

The background of the entire image is a dense, impressionistic painting of a garden. It features a multitude of small, colorful brushstrokes in shades of green, yellow, blue, and red, creating a vibrant and textured effect that suggests a field of wildflowers or a lush garden scene.

FINDLAY GALLERIES

The Painted Garden

Charles Neal

The Painted Garden

The act of painting is a creative process of relating and expressing the world and the many facets through one's own internal perception, it induces an enquiry and search for meaning, appreciation and affirmation. It is a journey that is ever evolving as one proceeds through life, so consequently values, priorities, and perceptions change along the way.

All art, by its nature, is an act of sharing; a dialogue to be had with each person that experiences, engages and responds to the created form that is presented.

Much of the above sentiments apply to gardening. The role of a garden can serve as a vital function in our lives, providing an opportunity to relate directly with the creative force of nature, and so becoming co-creators.

This engagement connects us with our forebears, continuing the act of linking our physical and spiritual needs to the environment about us. In working in spatial terms with color, fragrance, shape and texture through our individual personality, we can discover our potential in creating an ambience, and in so doing, provide enjoyment, peace, fulfillment, inspiration and a place for reflection as well as sharing.



Charles Neal Painting "En Plein Air"

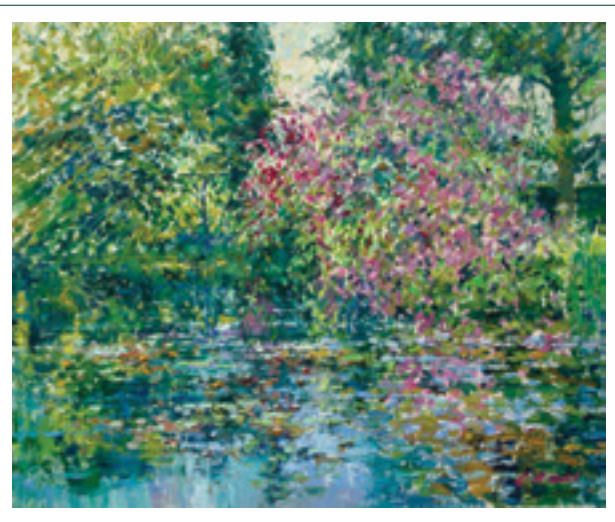


Afternoon Provenance, New Langues, France

Oil on Panel • 16 x 20 Inches • FG©131023

Primarily working as an Impressionist painter which involves painting and referencing subject matter in the 'en plein air' mode; the physicality of a location along with the accompanying sounds, activities, the sense of time and season that make up the ambience impinge on composition and painting language.

This is especially appropriate when painting gardens and parkland, where all these factors are paramount in determining an artistic response.



The Lily Pond View Towards the Pergola, Great Tangley Manor

Oil on Panel • 20 x 24 Inches • FG©136775



Breakfast, Garden near Lorgues, Provence, France, Morning, July • Oil on Canvas • 38 1/4 x 51 3/8 Inches • FG©130536

Gardens as a subject can be viewed as being symbolic of society's relationship with its surroundings and with itself. Moreover, the creation of gardens are part of the manifested human expressions of self-realization, identity and joy in living and are the building blocks of an ascending civilization or society. Many means of achieving this aim have been achieved by incorporating elements of statuary, architecture, water features and landscaping in various combinations and degrees.

At the outset of painting gardens what initially impressed me, and continues to be the case, is the determination, perseverance and unique personal engagement and creative force that is a definition and mannerism of character, whether by an individual or group that in many cases becomes their life's passion and identity.

The first 'Painted Garden' exhibition was held in 1994 at the Museum of Garden History, located in Lambeth, London. The collection of works portrayed the garden at Barnsley House of the Plants-woman, Rosemary Verey. She was renowned for her color schemes, border planting and her famous Laburnum Walk.

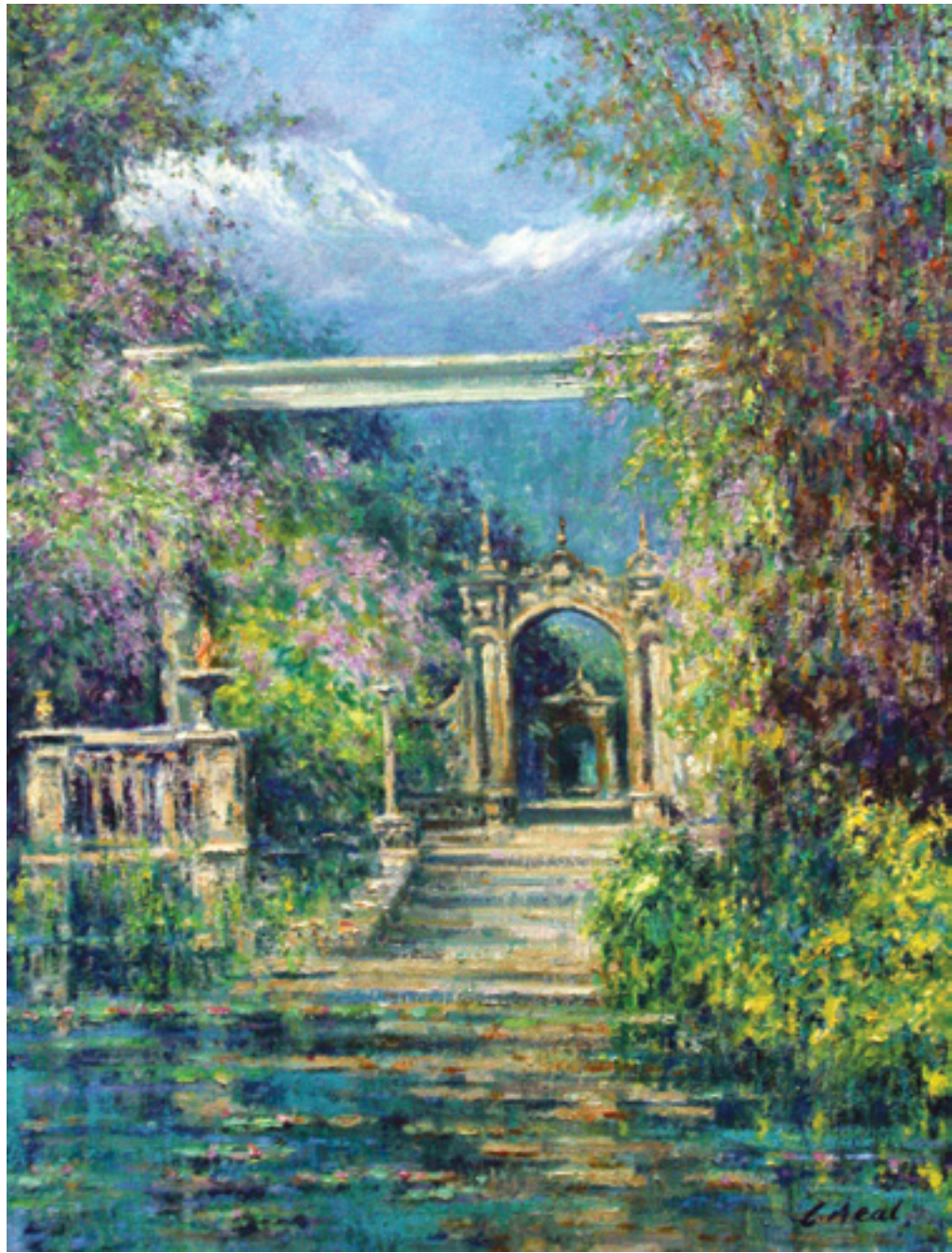
Rosemary Verey was inspirational in the revival of the Potager, seen not merely for growing vegetables, but also as an art form using colors, textures and mixture of underplanting. She also helped His Royal Highness the Prince of Wales redesign the kitchen garden at Highgrove in Gloucestershire. The introduction of a Potager into English gardens became the height of fashion.

The curated collection of paintings that form this latest 'Painted Garden' exhibition is varied in terms of location and style. Having historical importance from a horticultural perspective and are still relevant today.

It is most fitting to celebrate 'The Painted Garden – The Art of Gardening', with 'The Garden Club of America' - founded in 1913 – 'The Garden Club Palm Beach' {established in 1928, and joined the Garden Club of America in 1931}, through this benefit exhibition event.

Charles Neal - 2019

Journey - Alter Realism • Oil on Canvas • 42 1/8 x 32 1/8 Inches • FG©135368



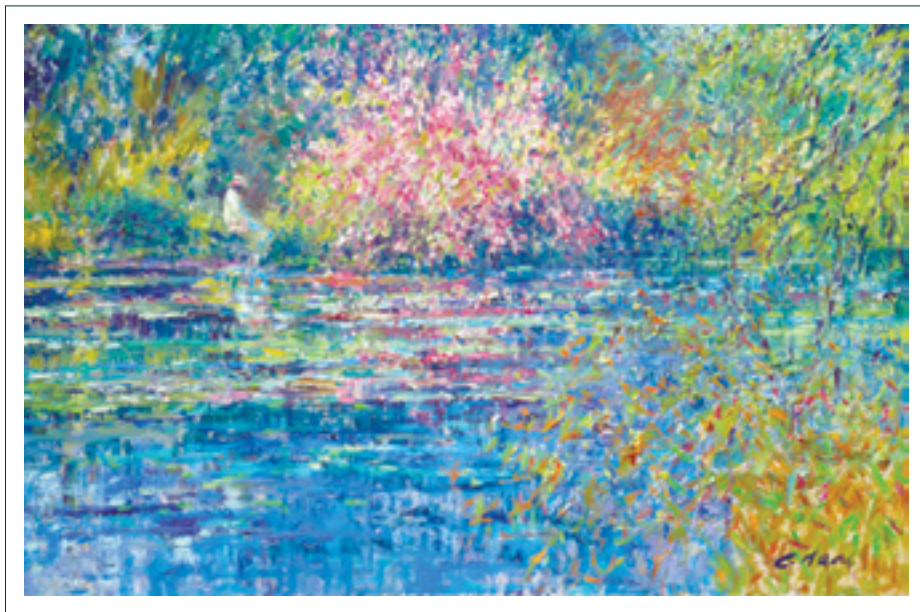
Legend

The composition was created and inspired from three locations namely Westonbirt Gardens in Gloucestershire and Iford Manor in Wiltshire and the Italian Alps at Gressoney.

This painting invites the viewer to contemplate a journey into the picture space. From the stepping stones, past the flame of life and on through the gardens, and gradually ascending to the heights of the distant mountain range.



Garden of Grace, Alter Realism • Oil on Canvas • 40 1/8 x 80 1/8 Inches • FG©135377



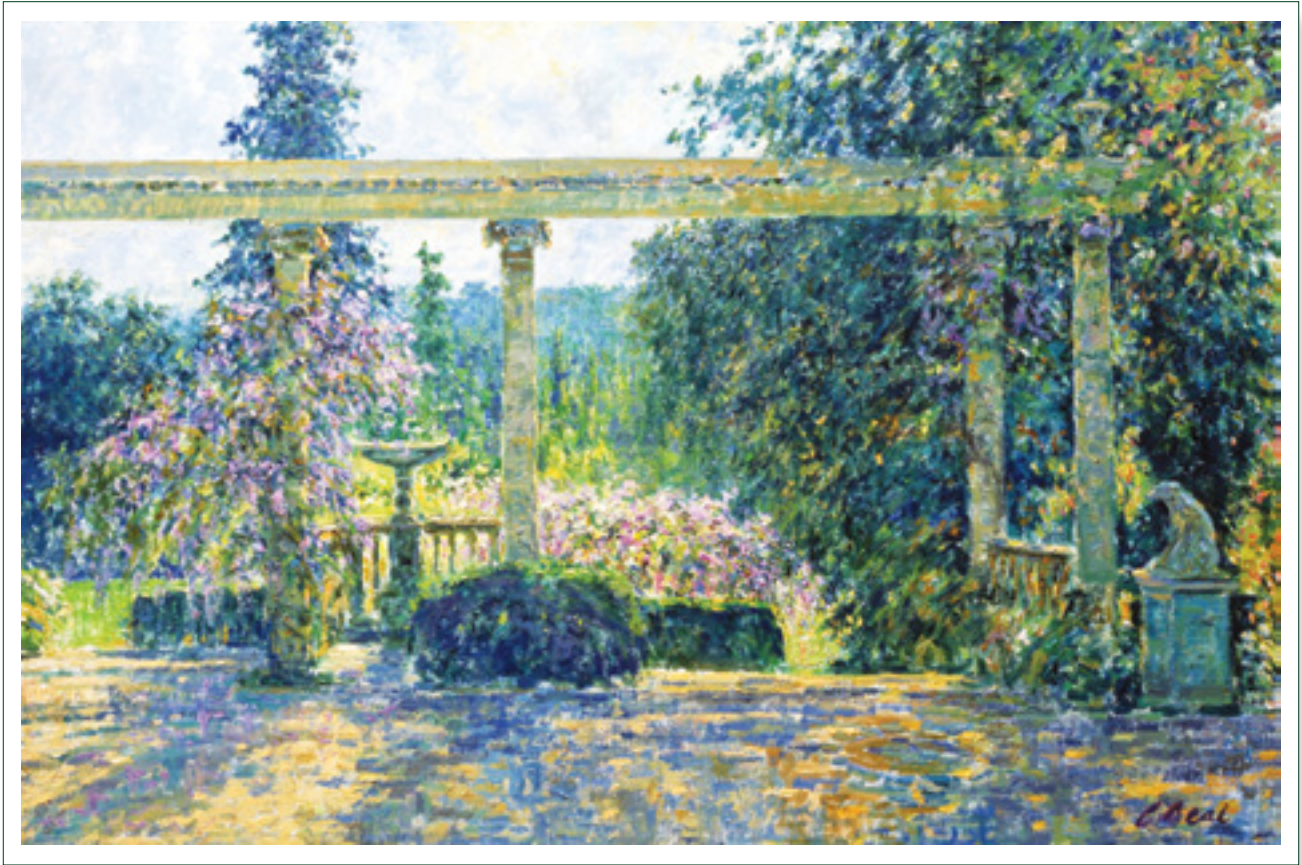
Susan Reading, Spetchley Park
Oil on Panel • 19 7/8 x 30 Inches • FG©136799

Legend - Garden of Grace, Alter Realism

This “Alter-Realist” composition explores the various expressions of grace through human expression.

The elements of the painting space have been derived from Parc Monceau in Paris and Highnam Court in Gloucestershire.

The fusing of aesthetic expression within the composition are in terms of working with nature, in juxtaposition with materials being represented through architecture and sculpture. Here, the female form represents human conception and expression of life. The figure holds a bunch of flowers which signify the appreciation of nature.

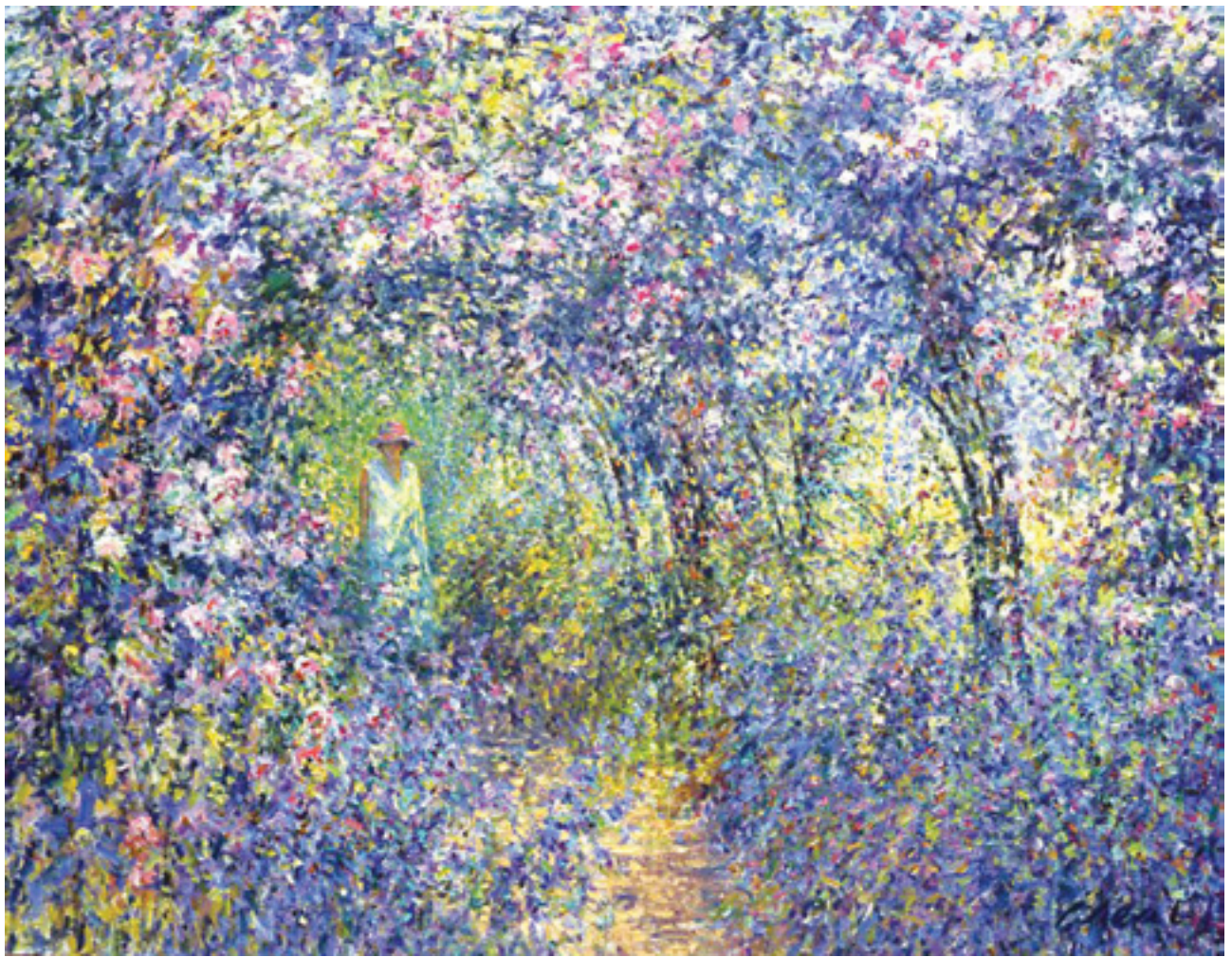


View Over the Italianate Terrace, Afternoon May, Peto Garden, Wiltshire • Oil on Canvas • 40 1/8 x 60 1/8 Inches • FG©132275

Legend

The painting is primarily a composition relating to quality of light and a sense of the suspended moment. Peto Garden is a unique relationship of architectural design and natural growth. The sense of antiquity is apparent within the garden and the surrounding valley; taking on a ‘timeless’ state.

The stone statue of a dog reinforces the sense of time suspended; the strong elements of shadows in the foreground, cast by the columns and trees creates a sense of the moment as likened to a sundial, casting its shadow across man’s measured period.



The Rose Walk, Eastleach House, Eastleach • Oil on Canvas • 48 1/8 x 60 1/8 Inches • FG©133139

Legend

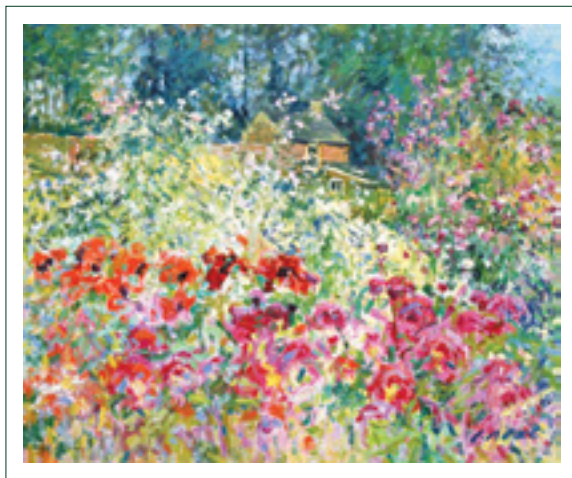
Set in the heart of the Cotswold village of Eastleach St Martin. The house and gardens sit high on raised land overlooking the sister village of Eastleach St Turville with its own Norman Church. The original garden was mainly established within the present walled garden which was part of the house and gardens built and created in the late 19th Century by the Bazley family, in the late Jacobean style with the interior décor following the Arts and Craft movement. In 1982 David Richards and his wife Stephanie bought Eastleach House – ‘a jungle of a garden’ as Stephanie recalls. David and Stephanie transformed the original gardens and expanded them by purchasing the adjoining fields to the south of the house, affording them uninterrupted views to the Marlborough Downs. The garden now consists of the walled garden inclusive of vegetable garden, spring garden, water garden, Italianate garden with Iris borders, parkland and arboretum. Today the garden is exceptional and is recognised nationally and internationally with many organised garden tours. Stephanie continues to develop the garden since David’s passing in 2003, with help from her dedicated team of gardeners.

The painting captures the summer light and ambience of the pergola walk, which runs along the main axis of the walled garden, linking the far east Iris borders and the ornamental pond garden. The pergola frames a profusion of old English Rose varieties and Clematis, whilst being under planted with the blue mauve tints of Catmint. My wife, Susan was also painting in the garden and offered to pose for this painting. The June afternoon light created shafts of light highlighting local vibrant colours and simultaneously casting deep shadows. Through the arches of the pergola glimpses of the adjacent borders could be seen, these being planted with Delphiniums and Penstemons.

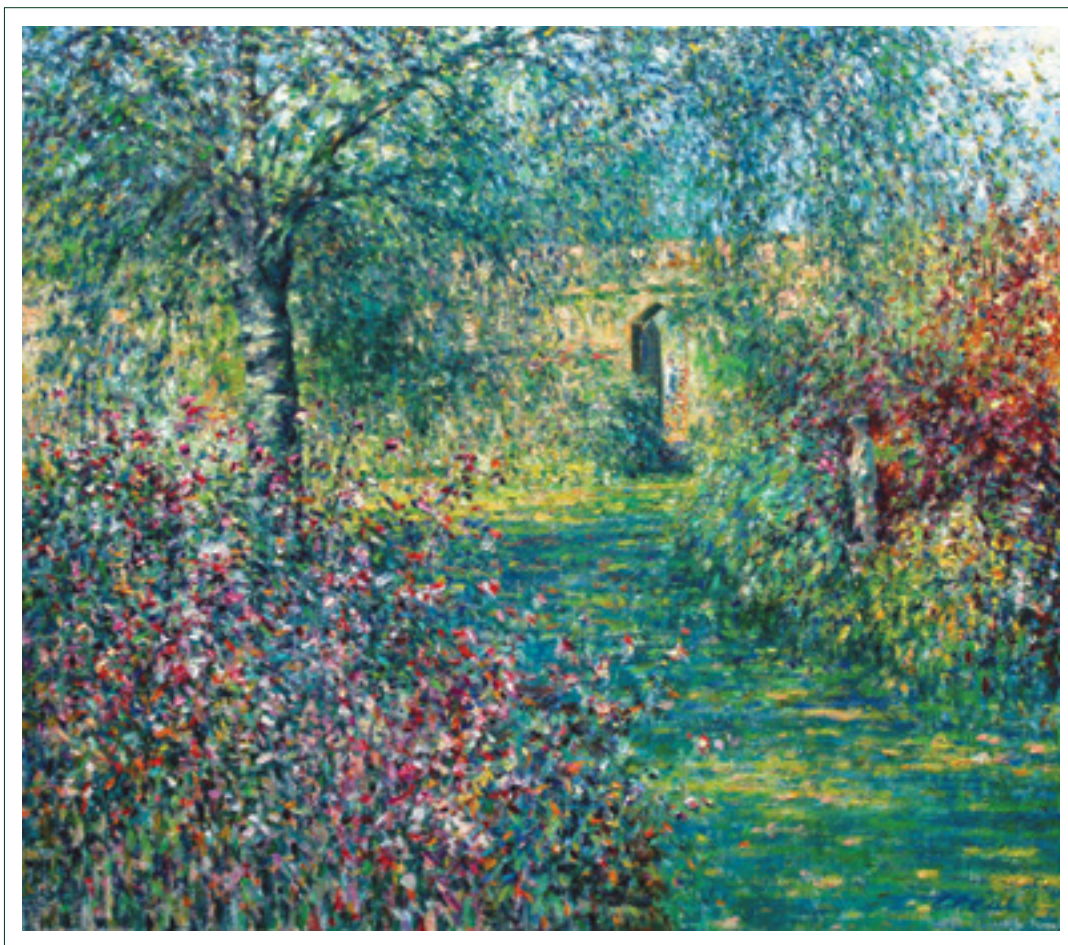
The composition holds the summer transience in a moment of time.



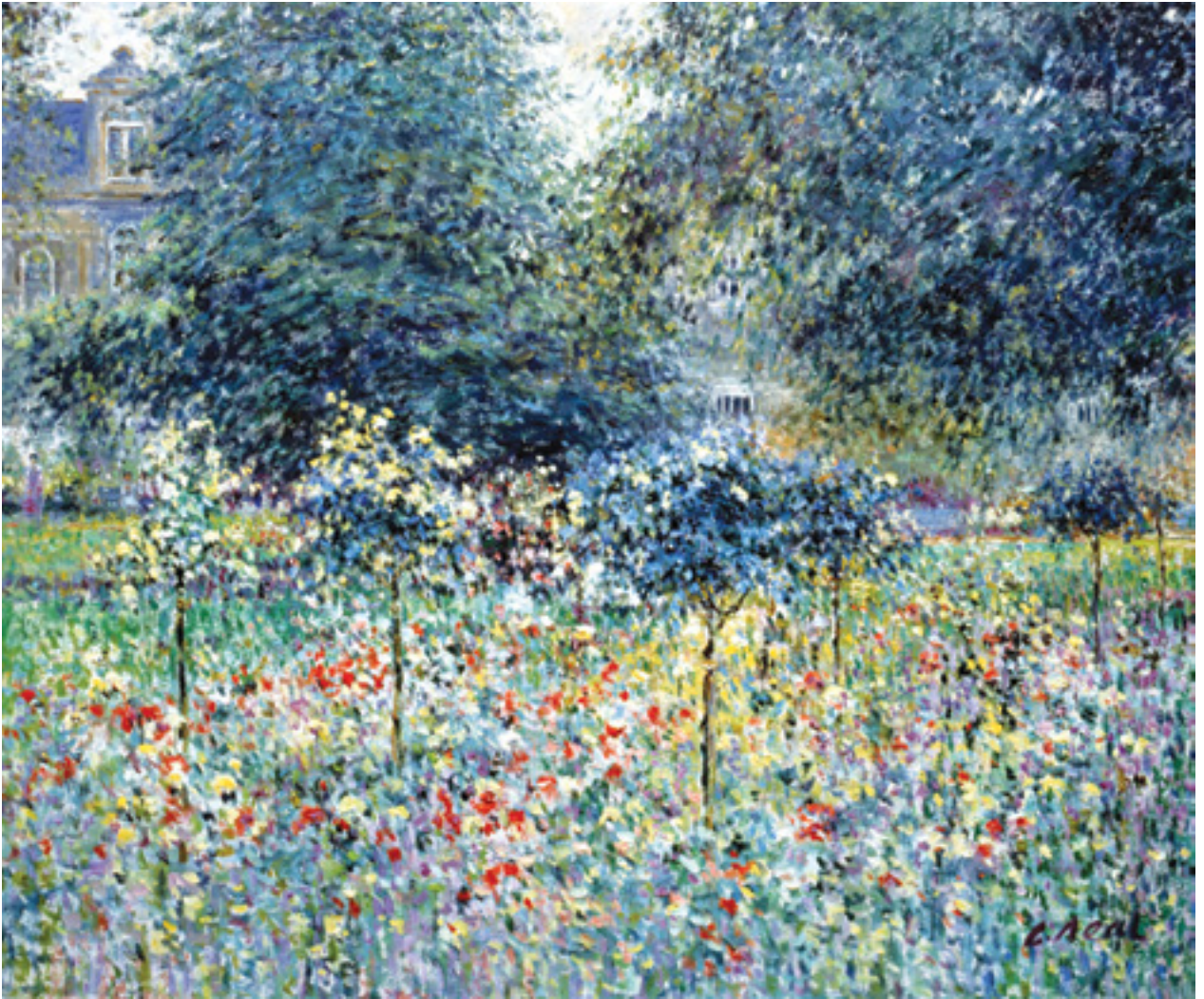
Morning, the Upper Terrace, Eastleach House, Cirencester, Gloucestershire
Oil on Panel • 15 7/8 x 20 1/16 Inches • FG©136781



Poppies and Peonies, the Kitchen Garden, Cerney House
Oil on Panel • 20 1/8 x 24 1/8 Inches • FG©133540



The Outer Garden, Friar's Court • Oil on Canvas • 42 1/4 x 48 1/4 Inches • FG©134682



The Rose Garden, Parc Monceau, Paris, France, Morning, July • Oil on Canvas • 40 x 48 1/8 Inches • FG©130552

Legend

Parc Monceau in relative size to other parks of Paris, is a small yet delightful and intimate place, surrounded by elegant Parisian residences. Painted by Monet in a series of paintings of Parc Monceau in 1876. This view takes in the ambiance of Parisian stylish architecture, with considerable emphasis made of the flower borders with regard to their planting and colour schemes, thus accentuating the direct lead-in to the composition. The painting considers the everyday round of people walking through the park space and the surrounding beauty of the park's architecture including statuary provided by past generations and present-day planting. Parks are important places for city dwellers to be able to engage with a natural space and experience the seasonal changes, this is made possible by the efforts and vision of the park gardeners.

Charles Neal



Charles Neal was born in Surrey in 1951. He lived in Wallington and nearby Beddington until his move to the Cotswolds in 1983. From the age of 14 he studied art and for a period of ten years worked under the guidance of Malcolm Domingo and Frances Lane-Mason, then came the decision to follow his own path, to develop a more personal style and technique. Living in a constantly changing world, where the present so quickly becomes the past, Charles feels there is a need to record nature, the countryside and the coastline before they change beyond recognition. Seasonal change, time of day, different combinations of light and atmospheric effects all offer the artist a real challenge.

Charles Neal responds to this challenge unreservedly – his ability to see nature and convert it into art with a sympathetic blend of realism, inspired impressionism, and in particular his sense of color has made his work much sought after by collectors throughout the world.



FINDLAY GALLERIES

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

WWW.FINDLAYGALLERIES.COM