



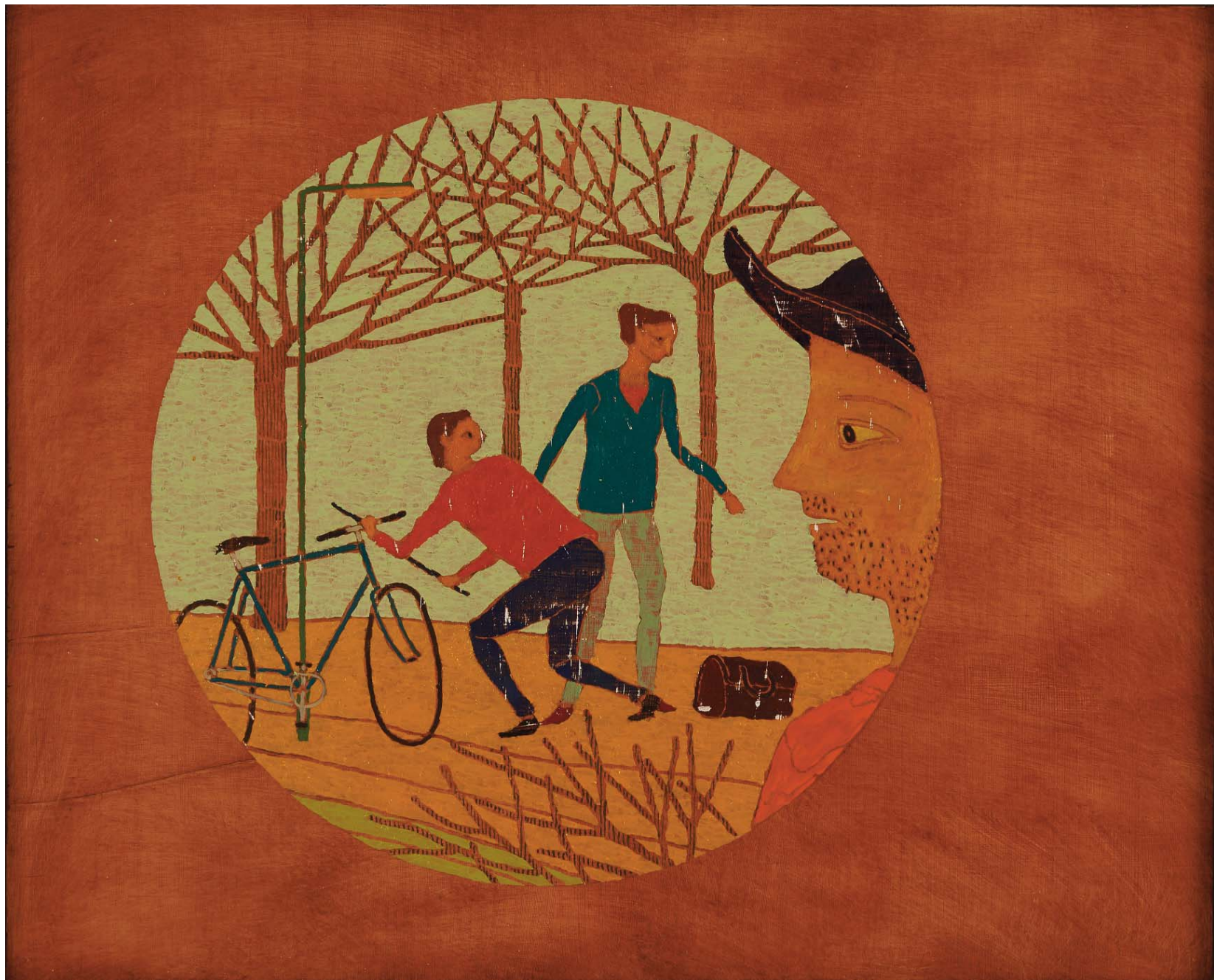
# Orpheus Ascending

Stephen Chambers RA  
Anne Buchanan Crosby  
James Fisher  
Ken Kiff RA

21 April – 14 May 2016

**EAGLE** GALLERY **EMH** ARTS

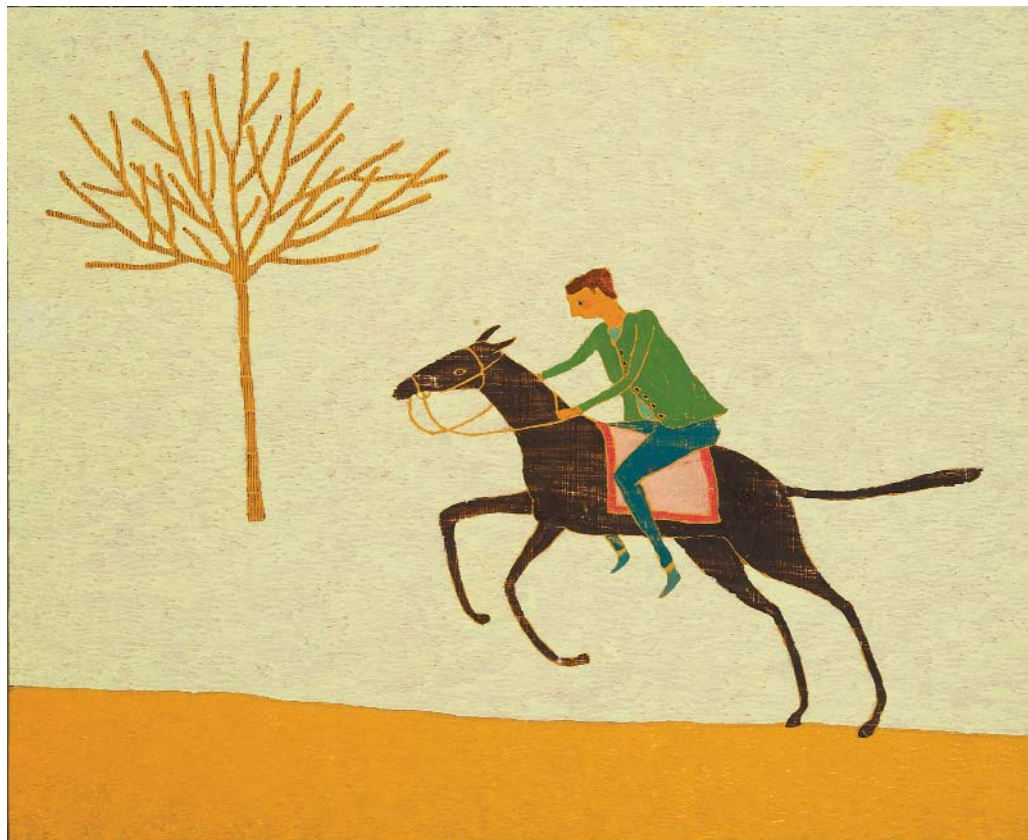




## STEPHEN CHAMBERS, RA

Stephen Chambers's images bear the traces of early visits to Italy, and pay tribute in their formal construction to the flattened perspective of Sassetta, and the stillness of Piero della Francesca. Blending Eastern and Western aesthetics of figuration and abstraction, they focus upon themes of discovery, exploration and dislocation. He says that when it comes to depicting plausible human beings, it is to Breughel whom he turns.

Chambers trained in the UK before winning the British School at Rome Scholarship in 1983. He has had over 40 solo exhibitions internationally since 1987 and was the Kettle's Yard/ Downing College, Cambridge Fellow from 1998–9.



### **Stealing Things: Bicycle Thief** 2015

oil on panel, 39 × 48cm

### **Little Horse (for Samuel Maverick)** 2015

oil on panel, 39 × 48cm

### Back cover: **Two Black Angels (after Blake)** 2006

oil on board, 34.5 × 44.5cm





## ANNE BUCHANAN CROSBY

Anne Buchanan Crosby trained at Camberwell School of Art in the late 1940s, where Euan Uglow and Patrick George were amongst her contemporaries. She has painted scenes from Greek myth consistently since then, mostly on a miniature scale. Crosby has shown in exhibitions in the UK and the US, and her solo shows include *Psycho-mythological Paintings*, AIA Gallery, London (1971).

Andrew Forge wrote of her work: "Buchanan's purpose is far from classical. Like the Strauss of *Ariadne* or the Pasolini of *Oedipus*, she is at grips with these stories because of their immediate meaning....The myths seem to be part of her mind and she can paint them in the present, from the inside."



**Leda and the Swan by the River Eurotas** c2001  
oil on board, 26 x 30 cm

**Death of Procris** c1989  
oil on board, 18 x 22 cm

Cover: **Birth of Venus** (detail) 2000  
oil on board, 12.2 x 16.8 cm







## JAMES FISHER

James Fisher describes his paintings as visual palimpsests. The images are the residue of various visual layers that have been eroded during the course of making and are woven from subject matter found in music and literature, as well as his long-abiding love for Italian painting of the Renaissance. In 2009 he was awarded a PhD based on a series of paintings he made that alluded to the poetry of John Clare and Schubert's *Die Winterreise*.

Fisher trained at the Royal College of Art and won a British School at Rome Scholarship in 2001. His solo exhibitions include Aldeburgh Music and Rochester City Art Gallery and his paintings are held in collections including the Jerwood Foundation and Fidelity, London.



**Wedded to Silence** 2010  
oil on linen, 55.5 x 60 cm

**Halcyon** 2015  
oil on linen, 23.5 x 20.5 cm





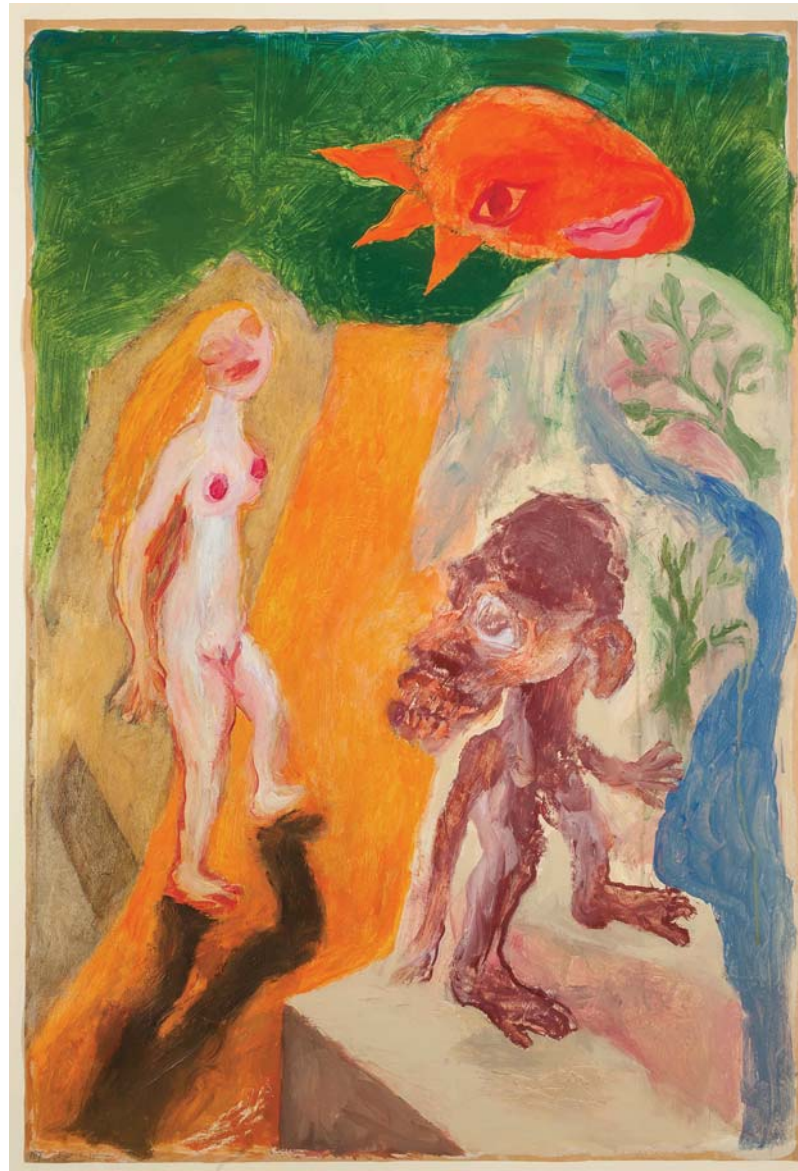
## KEN KIFF, RA (1935–2001)

Ken Kiff was a highly regarded painter, printmaker and teacher who exhibited in the UK and US during the late 1970s till 2000. He was elected Royal Academician in 1991 and was associate artist at the National Gallery between 1992–3.

Kiff's subject matter was individual and openly poetic: "a woman, water, a tree and rock, a little heap of clothing; a lizard, sand, a small rock, a large geometrical sun-moon of the painter's inventing – with more than a hint of myths and legend." (Norbert Lynton, 2001)

In 1970 he embarked on *The Sequence* paintings – a long series on paper as a parallel activity to his paintings on canvas and panel. These were autobiographical, in the sense that they placed the artist as one of the central protagonists within fantastic imagined and allegorical situations.

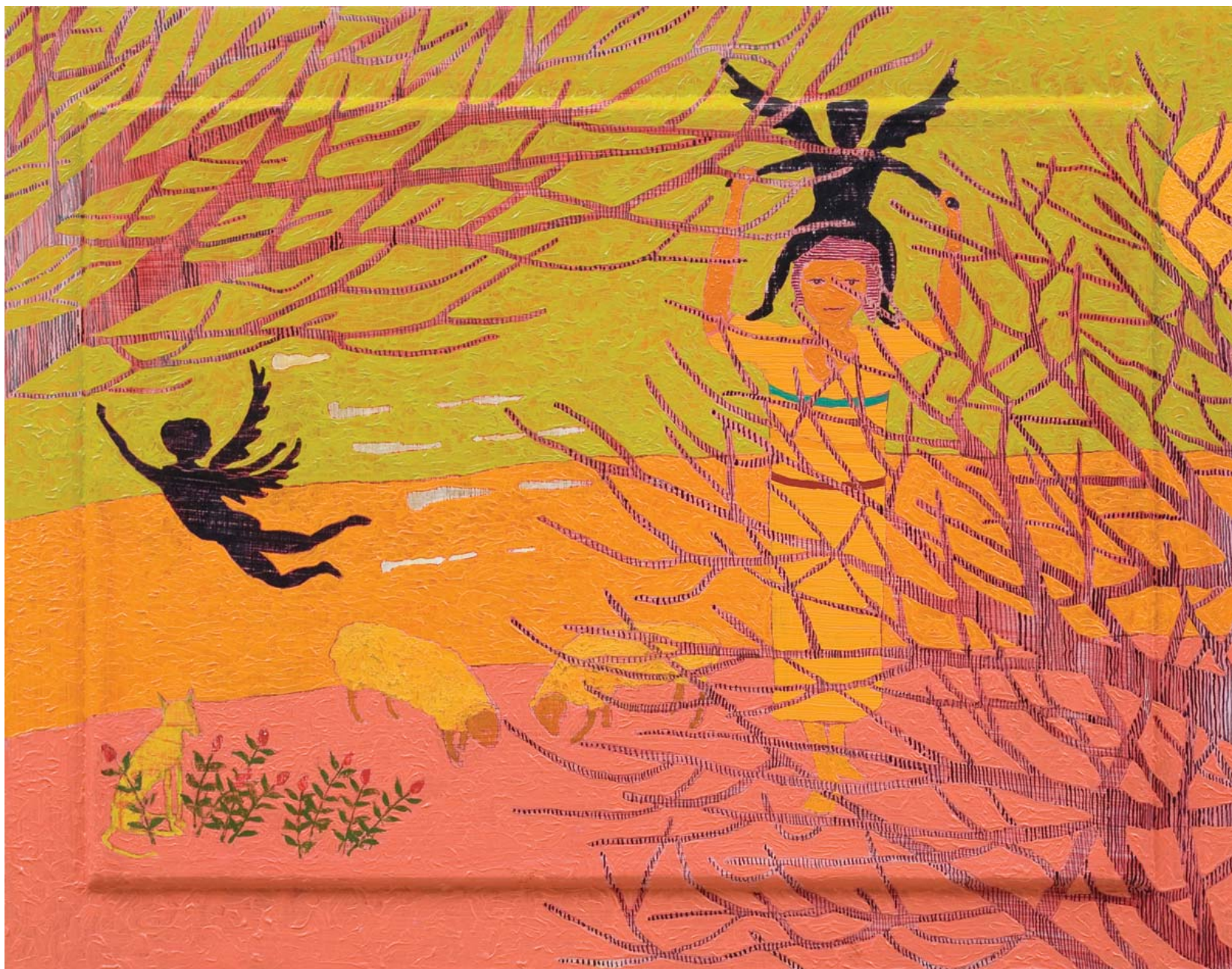
Lynton wrote of *The Sequence*: "Its essential subject is the harmonies and discords, marvels as well as dismays, occasioned by the interaction of outer reality and the realities of thought and memory."



**The Sequence no.183** c1983  
mixed media on paper, 87 × 71 cm

**The Sequence no.187 Orange Sun** 1983  
mixed media on paper, 101.5 × 68.5 cm





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