

An abstract painting featuring horizontal bands of color, primarily blues, greens, and purples, with a reflection of the upper portion in the lower half. The text is centered over the middle of the image.

CHARLES NEAL  
*Reflections*

WALLY FINDLAY GALLERIES

# CHARLES NEAL

*Charles Neal will undoubtedly give delight to all who see his paintings and earn him yet more admiration for his talent as a very accomplished artist.*

Frederick Beckett, Fellow and Past President of the Royal Institute of Oil Painters, Great Britain

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 worked under the guidance of Malcolm Domingo and Frances Lane-Mason for ten years.

Neal recognized that the world is constantly changing, and felt 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. 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.

Charles has traveled widely in England and France looking for new aspects of the landscape in all its moods. Gloucestershire, where he lives now with his wife and family, has been a source of endless inspiration.

Neal has exhibited in London and New York and his work has been hung at the Royal Society of British Artists and is represented in many private and corporate collections. Neal was honored when, in 1994, The Prince of Wales came to open his Painted Garden Exhibition at The Museum of Garden History. The Coastline Exhibition organized in conjunction with the National Trust followed this. This exhibition recorded on canvas the many different aspects of the English coastal landscape and furthered Enterprise Neptune's campaign to preserve the unique English coastline.

While painting, Neal becomes completely submerged in his subject matter and dedicated to his passion. He creates an astonishing variety of Impressionistic paintings, all of which are bathed in light and shadows captivating the viewer.



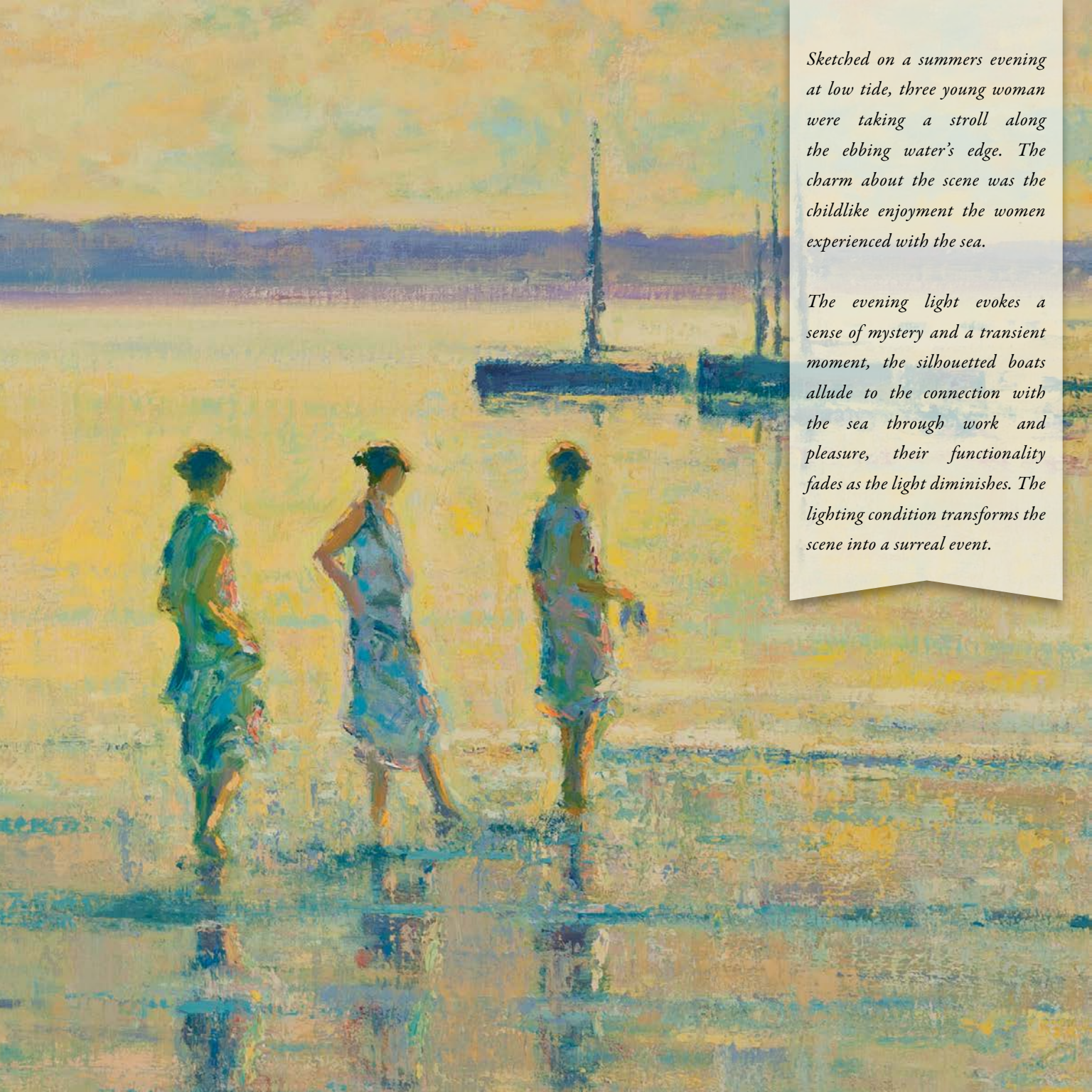
# CHARLES NEAL ONE-MAN EXHIBITIONS

- 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
- 2004 *Evolving Perceptions*, Campbells of London
- 2005 *Light, Colour, Shade*, Campbells of London
- 2005 *Ambiance*, Wally Findlay Galleries, New York
- 2006 *Composition through Nature*, Campbells of London
- 2007 *En France*, Wally Findlay Galleries, Palm Beach
- 2007 *The Thames*, Astley House of Fine Art at the National Rowing Museum, Henley, The Docklands Museum, London
- 2008 *Summer*, Wally Findlay Galleries, New York
- 2009 *Variations on a Theme*, Wally Findlay Galleries, Pam Beach
- 2010 *Historic Parks & Gardens*, Wally Findlay Galleries, New York
- 2011 *Charles Neal*, Wally Findlay Galleries, Palm Beach
- 2013 *American Decade*, Wally Findlay Galleries, Palm Beach



*At the Water's Edge, St. Servan, Bretagne, 24<sup>1/4</sup> x 36<sup>1/8</sup> inches, oil on canvas, 135346*

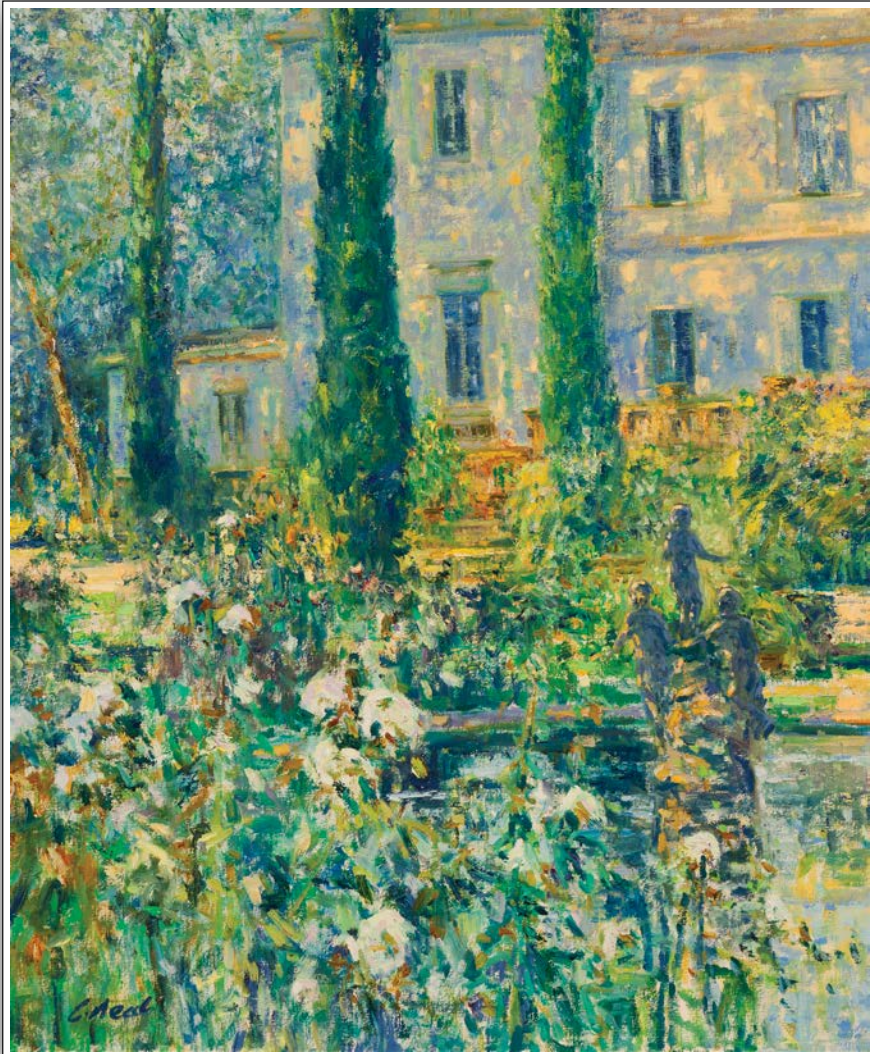




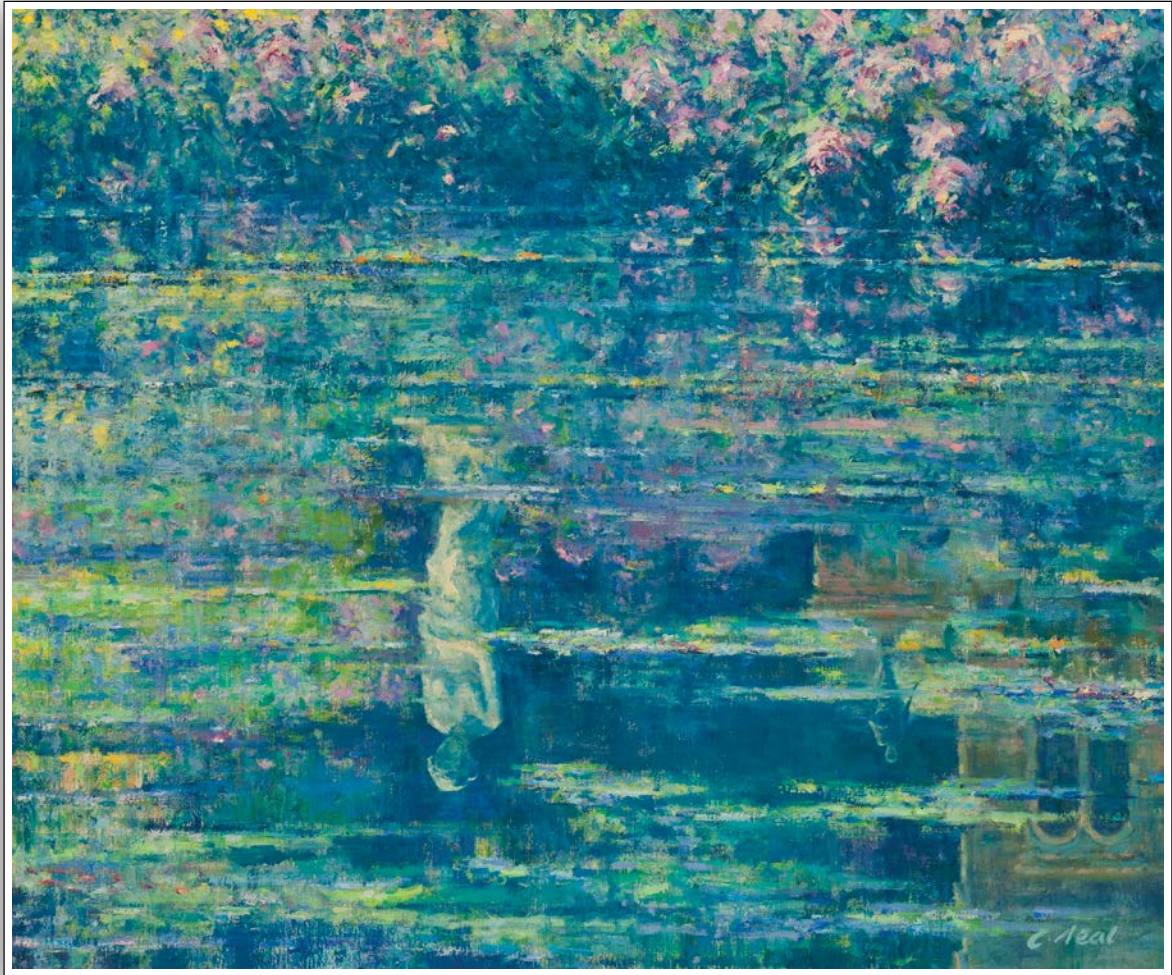
*Sketched on a summers evening at low tide, three young woman were taking a stroll along the ebbing water's edge. The charm about the scene was the childlike enjoyment the women experienced with the sea.*

*The evening light evokes a sense of mystery and a transient moment, the silhouetted boats allude to the connection with the sea through work and pleasure, their functionality fades as the light diminishes. The lighting condition transforms the scene into a surreal event.*





*Chateau de Surs, Lisle-sur-Tarn*, 36 <sup>1</sup>/<sub>4</sub> x 30 <sup>1</sup>/<sub>4</sub> inches, oil on canvas, 135367



*Reflections of Venus and Mars - Alter Realism, 40<sup>1/8</sup> x 48<sup>1/8</sup> inches, oil on canvas, 135354*





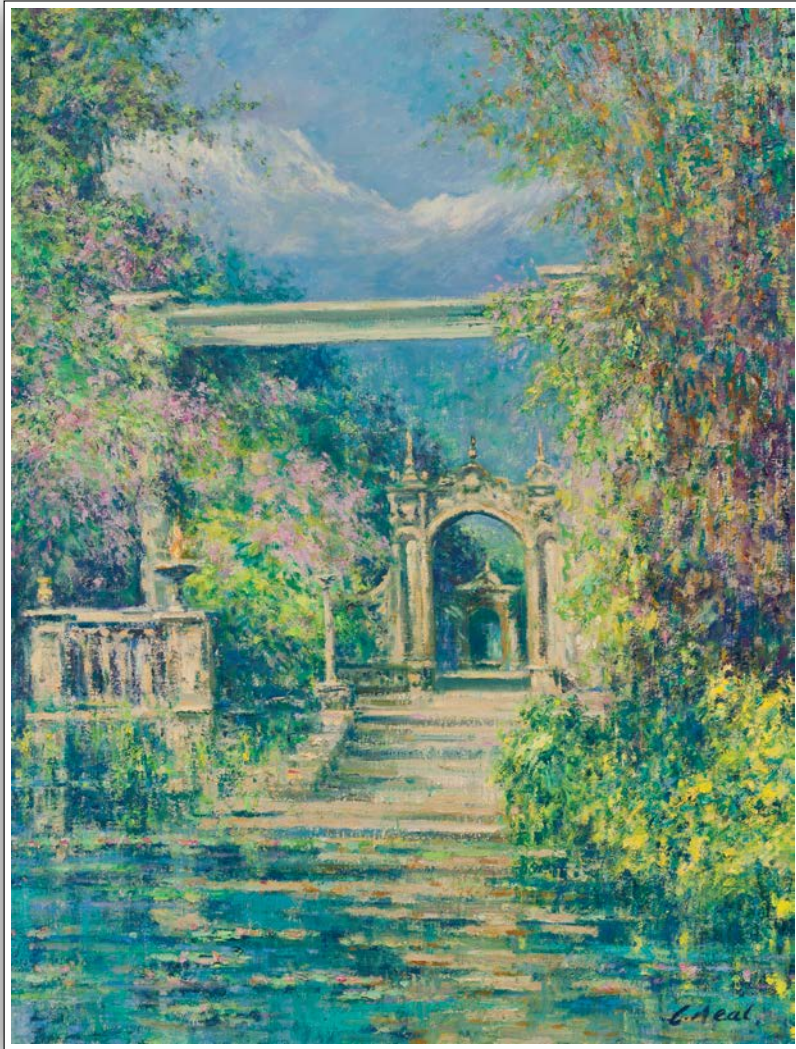
*This "Alter-Realist" composition explores the relationship between the reflected world of the water surface and the solidity of the bankside, interspersed with roses that dip into the water.*

*Venus is lost in a dream of peace, whilst Mars remains ready for the possibility of conflict. This counterpoint reflected in the world of above and beyond the water surface.*





*The Retreat, Oxwich Bay, The Gower*, 32 <sup>1</sup>/<sub>8</sub> x 48 <sup>1</sup>/<sub>4</sub> inches, oil on canvas, 135348

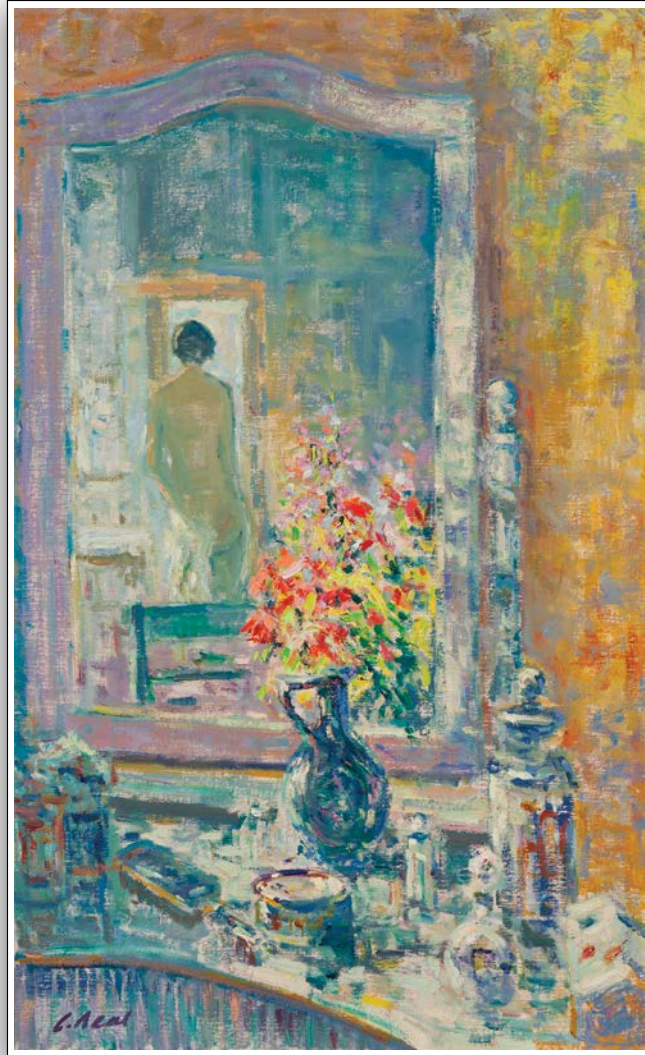


*Journey - Alter Realism*, 42 <sup>1</sup>/<sub>8</sub> x 32 <sup>1</sup>/<sub>8</sub> inches, oil on canvas, 135368



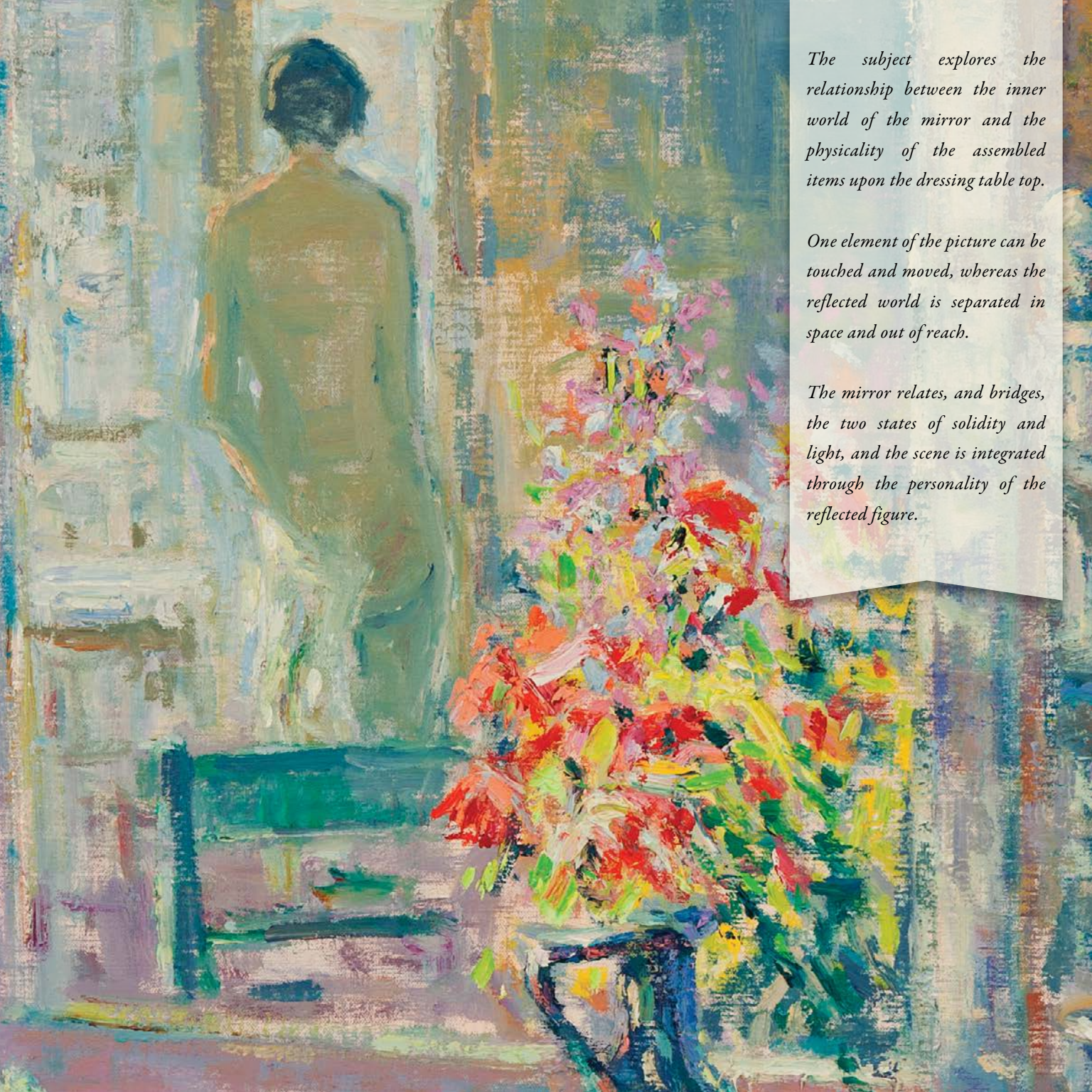


*Spring Arrangement* Royal Horticultural Society, Wisley, Surrey, 36 <sup>1</sup>/<sub>4</sub> x 42 <sup>1</sup>/<sub>4</sub> inches, oil on canvas, 135386



*Le Bain*, 40 <sup>1</sup>/<sub>4</sub> x 24 <sup>1</sup>/<sub>4</sub> inches, oil on canvas, 135349



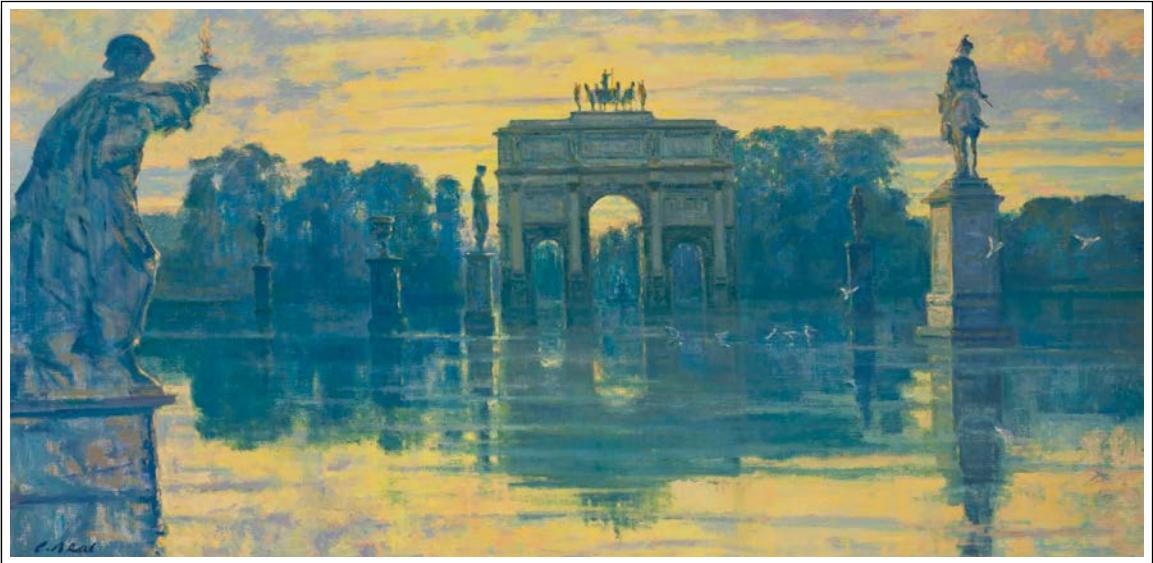


*The subject explores the relationship between the inner world of the mirror and the physicality of the assembled items upon the dressing table top.*

*One element of the picture can be touched and moved, whereas the reflected world is separated in space and out of reach.*

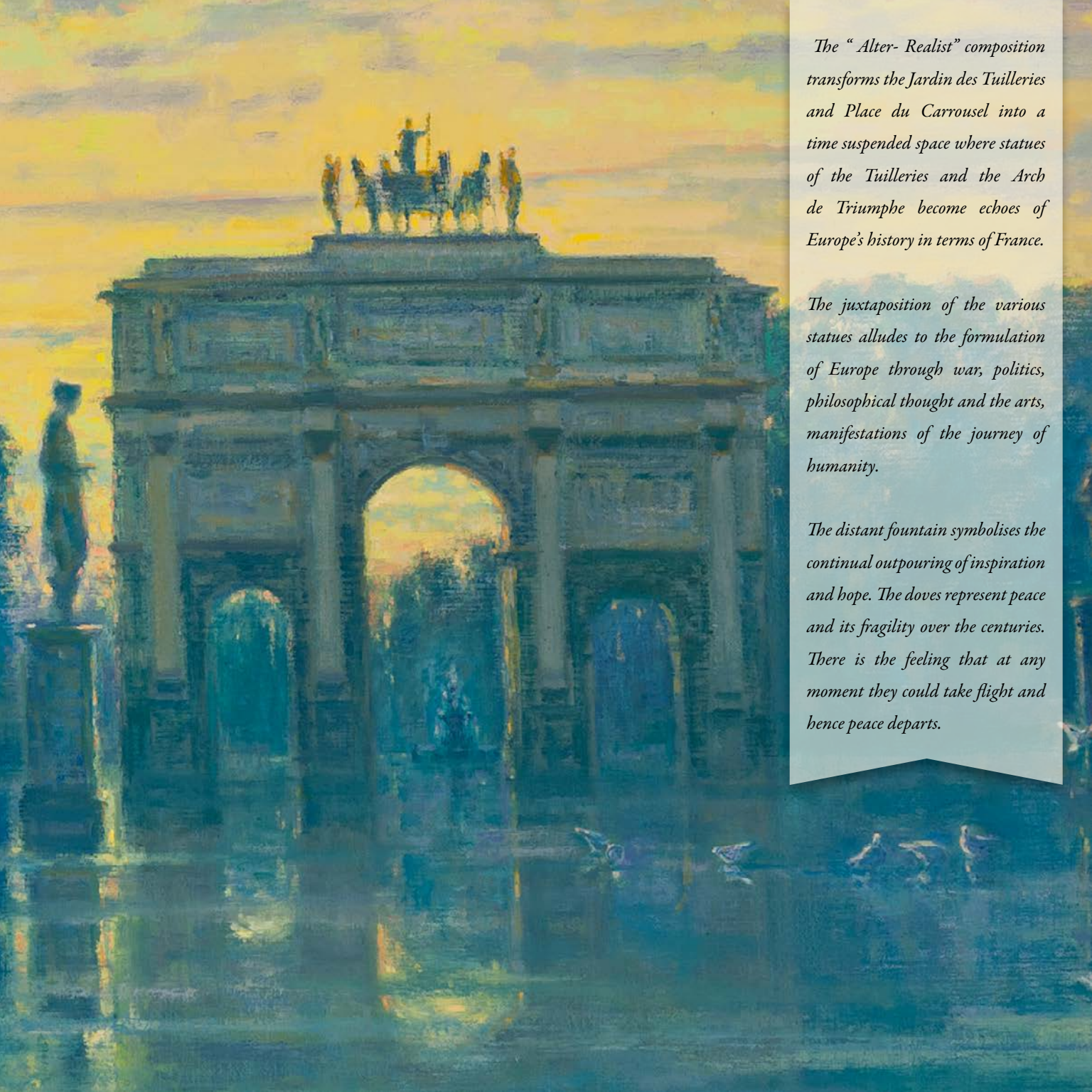
*The mirror relates, and bridges, the two states of solidity and light, and the scene is integrated through the personality of the reflected figure.*





*The Heritage of Europe*, 36 <sup>1</sup>/<sub>8</sub> x 72 <sup>1</sup>/<sub>8</sub> inches, oil on canvas, 135350

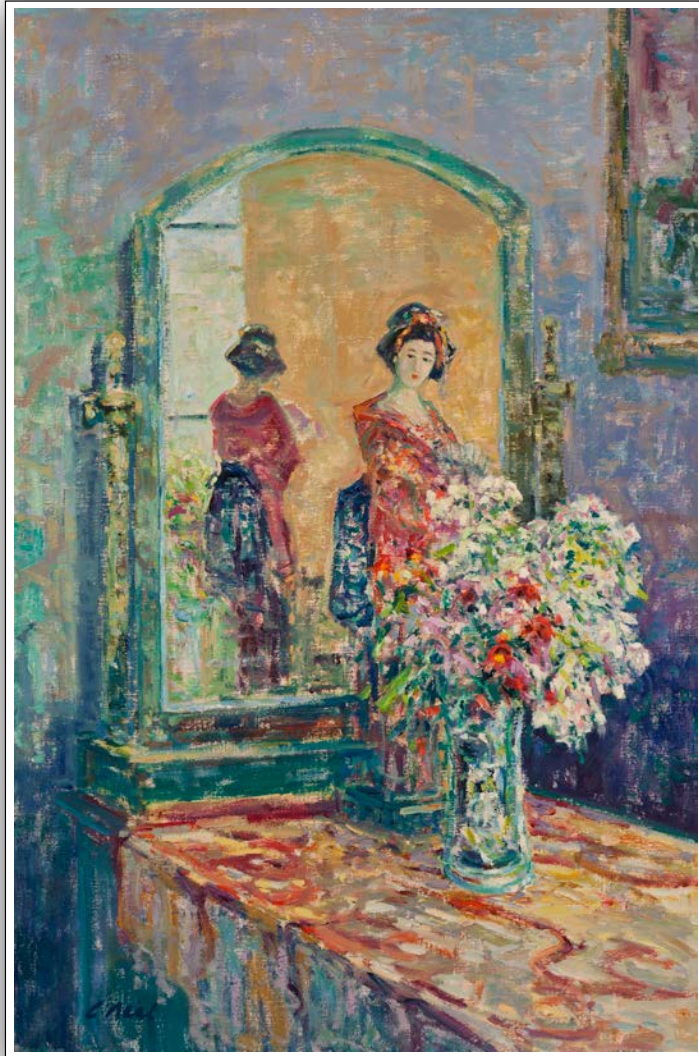




*The “Alter- Realist” composition transforms the Jardin des Tuilleries and Place du Carrousel into a time suspended space where statues of the Tuilleries and the Arch de Triumphe become echoes of Europe’s history in terms of France.*

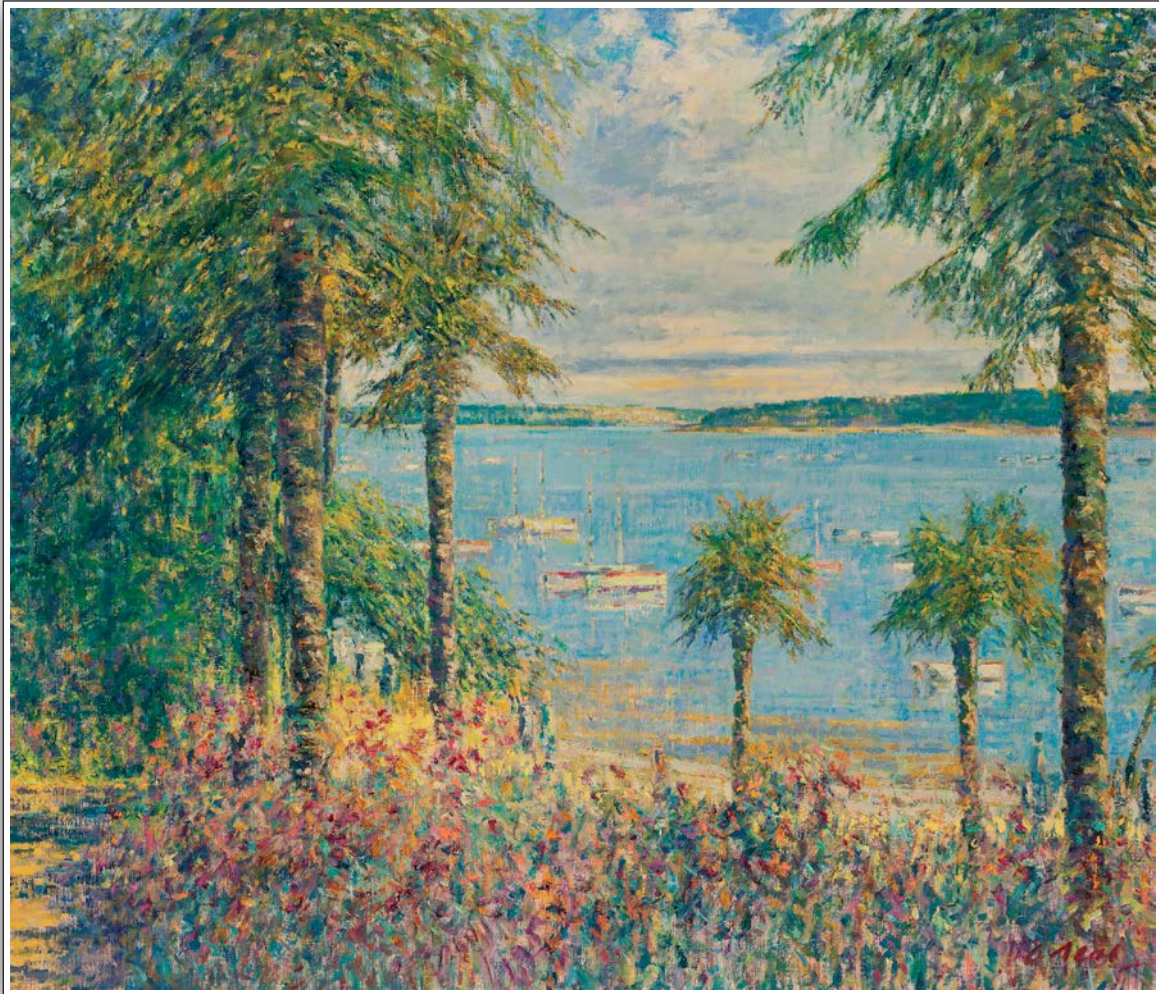
*The juxtaposition of the various statues alludes to the formulation of Europe through war, politics, philosophical thought and the arts, manifestations of the journey of humanity.*

*The distant fountain symbolises the continual outpouring of inspiration and hope. The doves represent peace and its fragility over the centuries. There is the feeling that at any moment they could take flight and hence peace departs.*



*Still Life Arrangement with Japanese doll, 48<sup>1/8</sup> x 32<sup>1/4</sup> inches, oil on canvas, 135388*





*The Palm Gardens, Dinard*, 46<sup>1/4</sup> x 54<sup>1/8</sup> inches, oil on canvas, 135365





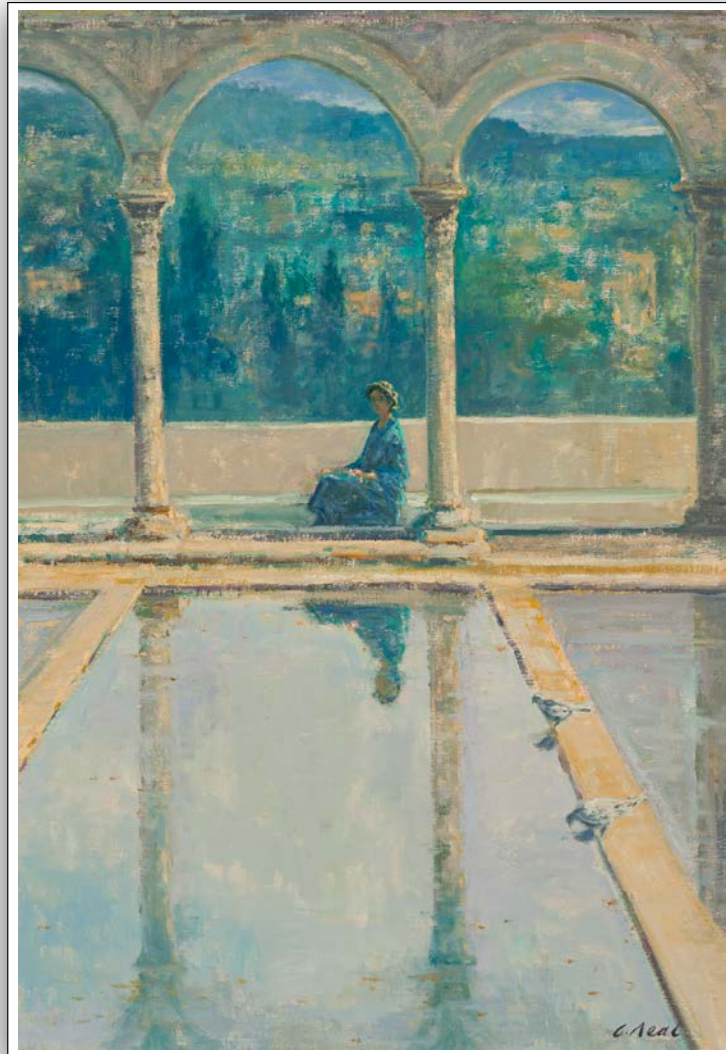
*During the Belle Epoque period in France, much of the elegance and grandeur was created. Dinard was, and still is, a fashionable place to stay. An English society was established here in the late 1890's and early 1900's along with an annual English Film Festival.*

*The Palm Gardens stretch along the promenade that skirted around the harbour, providing far reaching views over the Rance estuary.*



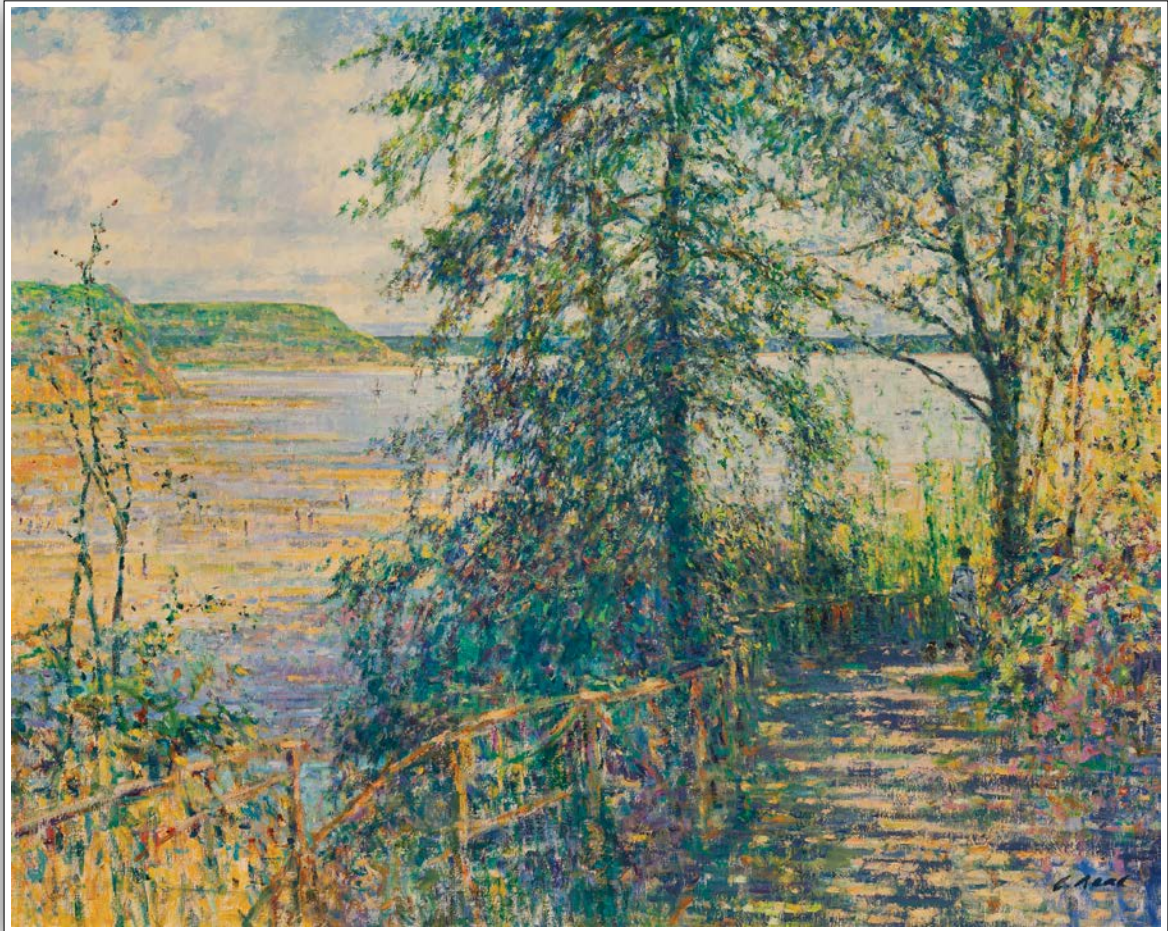


*Dona Casilda Park, Bilbao, Spain*, 40 <sup>1</sup>/<sub>4</sub> x 60 <sup>1</sup>/<sub>4</sub> inches, oil on canvas, 135380



*Quartier de la Madeleine, Albi, France, 48<sup>1/4</sup> x 32<sup>1/8</sup> inches, oil on canvas, 135353*





*Parc Corbieres, St. Servan, France, 48 <sup>1</sup>/<sub>4</sub> x 60 <sup>1</sup>/<sub>8</sub> inches, oil on canvas, 135375*

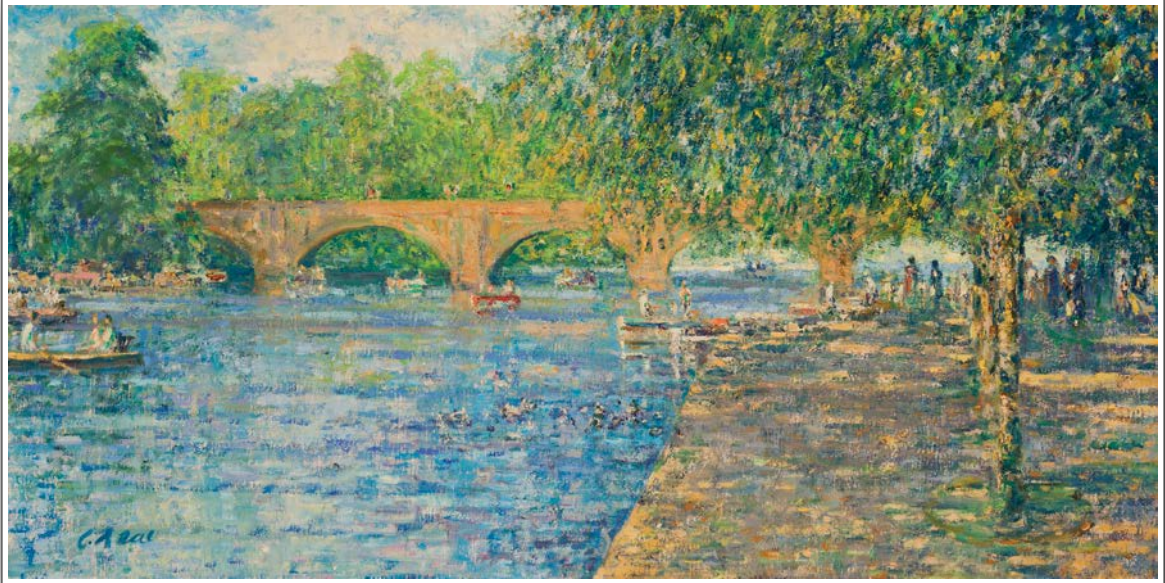




*Very often people living by the shoreline or coast engage in patterns of routine that relate to the rhythms of low and high tide.*

*The 'Rance' provides wide vistas and long stretches of beach, coves and coastal parks in which to absorb oneself.*





*Boating at Stratford on Avon*, 24<sup>1/4</sup> x 48<sup>1/8</sup> inches, oil on canvas, 135370

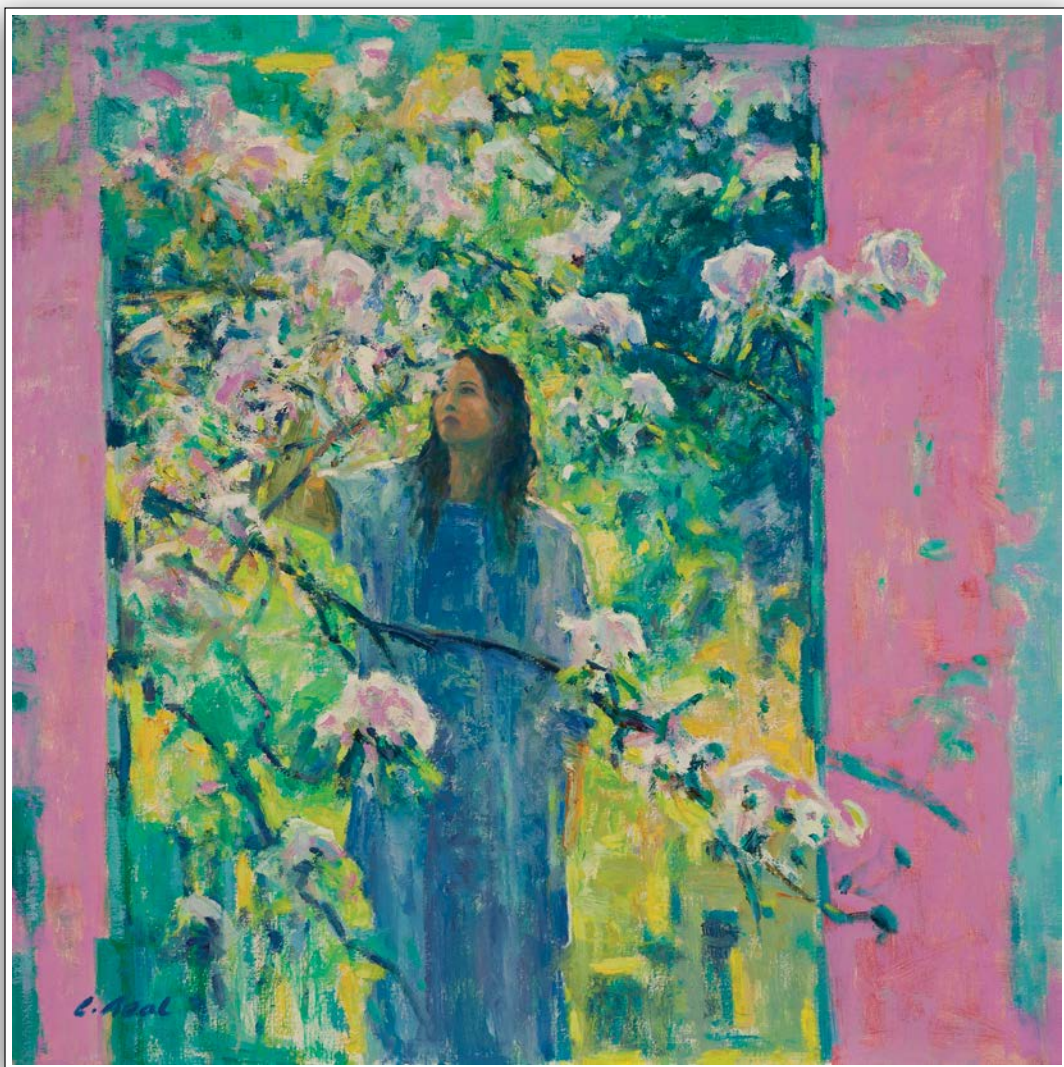


*Still life with pressed glass vase, 36<sup>1/8</sup> x 24<sup>1/8</sup> inches, oil on canvas, 135364*



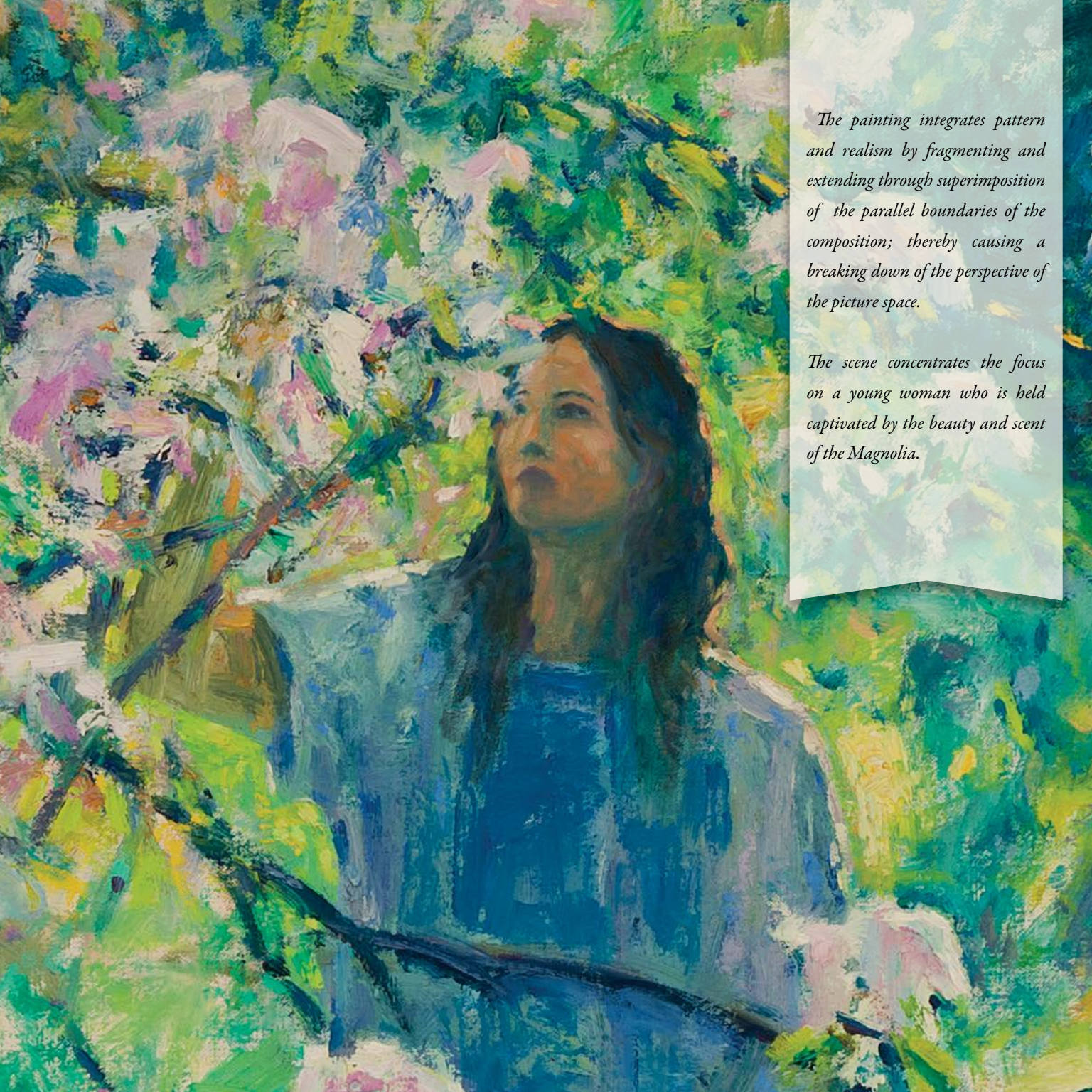


*The Spring Garden*, 30 <sup>1</sup>/<sub>8</sub> x 30 <sup>1</sup>/<sub>8</sub> inches, oil on canvas, 135385



*Magnolia, Kew Gardens, London*, 30<sup>1/8</sup> x 30<sup>1/8</sup> inches, oil on canvas, 135383





*The painting integrates pattern and realism by fragmenting and extending through superimposition of the parallel boundaries of the composition; thereby causing a breaking down of the perspective of the picture space.*

*The scene concentrates the focus on a young woman who is held captivated by the beauty and scent of the Magnolia.*



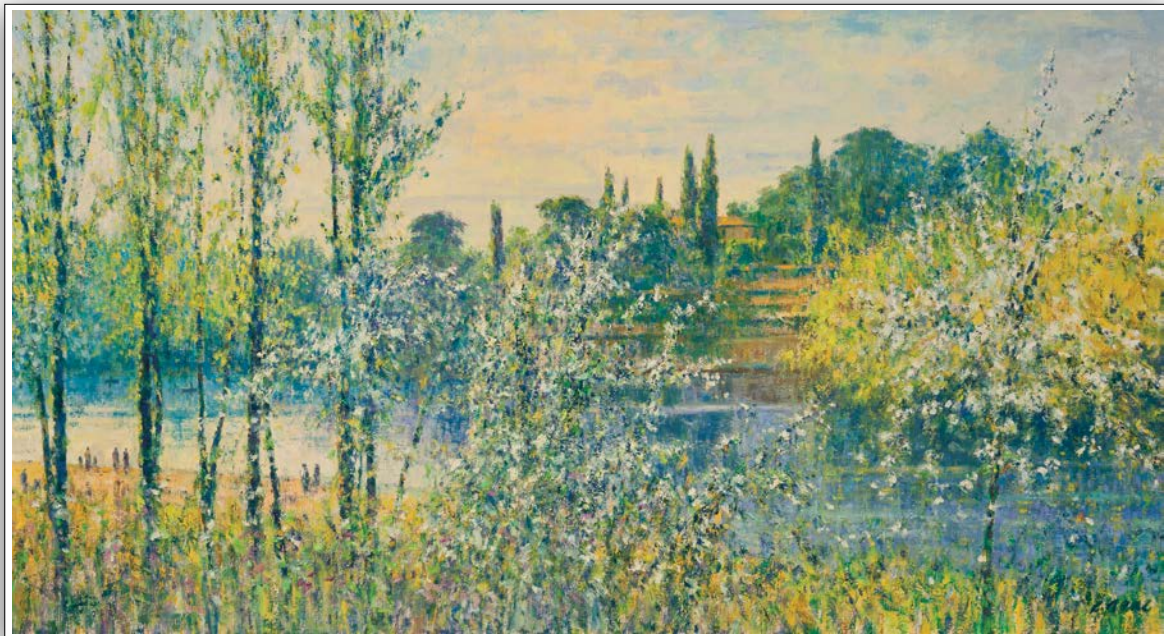


*The Closing Day, Thoresby Hall, 30<sup>1/8</sup> x 60<sup>1/8</sup> inches, oil on canvas, 135347*





*The Open Window, St. Croix*, 48 <sup>1</sup>/<sub>8</sub> x 32 <sup>1</sup>/<sub>8</sub> inches, oil on canvas, 135387



*Evening on the banks of the Tarn*, 32 <sup>1</sup>/<sub>8</sub> x 60 <sup>1</sup>/<sub>8</sub> inches, oil on canvas, 135374

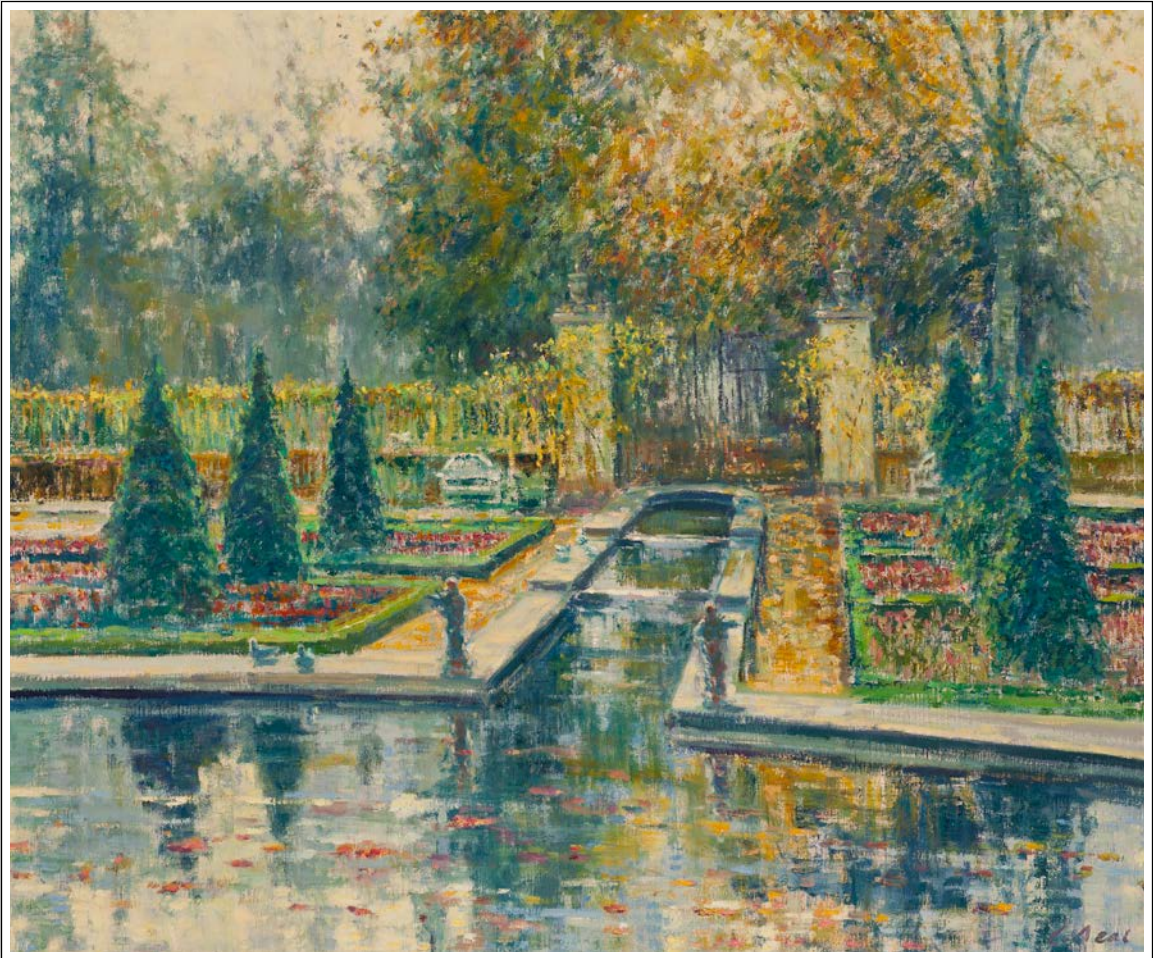




*During early summer this region is full of blossoming Almond trees, creating a dusty white haze along the river banks. Below the medieval city of Albi with its Cathedral and Chateau, the Tarn flows by wide and with varying moods, sometimes calm and silent and other times powerful and noisy.*

*Along the banks is a riverside park and walks, it is a meeting place and an area for festivities and recreation.*



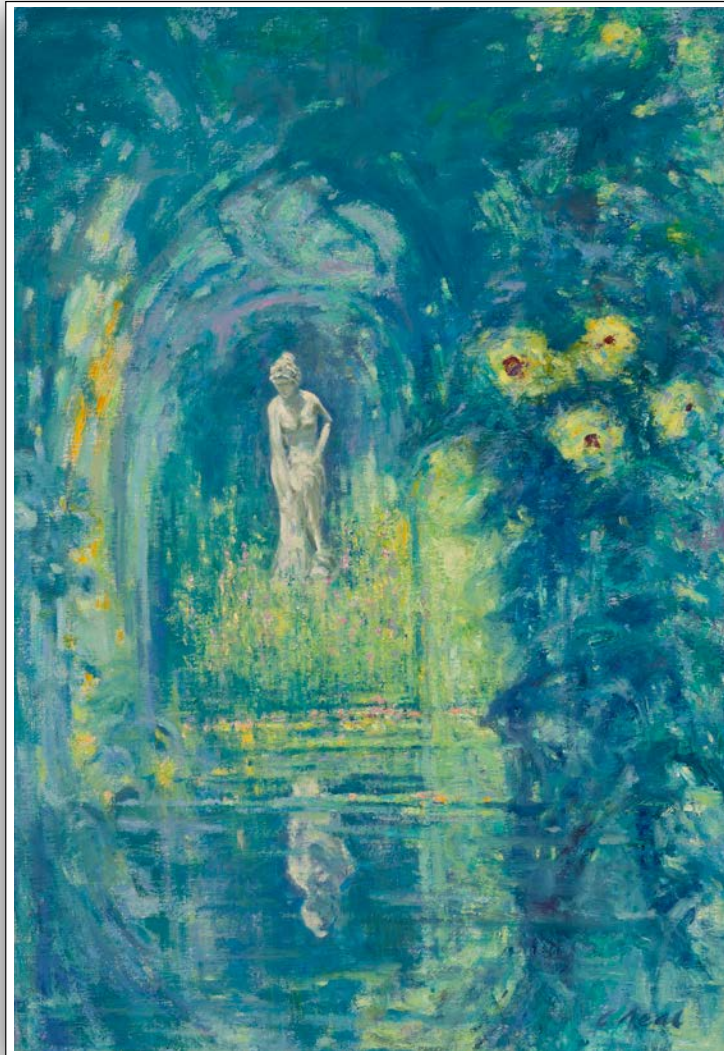


*Autumn Morning Light, The Courtyard, Hingham Coach House, 40<sup>1/4</sup> x 38<sup>1/8</sup> inches, oil on canvas, 135371*





*Thorpness, Suffolk*, 20<sup>1/8</sup> x 48<sup>1/8</sup> inches, oil on canvas, 135372



*Garden of Reflection - Alter Realism, 40<sup>1/8</sup> x 28<sup>1/8</sup> inches, oil on canvas, 135352*





*This graceful statue stands in the gardens at Friars Court, her presence is reflected in the medieval moat that surrounds the manor House. A painting of spatial mystery, wherein there is no start or finish, rather an inner place of tranquillity, gazed through a veil of colours. The fusion of peripheral colours and elements of flowers was captured in a study of a glass vase with flowers - this further creates a sense of ambiguity.*





*Sea Shells, Hendaye, France, 54<sup>1/8</sup> x 32<sup>1/8</sup> inches, oil on canvas, 135357*



For further information and pricing of these artworks please contact the gallery:

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