



JAMES FISHER



Free for the Night oil on panel 51 x 40.5 cm

JAMES FISHER

Linden Lea

15 OCTOBER – 5 NOVEMBER

Linden Lea

This exhibition explores ideas about picture making, imagination and encountering the visual world through the theme of landscape, in a body of work developed over the last two years that ranges from large oil on linen canvases to miniature oil paintings on panel.

My paintings come together to present an imagined world; a fantastic garden inhabited by mysterious creatures. The paintings' flattened out decorative schematics reference Japanese printmaking and Indian miniatures to invite you into their fictional visual spaces. I make drawings in gardens and arboretums to bring back to the studio. There is one nearby that was once the grounds of an asylum, in which the composer Ivor Gurney recovered from shell shock and where Spike Milligan may have been treated with electroconvulsive therapy. It is now full of strange and beautiful plant specimens: Blue Atlas Cedar, Indian Bean tree, Giant Redwood, Sweet Gum tree, Swamp Cypress and Mulberry. The drawings I make there are collaged together with fragments of other pictures and reorganised to plan new paintings. The places they depict are imagined, but they are constructed from trees and flowers and brooks and rocks that I have observed. In this process I am guided by Pierre Bonnard, who would take daily walks. He wrote, "I have all my subjects to hand, I go and look at them. I take notes. Then go home. And before I start painting, I reflect, I dream."

The paintings are often made over gold grounds which flicker magically to highlight or obscure a half-seen figure or the mirage of a dreamlike glade. The palette I use is dialled-up and borrowed from Technicolor films like Victor Fleming's *The Wizard of Oz* or from video games such as Yoshiaki Koizumi's *Super Mario Galaxy*. Mysterious things happen – or are implied – among turquoise-leaved cypresses and gurgling purple streams.

My version of Bonnard's 'dreaming' is perhaps the assembly of visual material into compositional ideas: "People always speak of submission to nature," he said, "There is also submission to the picture."

JAMES FISHER 2022

I Got it Bad oil on linen 120 x 150 cm



My Orcha'd in Lindèn Lea was written by Dorset writer and poet William Barnes (1801–1886). It was first published in 1859 in *Hwomely Rhymes: A Second Collection of Poems in The Dorset Dialect*, and was then entitled *My Orchet in Linden Lea*:

My Orchet in Linden Lea

'Ithin the woodlands, flow'ry gleäded,
By the woak tree's mossy moot,
The sheenèn grass-bleädes, timber sheäded,
Now do quiver under voot;
An' birds do whistle auver head,
An' water's bubblèn in its bed,
An' there vor me the apple tree
Do leän down low in Linden Lea.
When leaves that leätley wer a-springèn
Now do feäde'ithin the copse,
An' päinted birds do hush their zingèn
Up upon the timber's tops;
An' brown-leav'd fruit's a-turnèn red,
In cloudless zunsheen, auver head,
Wi' fruit vor me, the apple tree
Do leän down low in Linden Lea.
Let other vo'k meäke money vaster
In the air o' dark-room'd towns,
I don't dread a peevish meäster;
Though noo man do heed my frowns,
I be free to goo abrode,
Or teäke ageän my hwomeward road
To where, vor me, the apple tree
Do leän down low in Linden Lea.

RoudBS B104645 ; Mudcat 7662 , 15643 ; words William Barnes (1801–1886),
music Ralph Vaughan Williams (1872–1958)



Cock-a-Doodle-Do oil on linen 200 x 183 cm



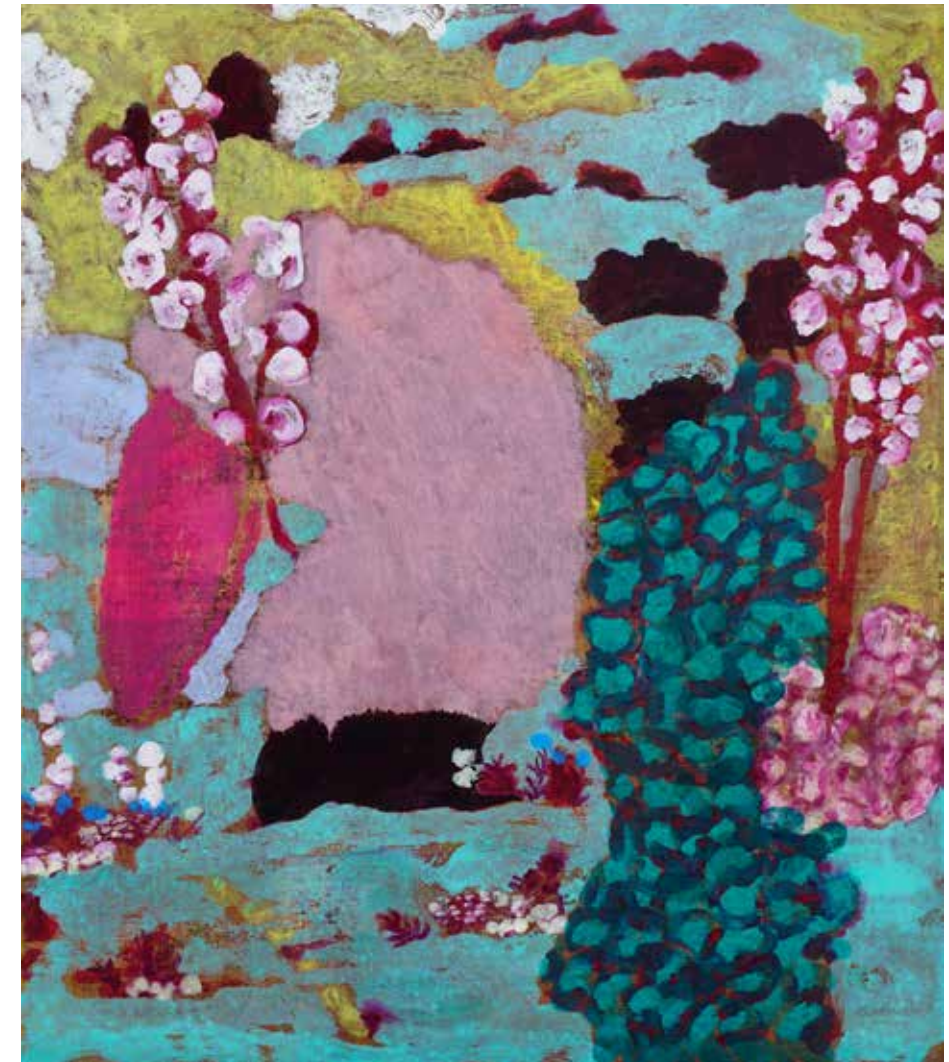
Nanny Mink oil on panel 25 x 20.5 cm



Happy Hardweather oil on panel 20.5 x 25 cm



Jumbo No-Bones oil on panel 35,5 x 28 cm



Cherry Pink and Apple Blossom White oil on panel 34,5 x 29,5 cm



Pass Around oil on linen 120 x 150 cm



Pea-Cue oil on panel 35.5 x 28 cm



Lambert's Spinney oil on panel 50 x 45 cm



Ruxox oil on panel 21 x 18 cm



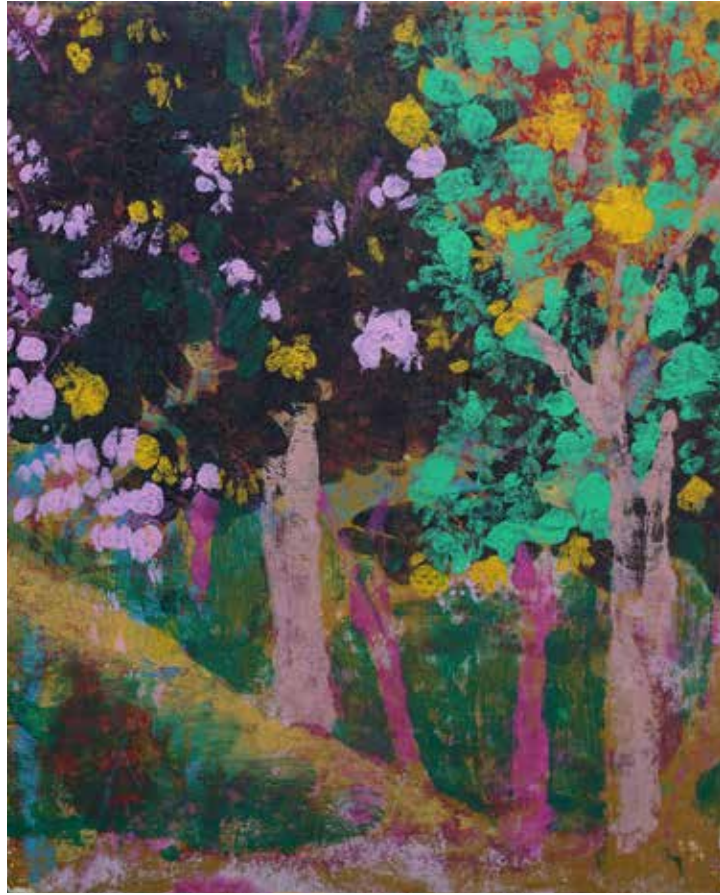
Buryit Deeper oil on panel 34.5 x 29.5 cm



Belcher Boots oil on panel 35,5 × 28 cm



It's a Stinging Sensation oil on panel 40 × 35 cm



Pegnut Wood oil on panel 25 x 20,5 cm



Picking Your Pathway oil on panel 50 x 50 cm



We Swan About oil on panel 50 × 50 cm

JAMES FISHER

Born in the UK in 1972, James Fisher trained at Royal College of Art (1995–1997) and was a recipient of an Abbey Scholarship in Painting at the British School at Rome in 2001. He was awarded a PHD in Fine Art at the University of Gloucestershire in 2009 following a series of exhibitions that explored relationships between painting, music and text.

Fisher has had numerous solo exhibitions including *Sylvania* at the Eagle Galley Cabinet Room, London (2020) and *Flotilla* at White Conduit Projects, London, as well as *Uchiwa-e* at Eagle Gallery, London (2011); *My Hopes are not Entirely Hopeless* at Aldeburgh Music, Suffolk (2009); *I came here a stranger* at Eagle Gallery, London (2008); *As a stranger I depart* at Campden Gallery, Chipping Campden (2008) and *The Wanderer* at Rochester City Art Gallery (2005).

Fisher has exhibited in Italy, Ireland and the UK and with Rosenbaum Contemporary in the US. He has been an invited artist in exhibitions including *BITE*, Mall Galleries, ING *Discerning Eye*, Mall Galleries and the Royal Academy Summer Exhibition. He has collaborated with sculptor Denise de Cordova on *Camouflage* – an installation of sculpture and paintings for the London Art Fair 2015, and *Plaything* – a collaborative installation for Blyth Gallery, Imperial College, London, curated by Katrina Blannin (2017). Fisher's paintings are held in many private collections in the UK, Europe and USA, and public collections include FIL Plc, London; the Jerwood Foundation, Hastings and the Hive, Worcester. Fisher is represented by the Eagle Gallery.

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Design by Lyn Davies www.lyndaviesdesign.com



Haystack Snouts oil on panel 35,5 × 28 cm

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FRONT COVER
Cock-a-doodle-doo (detail)
oil on linen 200 × 183 cm

BACK COVER
Smoke Signals
oil on linen 34,5 × 29,5 cm



campden
gallery

High Street, Chipping Campden

Gloucestershire GL55 6AG

T 01386 841555

E info@campdengallery.co.uk

w campdengallery.co.uk