



FINDLAY GALLERIES
NEW YORK

CHARLES NEAL
Fragments and Traces



Detail image - *Elegance, Hatchlands, Upton House, Page 11*



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Fragments and Traces

Charles Neal's newest collection of paintings explores the historical and aesthetic significance of past societies, as expressed through the creativity of artists, sculptors and artisans of the time.

In all respects, these fragments and traces of existence are tangible forms that affirm lives lived through the religious, philosophical and political constructs of the day. Neal sources his subject matter by visiting museums and historic places. The compositions extract elements from their present locations and present each in a new contemporary context.

Painting language is explored, and the role of color and its application relate to the various historical elements and their significance. In all respects, this genre of painting relates and preserves the subject matter and its integral meaning; therefore, color becomes a reinforcing agent and is an extension of the aesthetic expression of that period and style.



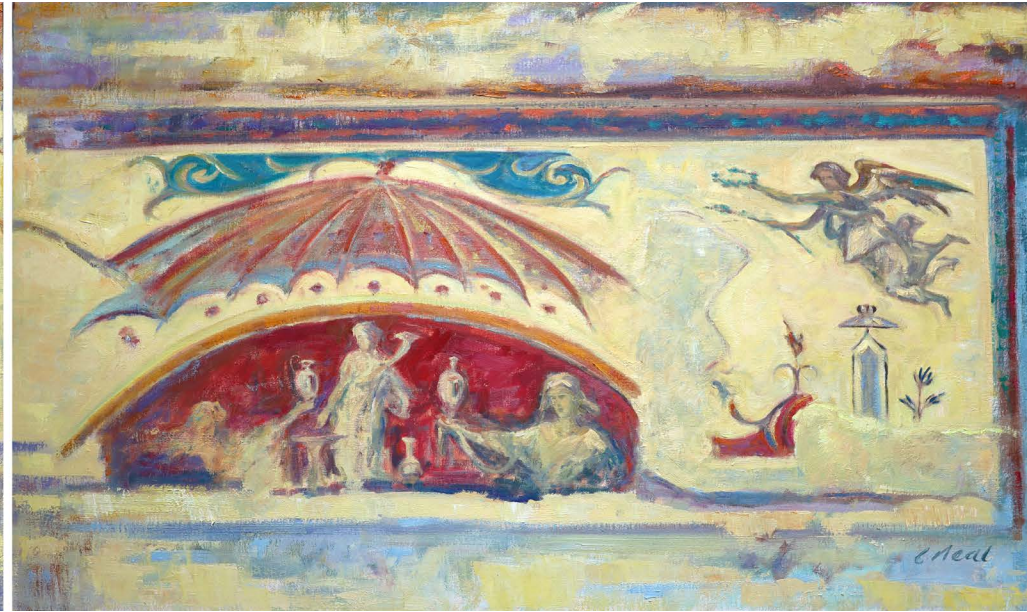
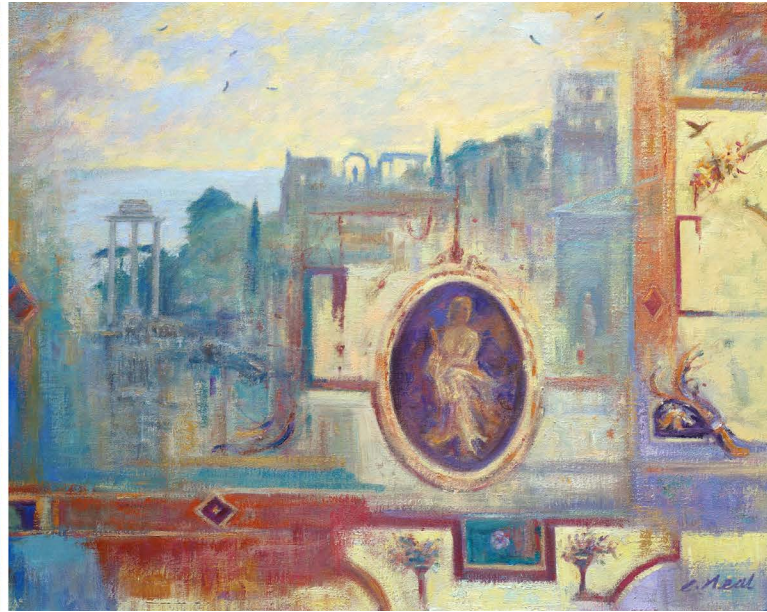
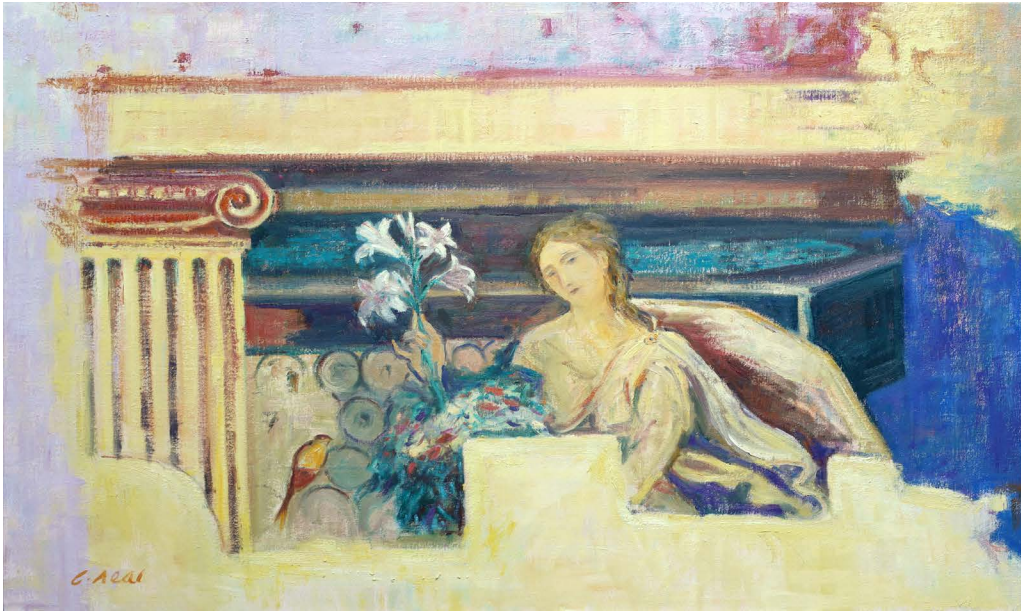
Charles Neal

Charles Neal, born in Surrey in 1951 and now residing in the Cotswolds, is a contemporary British impressionist. He studied art from the age of 14, and for a period of ten years he 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, which is a fascinating blend of realism and inspired impressionism. 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, and 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 worldwide.

Neal 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.

Findlay Galleries exclusively represents Charles Neal and regularly exhibits his paintings at their New York and Palm Beach, Florida galleries. His unique work has garnered global recognition and can be found at the Royal Society of British Artists and is represented in many private and corporate collections.



Frieze, Traces of Rome

oil on canvas | 24 x 110 in. | FG© 141490

(Triptych)

The composition sets out to explore the aesthetic expression of past societies through the artisans of the time.

In all respects, these fragments and traces of existence are tangible forms that affirm lives lived through faiths and philosophical constructs of the day. The subject matter has been sourced from visiting museums and historic places.

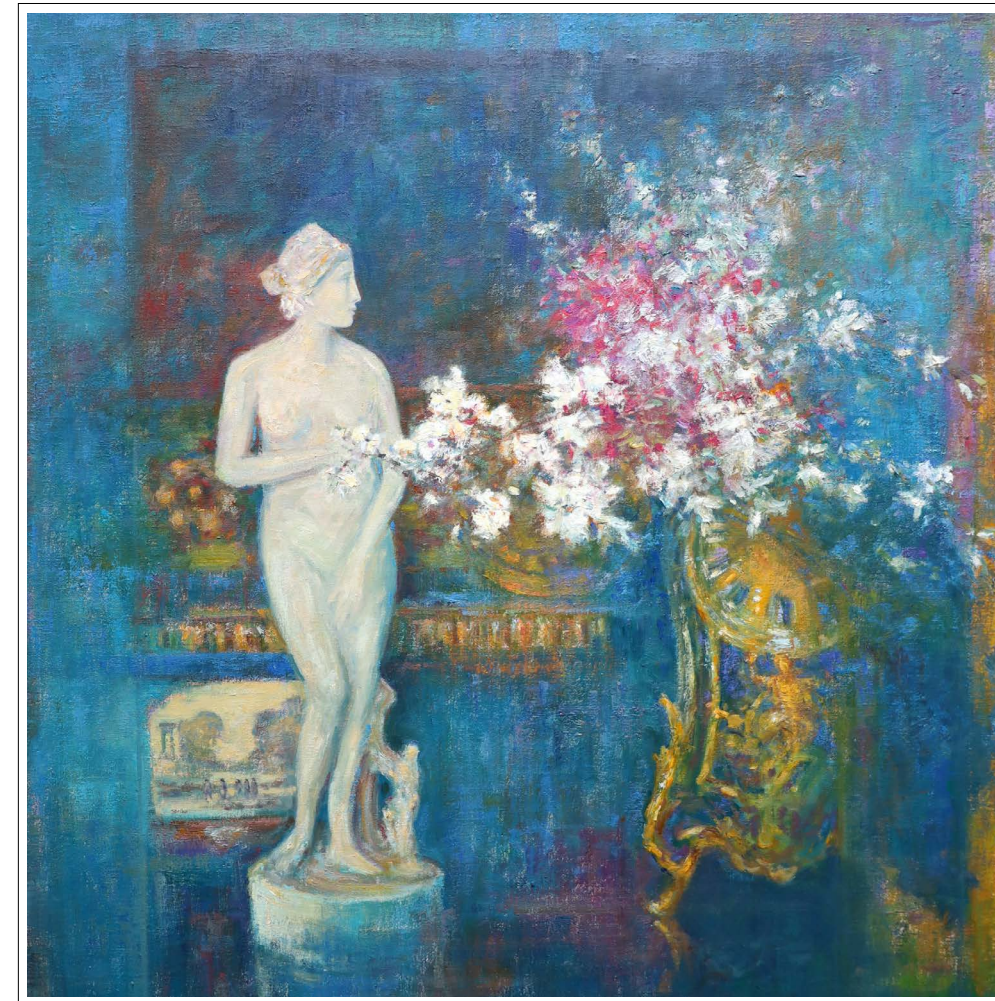
The compositions extract elements from their present locations and present each in a new contemporary context; thereby reevaluating their presence.

Painting language is explored along with the role of color. Its application is made in order to relate to the various historical elements and significance. In all respects, this genre of painting captures and preserves the subject matter and its integral meaning; therefore, color becomes a reinforcing agent and is an extension of the aesthetic expression of that period and style.

The composition is formulated by the process of subtraction, thereby accentuating key aspects that then create a new narrative of relationships. This approach focuses on what would be lost or diminished in the overall setting and initial view. The painting or picture plane is subdivided through the inter-weaving of applied color fields that provide a sense of various depths of field, each dissolving into the other through adjacent boundaries or superposition of layers. The juxtaposition of the ornamental clock and the Figure of Venus, the period illustration of ancient ruins being viewed and the spray of flowers form a narrative of relative time.

The Saloon - Still Life with Venus, Hatchlands Park

oil on canvas | 40 x 36 1/4 in. | FG© 141485





The Passing of an Age

oil on canvas | 30 x 120 in. | FG© 141491

(diptych)

The frieze juxtaposes elements of living expression of the time, with each work encapsulating Roman life lived and the passing of time on society, its philosophy, values and awareness.

The Alter Realist composition includes a section of a Roman relief displayed at the Vatican Museum. The remaining sections are from the relief panels on the Arch of Titus located in Summa Sacra Via and the Arch of Constantine in Forum Rome, Roman artifacts displayed in Arles Museum and statuary in a private garden on the Isle of White, England.



The painting forms a historical reference line in terms of the Power of Rome, the persecution of Christians and the eventual adoption of Christianity by the Roman Empire. The overall narrative relates to the passing of Humankind's assumed power and its transient state. In terms of the philosophical concepts and constructs before and at the outset of the Roman Empire through to our contemporary period, considerable revisions have been made to the perception and philosophical constructs in theological terms of humankind's relationship to God. The relative concept of the created Universe and the Creator

God. Greek and later Roman philosophers used myths and invented narratives to promote a moral lifestyle by describing the consequences of an afterlife in a hell state. The position of understanding is momentary, a continual state of transience and flux. Each step in the advancement of knowledge induces a step-change.

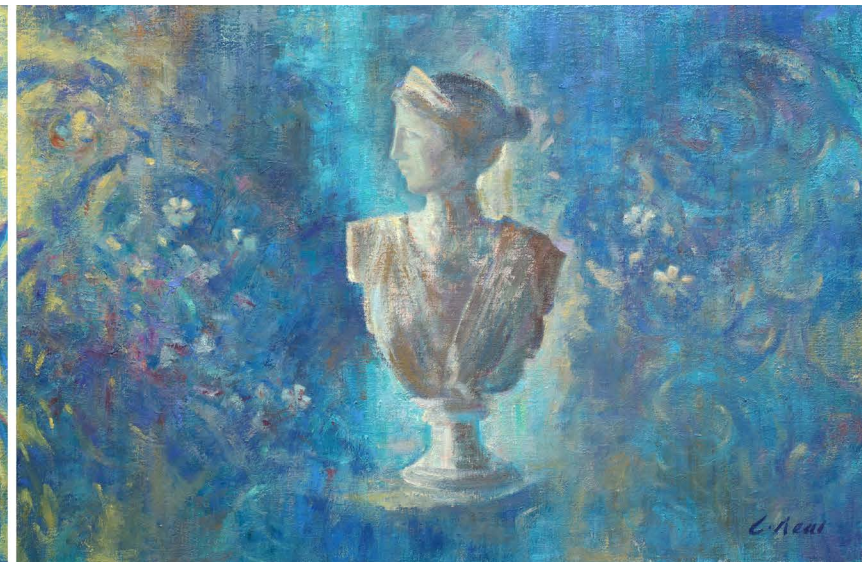
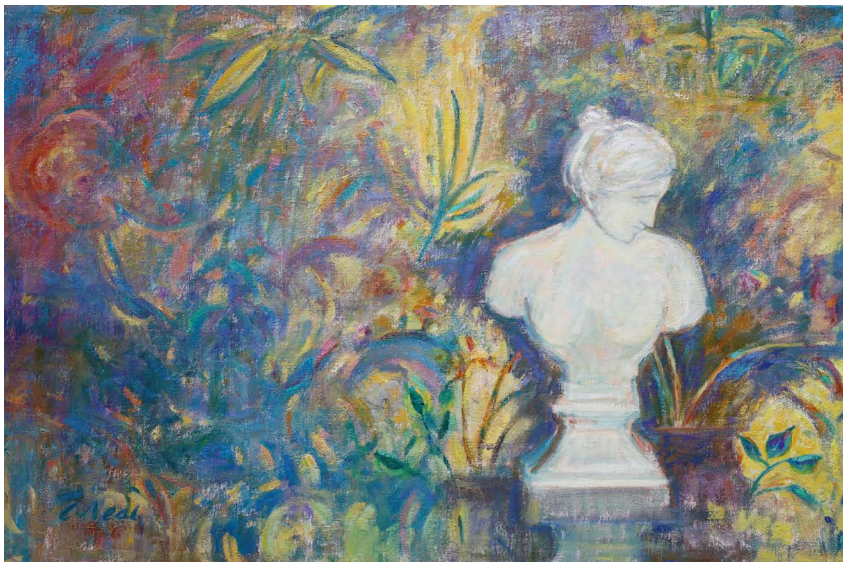
However, advancement is limited due to the constraining position of humankind's earth-bound vision and referencing.

The Alter Realist composition merges the statue of Venus Capua and the fountain with a bounding, stylized curtain of water- thus representing the energy of the fountain jet and spray. The narrative celebrates water as one of the fundamental energies and life-giving sources.

*Joy means the birth of everything; of the
spirit of hope and aspiration,
Charles, 9th Duke*

oil on canvas | 48 1/8 x 48 1/8 in. | FG© 136915





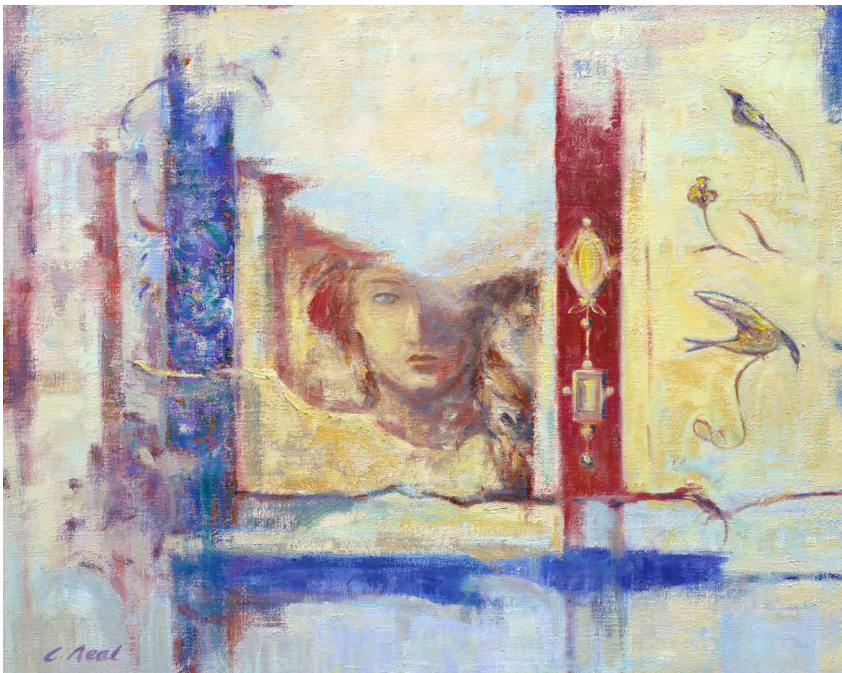
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oil on canvas | 24 x 120 in. | FG© 141487

(triptych)

C. New





Perspective of Life, Frieze

oil on canvas | 24 x 100 in. | FG© 141488

(triptych)

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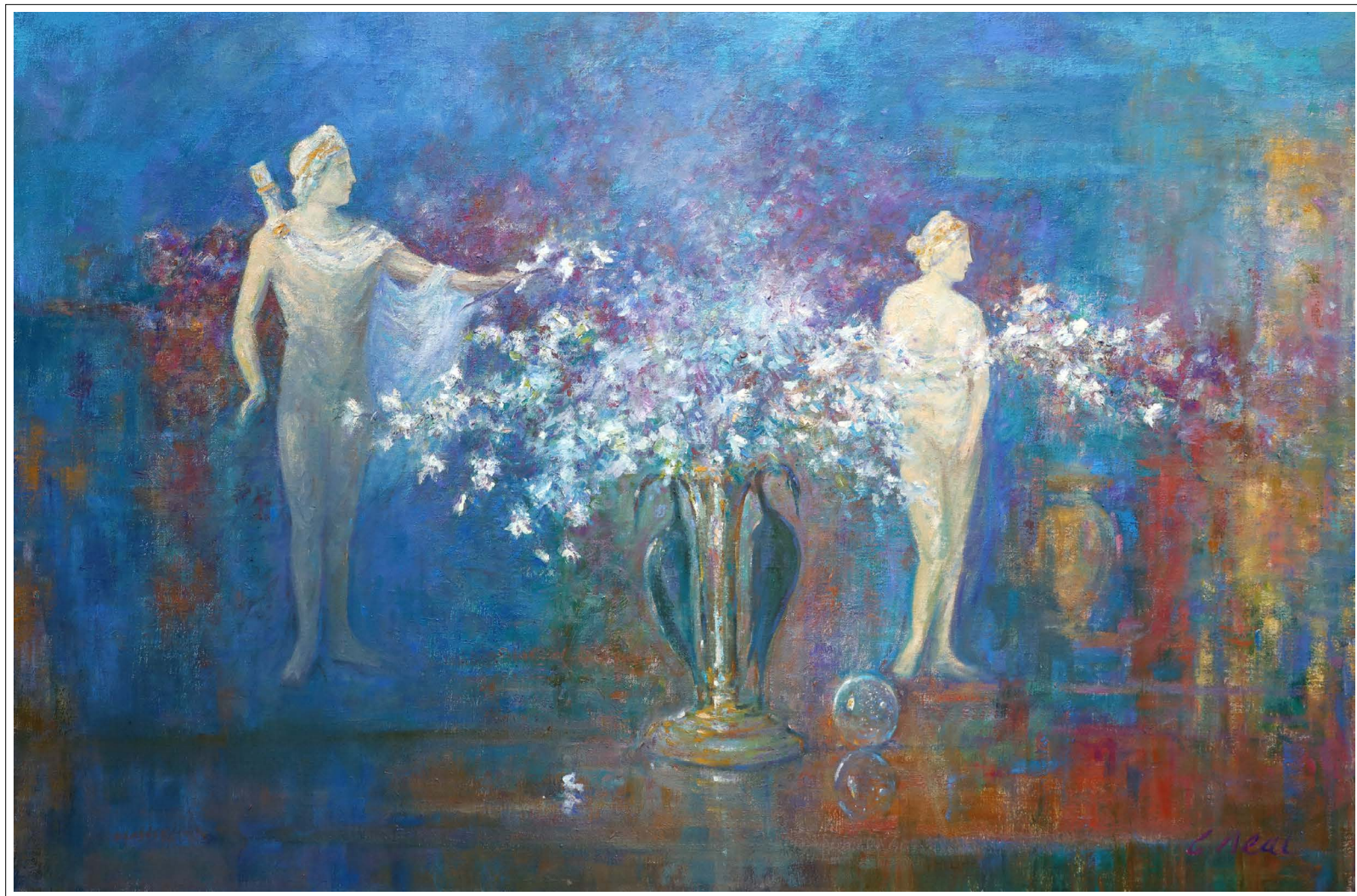
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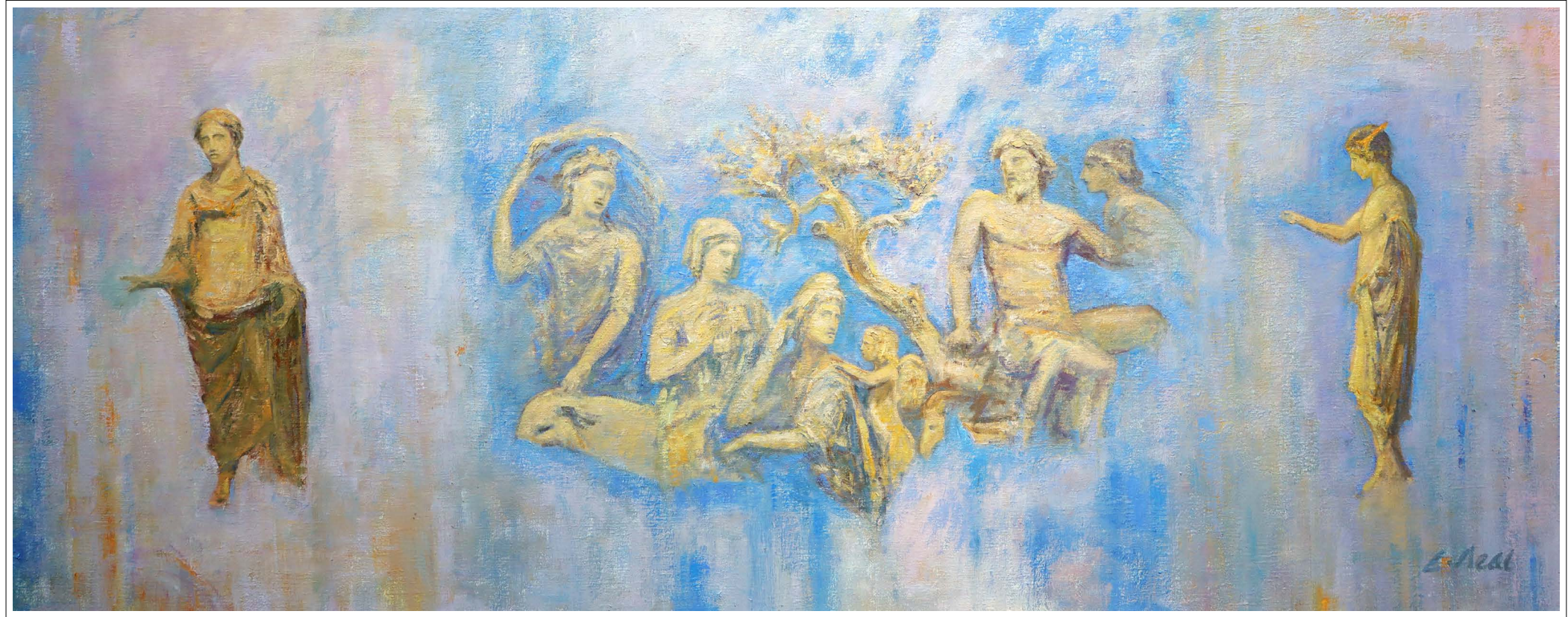
The composition is formulated by the process of subtraction thereby accentuating key aspects that then create a new narrative of relationships. This form of approach focuses and hence brings out what would be lost or diminished in the overall setting, and initial view. The painting or picture plane is subdivided through the interweaving of applied color fields that provide a sense of various depths of field, each dissolving into the other through adjacent boundaries or superposition of layers. The narrative in terms of Alter Realism explores the playful or poetic animated interpretation of the statures of Apollo and Venus. Here Apollo offers flowers in friendship and possible relationship to Venus. This is signified by the vase of Flowers which has two ornamental birds, the crystal ball alludes to the possible future and the mystical power of Apollo.

The Saloon - The Offering of Love, Hatchlands Park

oil on canvas | 32 x 48 in. | FG© 141486



The composition relates two individual statues, Demetra and Hermes, that flank the center panel relief of the Greek myth 'The Judgement of Paris' encapsulates the sense of antiquity and the expressions through fragments and traces of existence that are tangible forms that affirm lived lives through faiths, philosophical notions, and beliefs. The fragment from the front panel of a marble sarcophagus circa 130-140 AD. The Trojan mortal prince Paris was to choose the most beautiful of the three goddesses of Olympus, Hera, Aphrodite or Athena. Paris chose Aphrodite, which caused the Trojan wars.



The Judgement of Paris

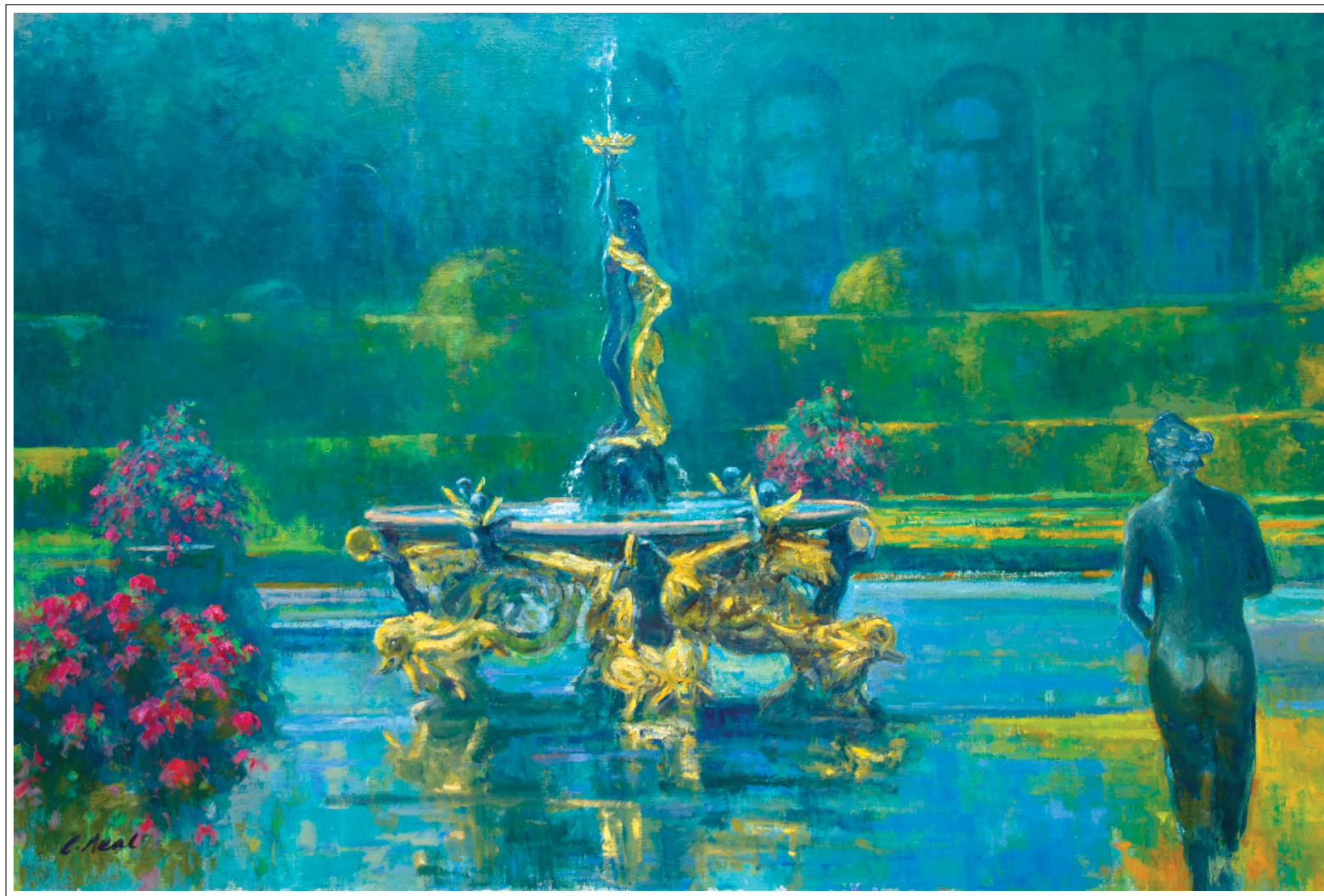
oil on canvas | 24 x 60 in. | FG© 141489



The Italian Garden was created by the 7th Duke to establish a formal garden setting, in contrast to the previous arrangement of roses and shrubs. Subsequently, the 9th Duke remodeled the Italian Garden, introducing the Naiad Fountain, created by Thomas Waldo Story and placed in the garden in 1899. From 1904, the 9th Duke further revised the garden and instructed the French architect Achille Duchene to make extensive additions completed in 1908. This “Alter-Realist’ composition focuses on the visual relationship of the Naiad (water-nymph) and the Ducal Coronet. The background field is deliberately diminished and elements of the planting and sculpture are cut out to emphasize the ambience of power and grandeur.

The Naiad and the Ducal Coronet

oil on canvas | 40 1/8 x 60 1/4 in. | FG© 136894



Solo Exhibitions

- 1982 *Annual Exhibition*, Royal Society of British Artists
1983 *The Artists Viewpoint*, Omell Galleries, London
Annual Exhibition Royal Society of British Artists, London
1985 *Studio Collection*, Henry Brett Gallery, London
1986 *Summer Exhibition*, Astley House Fine Art, Gloucestershire
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
The Manchester Fine Art Fair, John Campbell Gallery, London
1996 *Studio Collection*, John Campbell Gallery, London
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
Cerne 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, London
Cotswold Life, Campbells of London
2001 *Italia*, Campbells of London
2002 *Places and Spaces*, Campbells of London
2003 *Ambiance*, Campbells of London
An English Summer, Wally Findlay Galleries, Easthampton, NY
2004 *The Manor Garden*, Wally Findlay Galleries, Palm Beach
The English Garden, Astley House Fine Art, Gloucestershire
Evolving Perceptions, Campbells of London
2005 *Light, Colour, Shade*, Campbells of London
Ambiance, Wally Findlay Galleries, New York
2006 *Composition through Nature*, Campbells of London
2007 *En France*, Wally Findlay Galleries, Palm Beach
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, Palm Beach
2010 *Historic Parks & Gardens*, Wally Findlay Galleries, New York
2011 *Charles Neal*, Wally Findlay Galleries, Palm Beach
2013 *American Decade*, Findlay Galleries, Palm Beach
2014 *Reflections*, Findlay Galleries, New York
2018 *Art & Place*, Findlay Galleries, Palm Beach
Blenheim Palace, Findlay Galleries, New York
2019 *The Painted Garden*, Findlay Galleries, Palm Beach
Assembly of Time, Findlay Galleries, New York
2021 *Belvoir Castle - A beautiful View*, Findlay Galleries, Palm Beach
2022 *En France*, Findlay Galleries, Palm Beach
2023 *The Pursuit of Color*, Findlay Galleries, Palm Beach
2024 *The Spirit of Belvoir*, Findlay Galleries, Palm Beach





FINDLAY GALLERIES

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