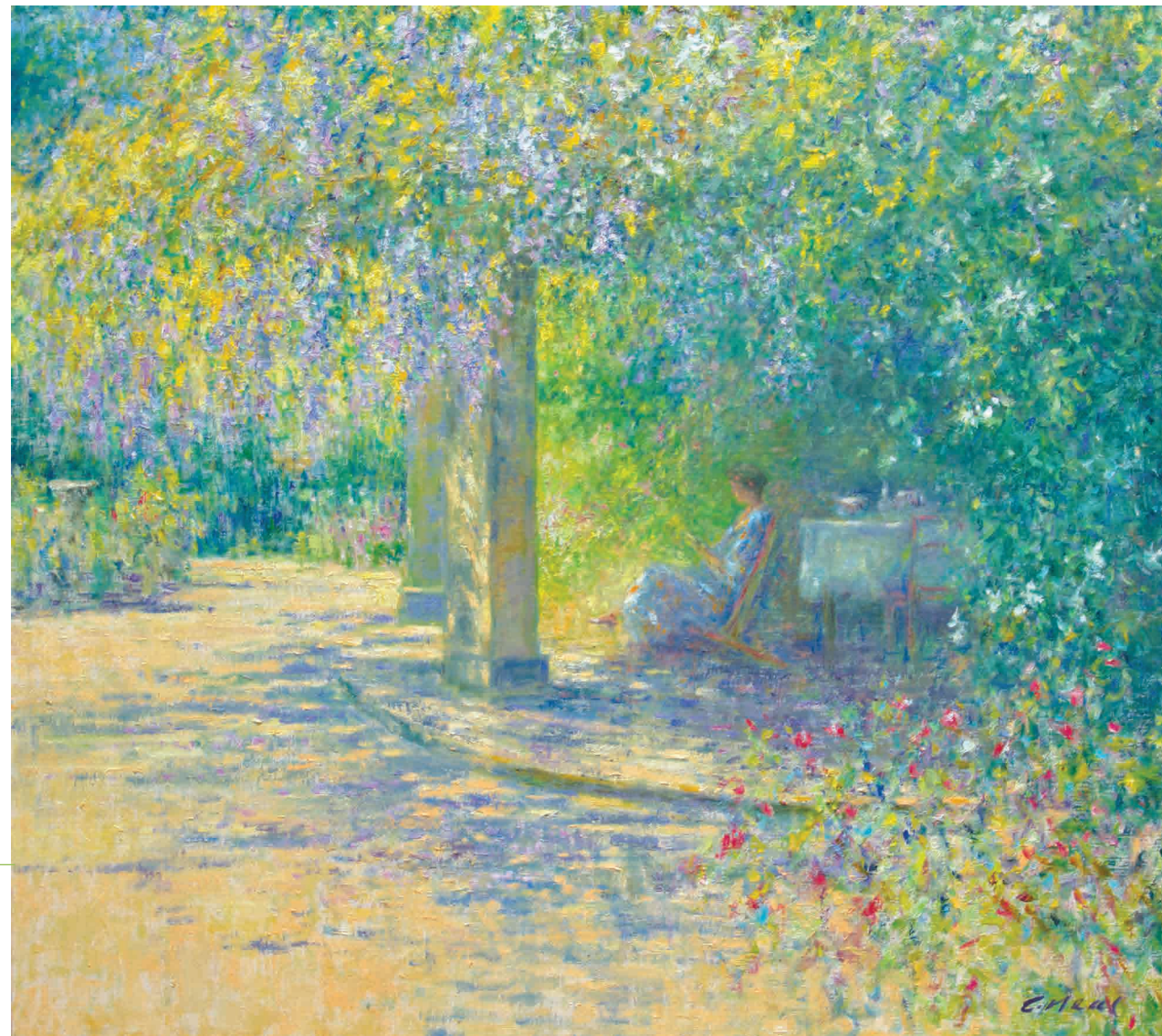
During the 1920’s the Manor exchanged hands a number of times. In the same period, Sir John Betjeman, the most popular Poet Laureate, whilst an undergraduate at Magdalen College Oxford, visited. Subsequent visitors of importance to the Manor, during the period when owned by Sir Edward and Lady Alexandra Metcalfe, (daughter of Lord Curzon, Viceroy of India). Lady Alexandra hosted house parties at the Manor attended by the high society of the 1930’s. Her guests included Oswald Mosley, the founder of the British Fascists before World War II, who was also her brother- in- law. In 1948, The Prince of Wales and Mrs Wallis Simpson also stayed as guests.

### Pergola with Wisteria, 2017

Oil on Canvas

36 x 40 Inches

FG138420







In 1893 William Waldolf Astor {1848 – 1919} inherited a vast fortune from his father, which enabled him to purchase Clivedon from the Duke of Westminster. In 1903, he married Mary Paul of Philadelphia, and was, at this time the first Viscount Astor.

That same year, William Waldolf Astor made a further purchase and acquired Hever castle, and consequently spent vast amounts of time, money and imagination in restoring the castle and the creation of a magnificent series of gardens and lake. Principally the construction of the Italian garden was created in order to place his collection of Italian sculpture and statues which he formed whilst in the post of American Minister in Rome in the 1880's.

The Italian school of garden design was very fashionable at the time, it was in the spirit of antiquity and aesthetic awareness. The power of being deeply moved by the presence of beautiful objects was the school's keynote. The Italian garden at Hever would be the most spectacular Edwardian classical garden in England, epitomizing both the romantic nostalgia and the opulence of the age.

The Nymph Fountain and Loggia were part of the overall scheme, the fountain being inspired by the Trevi fountain in Rome and was made by W. S. Frith in 1908. The whole construction of the gardens was carried out between 1904 -1908 by Joseph Cheal and Son, from the town of Crawley, taking 1,000 men to work on the grand design covering 125 acres, and with 800 men taking 2 years to dig out the 38 acre lake.

### The Loggia, Water Nymphs Fountain, 2017

Oil on Canvas

60 x 72 Inches

FG138429





# ART & PLACE

CHARLES NEAL

## Legends

**Still Life with Oysters.**  
By Eugene Boudin (1824-1898)

Eugene Boudin probably painted this still life just a few years after he gave up his stationery business and went to Paris to train as an artist.

**Bust.**  
By Joseph Chinard (1756-1813)

Juliette Recamier (1777-1849) was a celebrated beauty and hostess of great wit and charm.



Coincidence of Light, Bristol City Museum, 2017 | Oil on Canvas | 30 x 36 Inches | FG138426



# ART & PLACE CHARLES NEAL

## Legends

**An Allegory of Innocence.**  
By Lorenzo Lippi (1606-1665)

At that period, it was traditional to portray a young woman holding a lamb.

White was the colour of purity and lamb was a Christian Symbol.

**Omphale.**  
By Lucas Faydherbe (1617-1697)

In classical legend, Omphale, Queen of Lydia, kept the hero Hercules as her slave and lover.

The subject was popular in the 1600's.



The Counterpoint of Form, Ashmoleum Museum, Oxford, 2017 | Oil on Canvas | 30 x 36 Inches | FG138425



## Legends

**Alter Realism – Freedom of Peace.**  
**Chatsworth House**  
**Oil on canvas 36 1/8 x 30 1/8 inches**

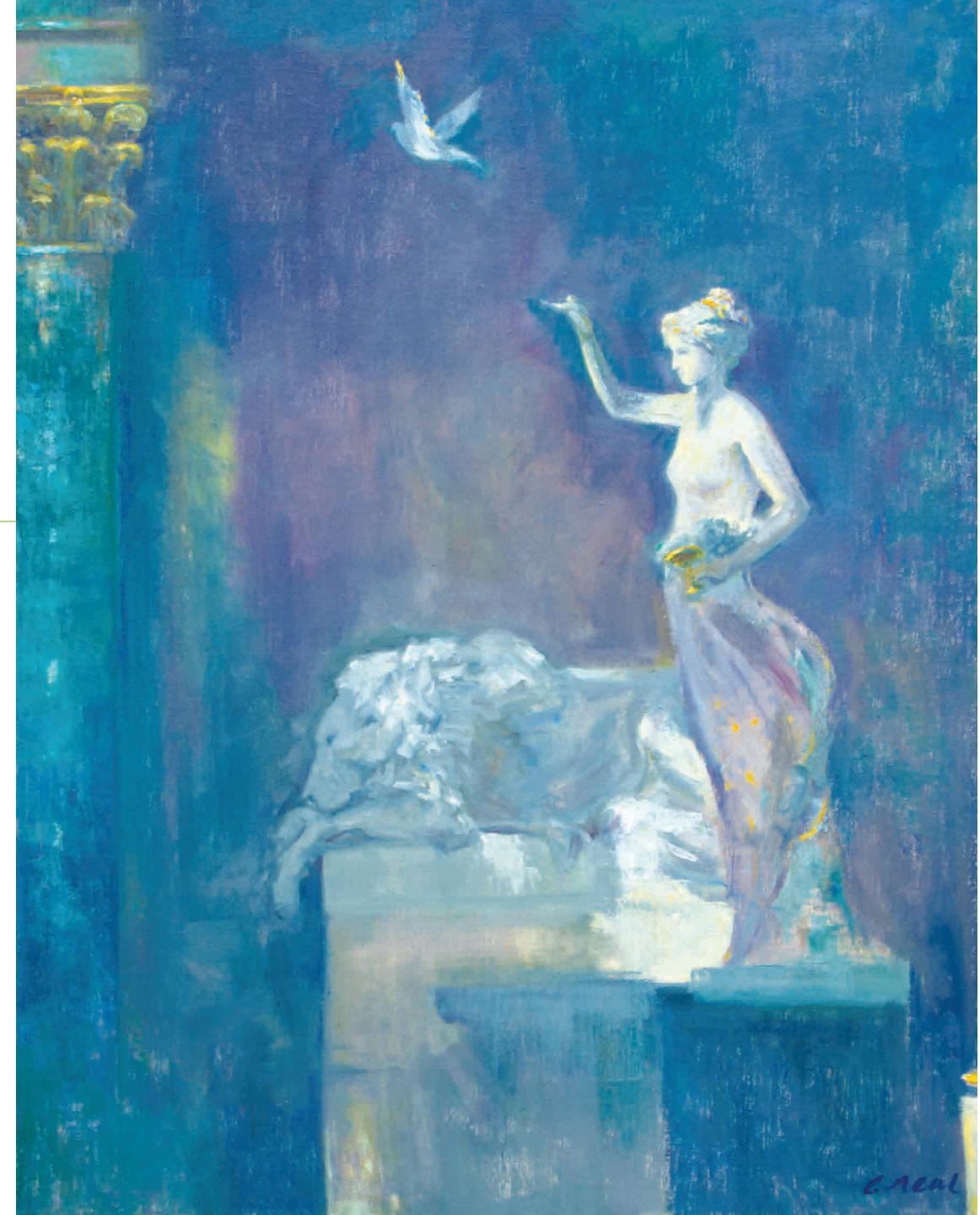
This 'Alter Realist' composition encapsulating the ambience and curated space of the Sculpture Hall, was inspired during a visit to Chatsworth House, the seat of the Devonshire's.

The painting narrative being a direct result of visually aligning the sleeping lion and female figure – the dove was an addition, being the symbol of Peace.

The lion so often represents a symbol of strength, power and war; and here, in the sculpture, is asleep or at rest.

Peace is released in the form of a dove with its wings tipped with gold, whilst the female guardian holds a chalice of replenishment.

Her dress billows as if she is caught within an ethereal air. The surrounding ornate columns of the Sculpture Hall hold the composition in place.







This Benedictine and Royal Abbey was founded in the 10th century and was situated within the impressive walls of the Fort St. Andre, which overlooks the Rhone River and the City of the Popes.

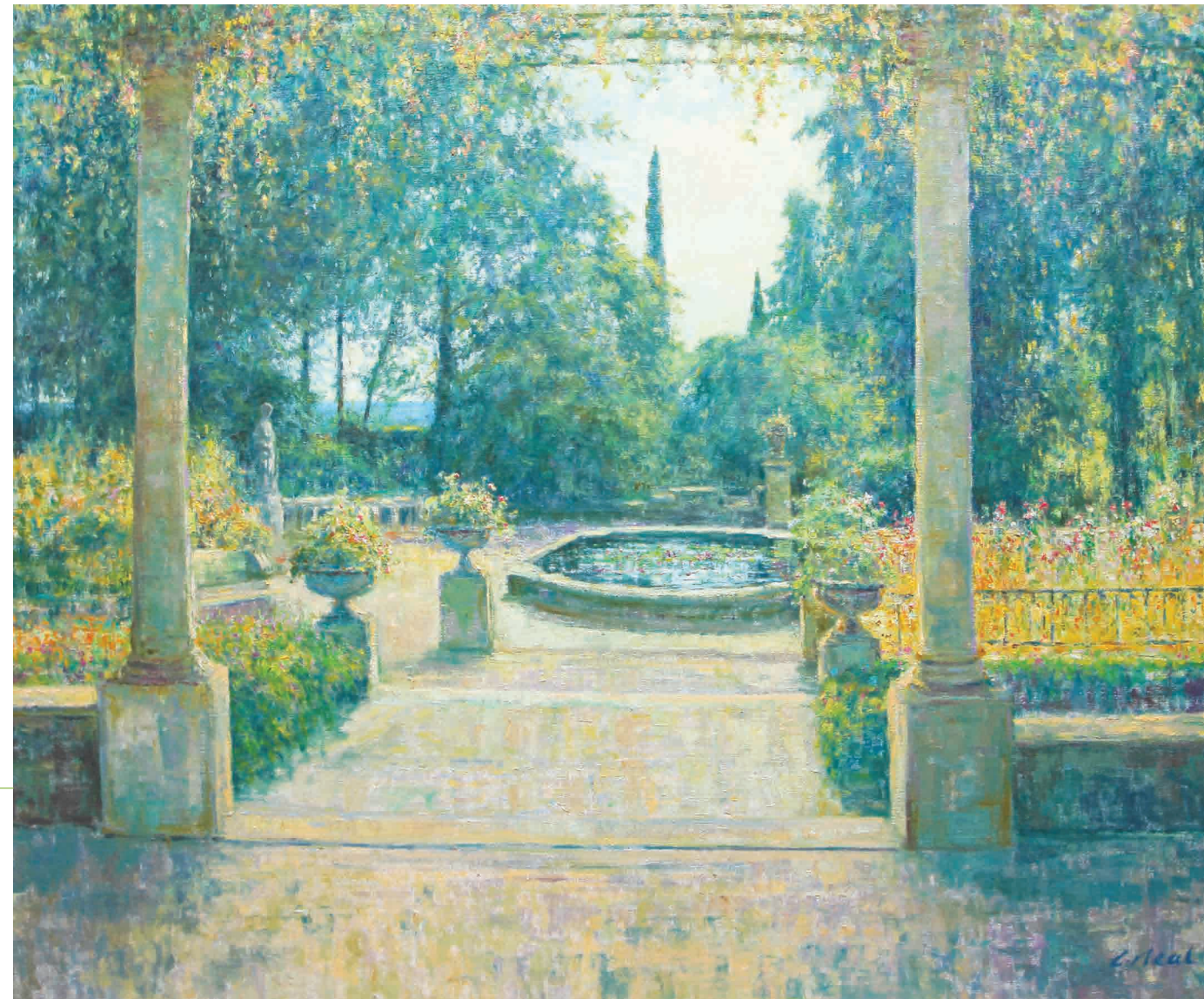
The Palace of the Abbey, which was reshaped by Pierre Mignard, architect of King Louis XIV, and reflects the magnificence and elegance of the 17th and 18th Century.

Abbaye St. Andre, Vileneuve-Les-Avignon

Oil on Canvas

60 1/8 x 72 1/8 Inches

FG137672







The Tea House,  
The Japanese Garden,  
Compton Acres, Dorset  
Oil on Canvas  
50 1/8 x 80 1/8 Inches  
FG137673

The iconic architectural expression of the Japanese Tea House is set within the themed Japanese Garden. Thomas William Simpson was strongly influenced by the Art and Craft Movement and created the garden in the 1920's. This garden is regarded as one of the most outstanding constructed gardens in Britain within that period.





## CHARLES NEAL EXHIBITIONS

- 1982 Annual Exhibition, Royal Society of British Artists
- 1983 *The Artists Viewpoint*, Omell Galleries, London
- 1983 Annual Exhibition, Royal Society of British Artists, London
- 1986 Summer Exhibition, Astley House Fine Art, Gloucestershire
- 1986 *Summer Re-Visited*, John Campbell Gallery, London
- 1987 *Heart of England*, John Campbell Gallery, London
- 1988 *Nature in Colour*, John Campbell Gallery, London
- 1989 *Fields of Vision*, John Campbell Gallery, London
- 1992 *Bretagne*, John Campbell Gallery, London
- 1994 *The Painted Garden*, Astley House Fine Art at The Museum of Garden History, Rosemary Verey's Garden, Barnsley House
- 1995 *Colours of Summer*, John Campbell Gallery, London
- 1996 Studio Collection, John Campbell Gallery, London
- 1996 *Coastline*, Astley House Fine Art at Osterley Park House, London, The National Trust
- 1997 *Reflections*, Campbell's of London at Guildford Surrey, Surrey Wildlife Trust
- 1998 *The Painted Garden*, Astley House Fine Art at The Royal Horticultural Society, London Cerney House, Gloucestershire
- 1999 Studio Collection, Campbell's of London
- 2000 *Spaces and Places*, Astley House Fine Art at Osterley Park House, London, The National Trust
- 2000 *Cotswold Life*, Campbells of London
- 2001 *Italia*, Campbells of London
- 2002 *Places and Spaces*, Campbells of London
- 2003 *Ambiance*, Campbells of London
- 2003 *An English Summer*, Wally Findlay Galleries, Easthampton, NY
- 2004 *The Manor Garden*, Wally Findlay Galleries, Palm Beach
- 2004 *The English Garden*, Astley House Fine Art, Gloucestershire