

a d a m g a l l e r y



David Piddock

**a d a m** gallery

'The Perspective of Time'

**David Piddock**

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## Foreword

Exactly 30 years ago I curated, and wrote a book, about The Brotherhood of Ruralists, a group of painters who, unmoved by the tide of Minimalist and Conceptualist Art sweeping across the country during the early 70's from both America and Europe and inspired by the poetic and visionary feelings embodied in the work of Blake, Palmer, Nash and Spencer among others, looked to establish renewed confidence in an English Romantic tradition. However, when you do books and exhibitions like this, on neglected or disregarded groups or figures, you hope, but sadly rarely ever know, whether people, above all artists, will pick up at all on the ideas you are trying to get across in them. So it was, with huge pleasure therefore, that I received an e-mail from David Piddock just before this exhibition (via the gallery as I'd never met him) to say that it was after reading my Brotherhood of Ruralists book in 1981 he'd said to himself, "...yes this was what I want to be – a cross between Samuel Palmer and Stanley Spencer, painting mystical landscapes in my own 'valley of vision.'" His work has changed since those early years but, like another of my 'neglected painters', that mysterious painter of London, Algernon Newton, this in many respects is just what David has gone on to do, his haunting and wonderfully strange paintings making the city feel quite strange and new again.

Nicholas Usherwood

## Introduction

David Piddock's new show is dominated by a series of panoramic urban landscapes that make innovative use of rotating viewpoints; some completing the full 360 degrees. The subject of these works is a series of London haunts, visited and revisited. The resulting images blend fact and fiction to create an evocative world with an enigmatic quality and an unsettling atmosphere.

A view such as, 'Greenwich Park' (No.8) shows the architectural diversity of London: the 17th Century buildings in the foreground are framed by the skyline of skyscrapers and the Millennium Dome. This is however a fairly conventional viewpoint with a wide angle view, and the people on the viewing platform draw attention to the process of looking and the contrast between ancient and modern. 'St Katherine's Dock' (No.3) juxtaposes elements such as the ancient sculpture from the V&A Museum ('Prometheus, chained to a rock') with the contemporary resonance of the police horses. The changing light and points of perspective ask questions about time by playing tricks with our expectations and creating a strange ambiguity. The presence of the street lamp and the clock turns the painting in to a piece addressing concepts such as time and space.

In addition to the urban landscapes this show includes a series of ten small paintings entitled 'Fragments'. They are studies derived from exploring forgotten corners of London's museums and viewers may notice that the results of these journeys of discovery sometimes find their way into the larger works.

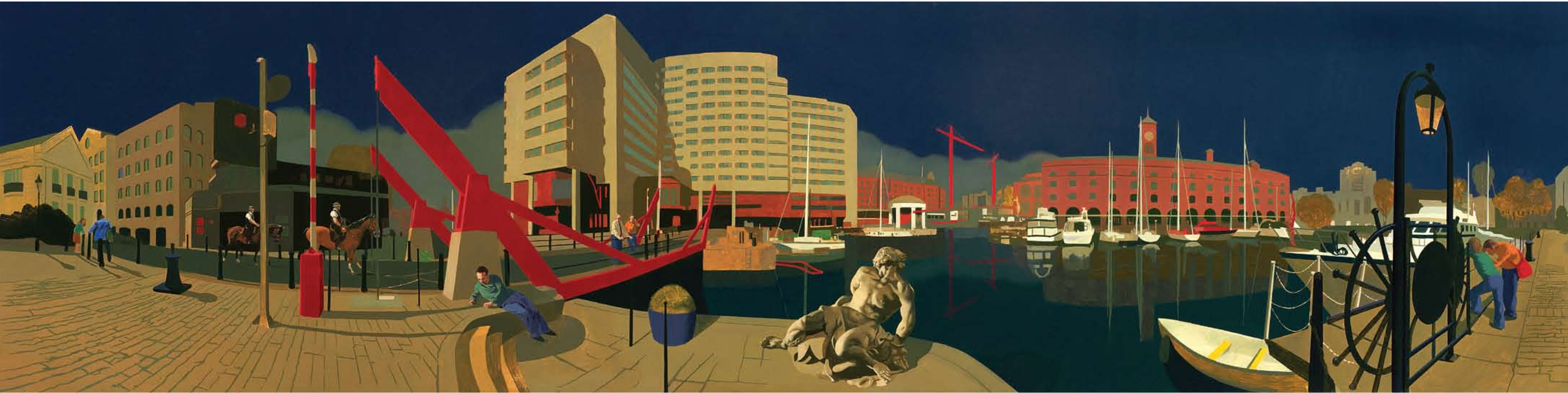
The artist has exhibited extensively and has a strong following of collectors, both private and public. His private clients include Cindy Gallop in New York and his most recent public commission (2010) was a series of large-scale paintings of London scenes for P&O Ltd.



1. Hungerford Bridge | Oil on gesso board | 80 x 119 cm



2. The Observatory | Oil on gesso board | 59 x 244 cm





4. Bank | Oil on gesso board | 37 x 146 cm



5. Millenium Bridge | Oil on gesso board | 41 x 151 cm



6. Pimlico | Oil on gesso board | 35 x 148 cm



7. Ghost Bridge | Oil on gesso board | 65 x 81 cm



8. Greenwich Park | Oil on gessoed aluminium | 77 x 300 cm



9. The Eye | Oil on gesso board | 71 x 81 cm



10. Southbank | Oil on gesso board | 50 x 76 cm



11. Cubitt Steps I | Oil on gesso board | 61 x 81 cm



12. Cubitt Steps II | Oil on gesso board | 61 x 94 cm



13. Heron Quay I | Oil on gessoed aluminium | 61 x 72 cm



14. Heron Quay II | Oil on gessoed aluminium | 66 x 72 cm

ten fragments



15. Torso I | Oil on gesso board | 39 x 28 cm



16. Torso II | Oil on gesso board | 39 x 25 cm



17. Head I | Oil on gesso board | 33 x 22 cm



18. Head II | Oil on gesso board | 30 x 19 cm



19. Head III | Oil on gesso board | 19 x 15 cm



20. Maquette I | Oil on gesso board | 23 x 13 cm



21. Maquette II | Oil on gesso board | 29 x 19 cm



22. Mask | Oil on gesso board | 19 x 16 cm



22. Mask | Oil on gesso board | 19 x 16 cm



24. Horse | Oil on gesso board | 29 x 22 cm



25. Meleager | Oil on gesso board | 18 x 20 cm



26. Supplicant | Oil on gesso board | 22 x 31 cm

## Selected Exhibitions

- 2011 'The Perspective of Time' Adam Gallery, London
- 2009 14 paintings completed for the 'Azura' commissioned by P&O
- 2009 L P-S Open, London
- 2009 Gallery Windows, Canary Wharf, London
- 2008 'New Work', Adam Gallery, London and Bath
- 2007 L P-S Open, London
- 2006 L P-S Open, London (prize-winner)
- 2005 'New Work', Adam Gallery, London
- 2004 Palm Beach Contemporary Art Fair, USA / Adam Gallery
- 2003 Palm Beach Contemporary Art Fair, USA / Adam Gallery
- 2002 Fine Art Society Christmas Show, London
- 2002 Centro Modigliani, Florence
- 2002' Gallery Pictures & Townscapes', Contra Fine Art / Gallery 27, London
- 2001 'New Acquisitions', The Museum of London
- 2000 'Blakes Heaven', Sclar Gallery / JHW, London
- 1999 'Gallery Fiction', The Fine Art Society, London
- 1997 Hunting Open, Royal College of Art
- 1997 Discerning Eye Exhibition, Mall Galleries
- 1997 Theatre Exhibition, JHW / Gallery 27
- 1996 Discerning Eye Exhibition, Mall Galleries
- 1996 The Fine Art Society, London
- 1996 The Gallery in Cork Street
- 1994 Great Elm Festival Art Exhibition
- 1994 Cadogan Gallery
- 1993 Spectator Open, Christies
- 1992 Hunting / Observer Open, Mall Galleries
- 1991 Royal Academy Summer Exhibition
- 1991 South Bank Open, Festival Hall
- 1990 'The Broad Horizon', Agnews
- 1989 New Contemporaries, Agnews
- 1987 'The Long Perspective', Agnews
- 1984 'Spirit of London', Royal Festival Hall
- 1983 Somerville College, Oxford
- 1983 Focus on Drawing, Museum of Modern Art, Oxford



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