

Stones of the Cloudy Forest In memoriam Hsiang Pi Fêng

Where the path ends the changes begin and the rocks appear ideas of the earth

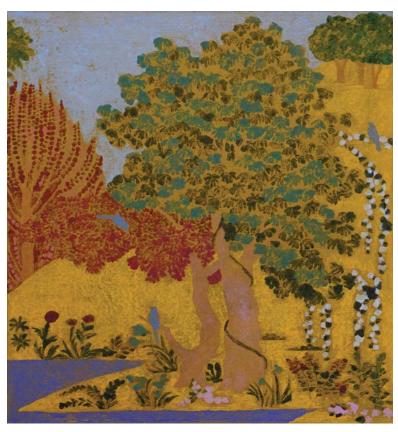
Lying in the mist among red rocks admiring the lessons of wind and rain

3. As the old man said up in the mountains close to the sky every rock looks like a lotus

KENNETH WHITE

© Editions Grasset et Frasquelle, 1983 from Handbook for the Diamond Country Collected Shorter Poems 1960–1990

JAMES FISHER Sylvania



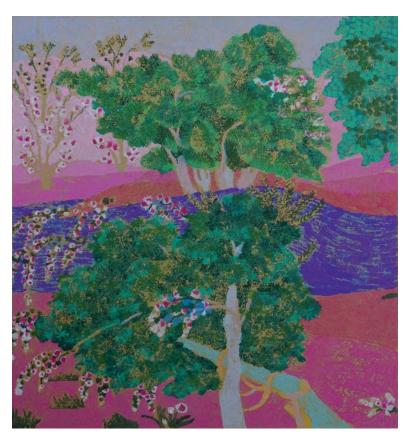
Fairy Hole 2020*

Sylvania is a sequence of oil paintings on panel that James Fisher made between May – October 2020. Small in scale (20×18.5 cm), with the paint applied over surfaces less densely layered than in recent canvases, they were made at home, as he balanced teaching with caring for his two young sons.

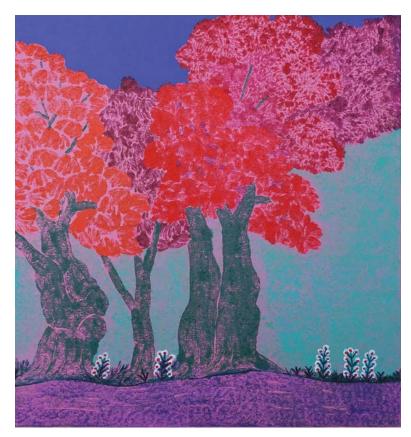
The work continues preoccupations he has explored in earlier paintings that examined the spiritual and psychic connection between humans and the landscapes we inhabit. The series is an attempt, the artist says, 'to apprehend the memory' of the lost landscape of his childhood. Initiated during the early months of the Covid pandemic the images are touched by a sense of dislocation and there is a yearning implicit in the heightened radiance of the tiny landscapes.

Fisher has borrowed from traditions of Pahari miniature painting, originating from North India (17–19C), transposing colour and detail from the miniature's schematic rendering of trees, hills and streams to depict his landscapes of memory. Observed details from the countryside around his current home – palm trees in an abandoned arboretum, the dense foliage on a golf course, a clearing in an ancient forest – are transformed in an other-worldly schema.

EMMA HILL November 2020



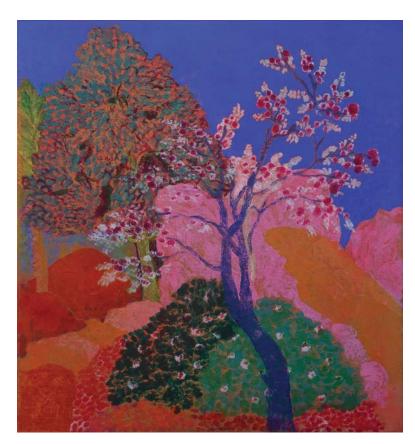
Gastlings 2020*



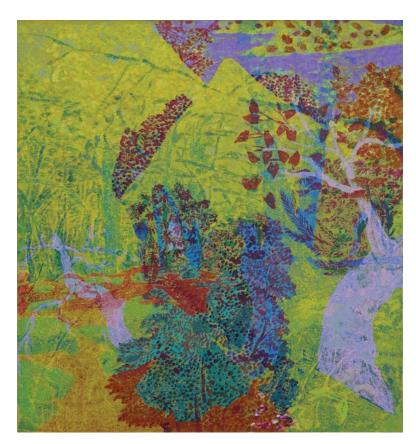
Keyse's Spinney 2020*



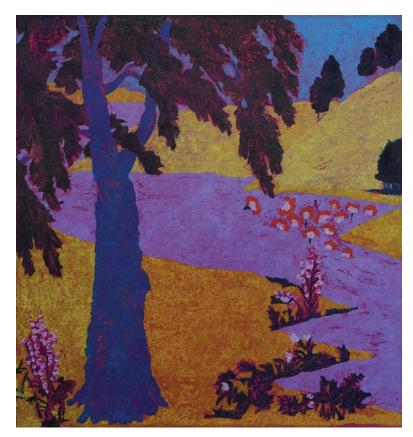
Palmers Wood 2020



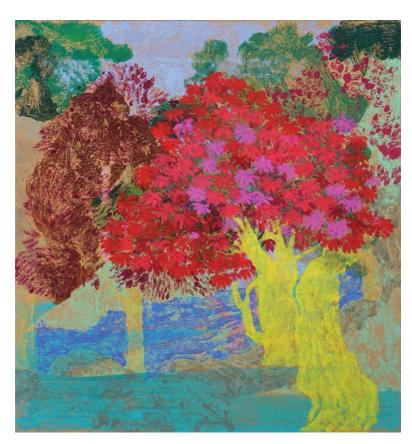
Lowsiebush 2020*



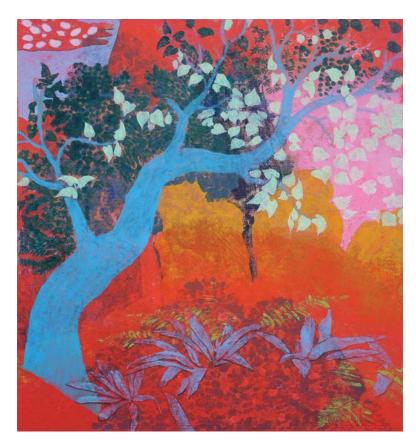
Penseroso Grove 2020



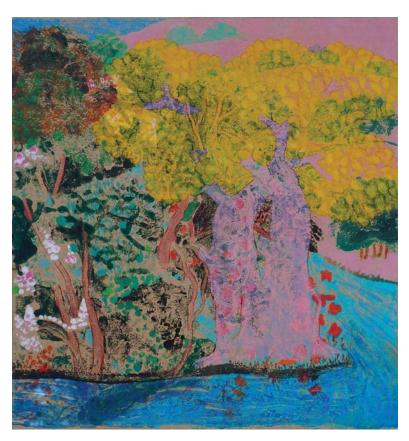
Gagmansbury 2020*



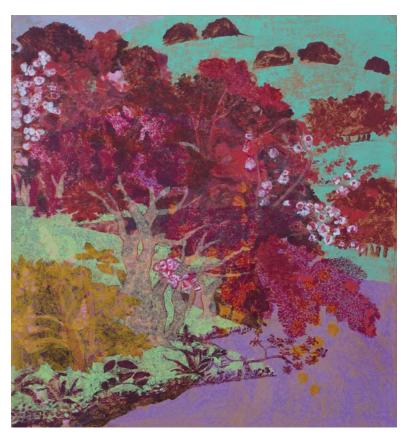
St. Macute's Wood 2020 *



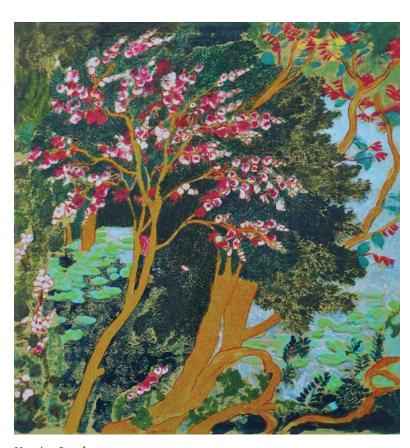
Brickclamp Covert 2020*



Cockshoot Hill 2020



Moneypot Hill 2020*



Hanging Coombe 2020

The Tree and the Sky

There's a tree walking around in the rain, it rushes past us in the pouring grey. It has an errand. It gathers life out of the rain like a blackbird in an orchard.

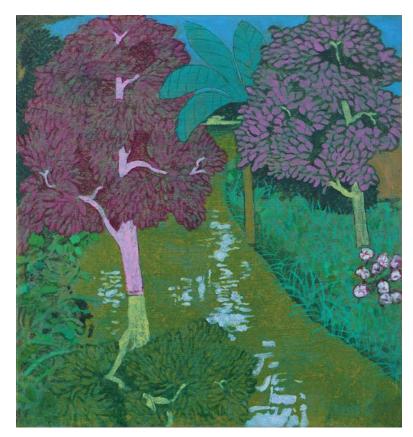
When the rain stops so does the tree.
There it is, quiet on clear nights
waiting as we do for the moment
when the snowflakes blossom in space.

Tomas Tranströmer

from The Half-Finished Heaven (1962) published in New Collected Poems, translated by Robin Fulton, Bloodaxe, 1987



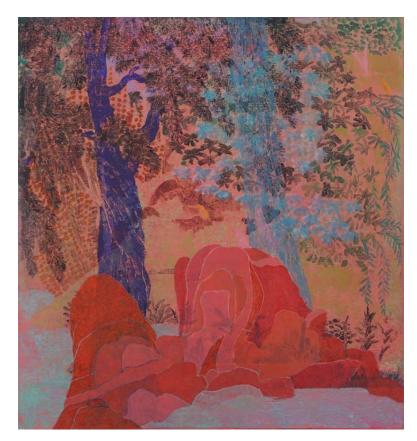
Bury Spinney 2020*



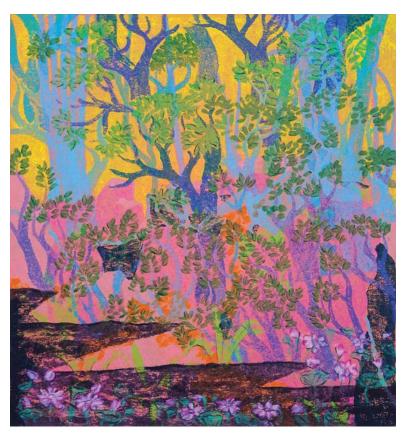
Sallowspring Wood 2020*



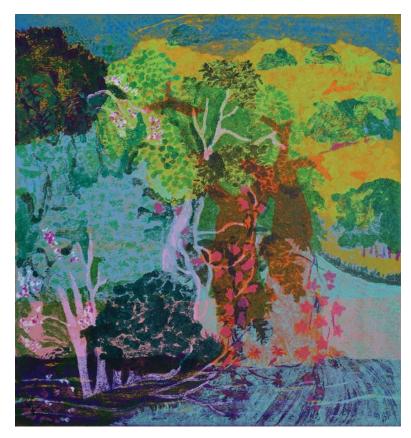
Flannels 2020*



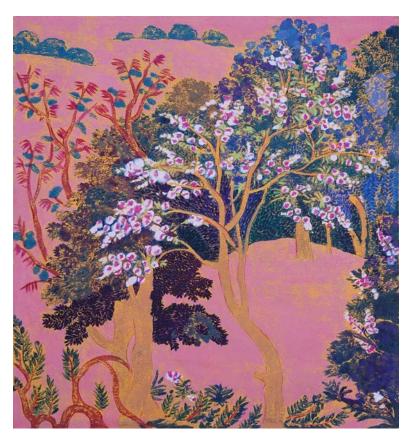
Sarah's Piece 2020



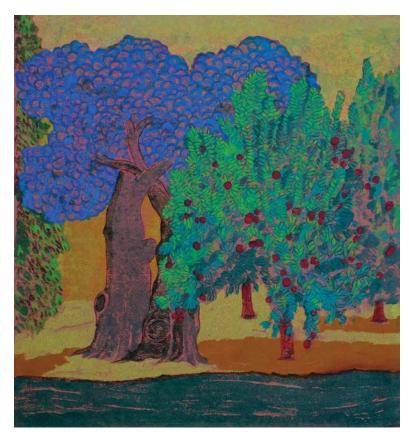
Shocott Spinney 2020



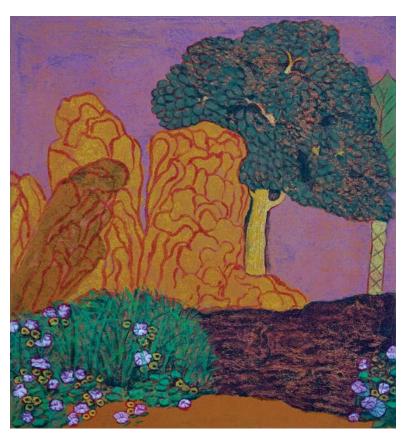
Oldbroom Covert 2020



Pumpkin Park 2020*



Apple Island 2020*



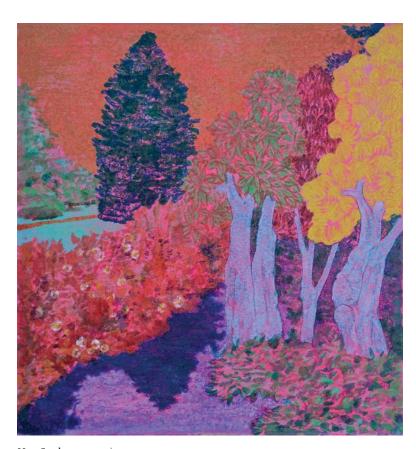
Honeywick 2020

In 2010, I made a sequence of paintings in response to John Clare's Journey From Essex, which relates to his escape from an asylum in Epping Forest and his four-day walk home to Cambridgeshire. The small landscape paintings, uninhabited by human presence, explored the theme of moving from one place, or idea, to another. They corresponded to particular places that Clare passed through as his journey unfolded, and their titles reflected the stages in his journey. The quiet melancholy and sense of dislocation that permeates the writing floods through the pictures, reflected in a blemished white field of space left visible between pale trees.

Sylvania explores similar themes of dislocation and longing, and thoughts about how landscape can embody a sense of home. I grew up in the same countryside Clare moved through in his Journey From Essex and remember fishing in streams, and building dens and fires in copses described in his journal. The landscape of my recollection no longer exists and has been been built over with housing estates named after military figures of the Second World War. Sylvania is an attempt to apprehend this lost landscape of my childhood, from my contemporary exile in the west of England.

I have drawn on imagery in Pahari miniature painting to make my depictions of this scenery magical and of the imagination. Sylvania only really exists in my mind and in these paintings.

JAMES FISHER October 2020



Hop Gardens 2020*

JAMES FISHER

JAMES TISHER	
1972	born UK
1992-5	University of Brighton
1995-7	Royal College of Art, London
2006-9	PhD University of Gloucester
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SOLO EXHIBITIONS	
2005	The Wanderer Rochester City Art Gallery, Rochester
	and other recollections Eagle Gallery/EMH Arts, London
2008	I came here a stranger Eagle Gallery/EMH Arts, London
	As a stranger I depart Campden Gallery, Chipping Campden
2009	My Hopes are not Entirely Hopeless Aldeburgh Music, Suffolk,
	curated by the Eagle Gallery/EMH Arts, London
2010	A Quiet Companion Campden Gallery, Chipping Campden
2011	Uchiwa-e Eagle Gallery/EMH Arts, London
2012	Objects in the Mirror Campden Gallery, Chipping Campden
2015	Lies & Camouflage with Denise de Cordova – Eagle Gallery/EMH Arts
	Project at the London Art Fair, Business Design Centre, London
2016	Doppelgänger Eagle Gallery/EMH Arts, London
2017	Plaything with Denise de Cordova, curated by Katrina Blannin,
	Blyth Gallery, Imperial College, London
2019	Flotilla White Conduits Projects, London
2020	Sylvania Eagle Gallery Cabinet Room, London
SELECTED GROUP EXHIBITIONS	
2003	20 x 5 Eagle Gallery/EMH Arts, London
2004	Rose Pavilion Interior (with muf architecture/art)
•	5ème Biennale d'Art Contemporain d'Enghien-les-Bains Enghien-les-Bains, France
2005	Conscious Fiction Eagle Gallery/EMH Arts, London
	Ex Roma APT Gallery, London
	Fokelore APT Gallery, London
2006	Cartoon Collage & The Decorative Motif Eagle Gallery/EMH Arts, London
	Campden Gallery, Chipping Campden
	Disrupted Narratives Eagle Gallery/EMH Arts, London
	The Worcester Pilgrim Project Worcester Cathedral
2007	From Elsewhere Campden Gallery. Chipping Camden
-	Cities and Eyes Aldeburgh Music 2007, Peter Pears Gallery, Aldeburgh
	Enchanted Eagle Gallery/EMH Arts, London

Baroque Eagle Gallery/EMH Arts, London

London Original Print Fair, Royal Academy – Eagle Gallery/EMH Arts, London Royal Academy Summer Exhibition

Exchange Paul Kane Gallery, Dublin

Northern Print Biennale, Newcastle

2008

2009

SELECTED GROUP EXHIBITIONS

London Original Print Fair, Royal Academy - Eagle Gallery/EMH Arts, London Royal Academy Summer Exhibition – invited artist Memory's Images Eagle Gallery/EMH Arts, London ING Discerning Eye Mall Galleries, London Then and Now Eagle Gallery/EMH Arts, London BITE Mall Galleries, London 2011 Generations Arch 402, London 2012 Royal Academy Summer Exhibition Panel Paintings Eagle Gallery/EMH Arts, London 2013 Ceramics, Paintings and Prints Eagle Gallery/EMH Arts, London Enclosures, Elsewhere Lion and Lamb, London (curator) 2014 Some of My Colours Eagle Gallery, EMH Arts, London

Garden Campden Gallery, Chipping Campden Panel Paintings 2 Eagle Gallery/EMH Arts, London

Multiplied Christie's South Kensington, Eagle Gallery/EMH Arts, London 2015 Neiland's Choice GX Gallery, London Unfolding the Archive NCAD Gallery / F.E. McWilliam Gallery & Studio, Dublin Summer Mix Turps Gallery, London

Orpheus Ascending Eagle Gallery/EMH Arts, London 2016 Towards Night curated by Tom Hammick, Towner Gallery, Eastbourne So we beat on Eagle Gallery/EMH Arts, London Wunderkammer Eagle Gallery/EMH Arts, London 2017

Royal Academy Summer Exhibition 2019 The Collector's Room JGM Gallery, London 2020

AWARDS

Travel Award, East Sussex County Council 1995 Artist in Residence, The University of Calgary, Canada 1996 Abbey Scholarship in Painting, The British School in Rome 2001 2002–6 Acme Live/Work Programme, Sugar House Studios, London

COLLECTIONS

DLA Piper, London; Fidelity Investments, London; Jerwood Foundation Collection; The Hive, Worcester County Council

SELECTED PUBLICATIONS

ISBN 978-0-9460097-5-6

Encountering St Ippolyts Etching and letterpress folio; Eagle Gallery/EMH Arts, 2005 The Invisible City Eagle Gallery/EMH Arts, London, 2007 ISBN 978-0-9554046-3-4 I came here a stranger, as a stranger I depart Martin Holman, Eagle Gallery/EMH Arts and Campden Gallery, 2008 ISBN 978-0-9554046-7-2 The Comic Power of Ken Kiff's Sequence James Fisher, Turps Banana, issue 19, 2018 Ken Kiff: The Sequence Emma Hill, Sainsbury Centre for Visual Arts, 2018

All works are oil on panel, unframed 20 × 18.5cm

Price £475.00 + VAT

* indicates works that are sold

James Fisher: Sylvania Eagle Gallery Cabinet Room 2020 EMH Arts, London www.emmahilleagle.com

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