



Leaflet design by David Thornhill 07957 28 00 79



Stephen Lee is an artist, a teacher and writer for Art Monthly magazine.

Derek Guthrie is an artist and he founded New Art Examiner magazine in Chicago.

Titles for images, Derek Guthrie-

1. 'Island', watercolour on paper. (back cover)
2. 'Golden Mountain', watercolour on paper, (thumbnail)
3. 'Auspicious Tree', watercolour on paper. (thumbnail)

Titles for images, Stephen lee-

1. 'Sycamore', plaster. (front cover)
2. 'Symmetry' plaster, pressed flower, wax. (thumbnail)
3. 'Magic Mountain'. watercolour on paper. (thumbnail)

Landscape, Sensibility, Pattern

Stephen Lee
Derek Guthrie

1st March- 27th March 2010

Exhibition opening, Friday 5th March 5.30-8.00

Please call 01865288800 to confirm general exhibition opening times.

I met Stephen in 1993 when he was working as an exhibition designer at the Walters Art Museum in Baltimore. We had shared experiences of living in Chicago, and a similar childhood of landscape in rural England: Gloucester and Wiltshire respectively. The shared heritage survived not only as memory but also as having meaning. Maybe this shared heritage provided solace as we both had experienced a deep immersion into the hard and unrelenting Art culture of Chicago. Circumstances made it clear to both of us, that a return to the UK would be more nourishing than remaining in the US.

Stephen was a house thatcher in his youth and the experience of a working craft developed his painstaking methodology, and set him on a path of thinking about the man-made structures that are placed on the landscape: architecture. His exposure working in museums, to diverse cultures past and present, reinforced his understanding of material culture.

The flowing together of his early experience in the countryside discovering sensation in and from landscape, with the considerations of presentation dealing with cultural metaphor, plus his craftsman's understanding of materials, are the elements of his Art.

The natural world continues to shape his consciousness along with the methodologies of cognitive and visual perception. The intuitive response, finds diverse forms for his creative mind, referencing traditional sculpture, diagrams of structural analysis, architectonic forms and scientific models.

Stephen Lee's work does not let the concept upset or leave behind our historic identity as creatures that have emerged from the natural world and in so doing his art remains vital. His dialogue over many years continues a very English heritage recognising that the natural world contains the destiny of the human race.



Shoji Hamada, when returning to Japan after working with Bernard Leach in St. Ives and exhibiting his work in London galleries, turned down offers of teaching posts in leading Japanese art schools. Instead he worked as a day-labourer potter. He declared his intention in doing this was to 'Loose his tail'. Making hundreds of pots repeatedly is here a meditation where the artist's ego and his tail, both dissolve through repetitive making.

As a young painter Derek Guthrie also conversed with Bernard Leach. Later he co-founded with Jane Adams Allen the magazine, 'New Art Examiner'. In the first 1975 editorial the stated intention of the magazine was to provide a platform for independent critical thinking where the artist is not required to behave, in Picasso's words, as a 'performing monkey'. It is these values: the antithesis of a market-driven, tail-wagging, sensationalist culture, that Derek Guthrie has aimed to put forward by painting in the Chinese manner, over the past ten years in Cornwall.

Guthrie's landscapes are painted from memory through the sieve of a Chinese brush. Mists, islands, seascapes and nocturnes form reveries of longing. These paintings are located in an uneasy complexity, beyond east and west, between existence experienced as anguish and a longing for existence as meditation.