

An oil painting of a still life featuring several red tomatoes. The composition is dominated by warm, earthy tones of red, orange, and yellow, contrasted with cooler shades of green and blue. The brushwork is thick and expressive, with visible textures and shadows. One tomato in the lower-left foreground is sliced open, revealing its internal structure. The background is a mix of light and dark tones, suggesting a surface and shadows. The overall style is reminiscent of Impressionist or Post-Impressionist techniques, focusing on color and light over precise detail.

COLOUR

HIGHGATE CONTEMPORARY ART

COLOUR

18th - 11th October 2022

Holly Brown, Chris Haines, Roberto Pagliarulo,
Philip Richardson, Alex Yarlett

The exhibition goes live on our website
Sunday 18th September at 10am

www.highgateart.com / info@highgateart.com / 020 8881 9117

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*"I found I could say things with colour and shape that I couldn't
say any other way - things I had no words for."*

~ Georgia O'Keefe

Holly Brown

Holly is a British artist living and working in Somerset, UK. Having trained originally in Illustration, Holly has had a successful 15 year career illustrating over thirty children's picture books and is published worldwide.

After the birth of her first child, Holly felt a pull to start working in the medium of oils and she taught herself to paint with them. She has a passion for painting both *en plein air* and still life in the studio.

Holly paints instinctively working quickly in response to the imagery of both everyday life and landscapes enriched with reflection and light. She is inspired by colour and light and her work has a focus on being strategic with colour as well as capturing the essential feeling of light. Painting is her way of thinking through what she is looking at. Holly's joy for life in all things engages the onlooker and allows them to envisage the light of the coast, the intimacy and simplicity of a still life or the beauty of the countryside.

Holly is based in Frome, Somerset and works in her Studio in her garden. She is open to studio visits and commissions for paintings.



Beetroots
oil on panel
30 x 20cm



Figs on White Plate

oil on panel

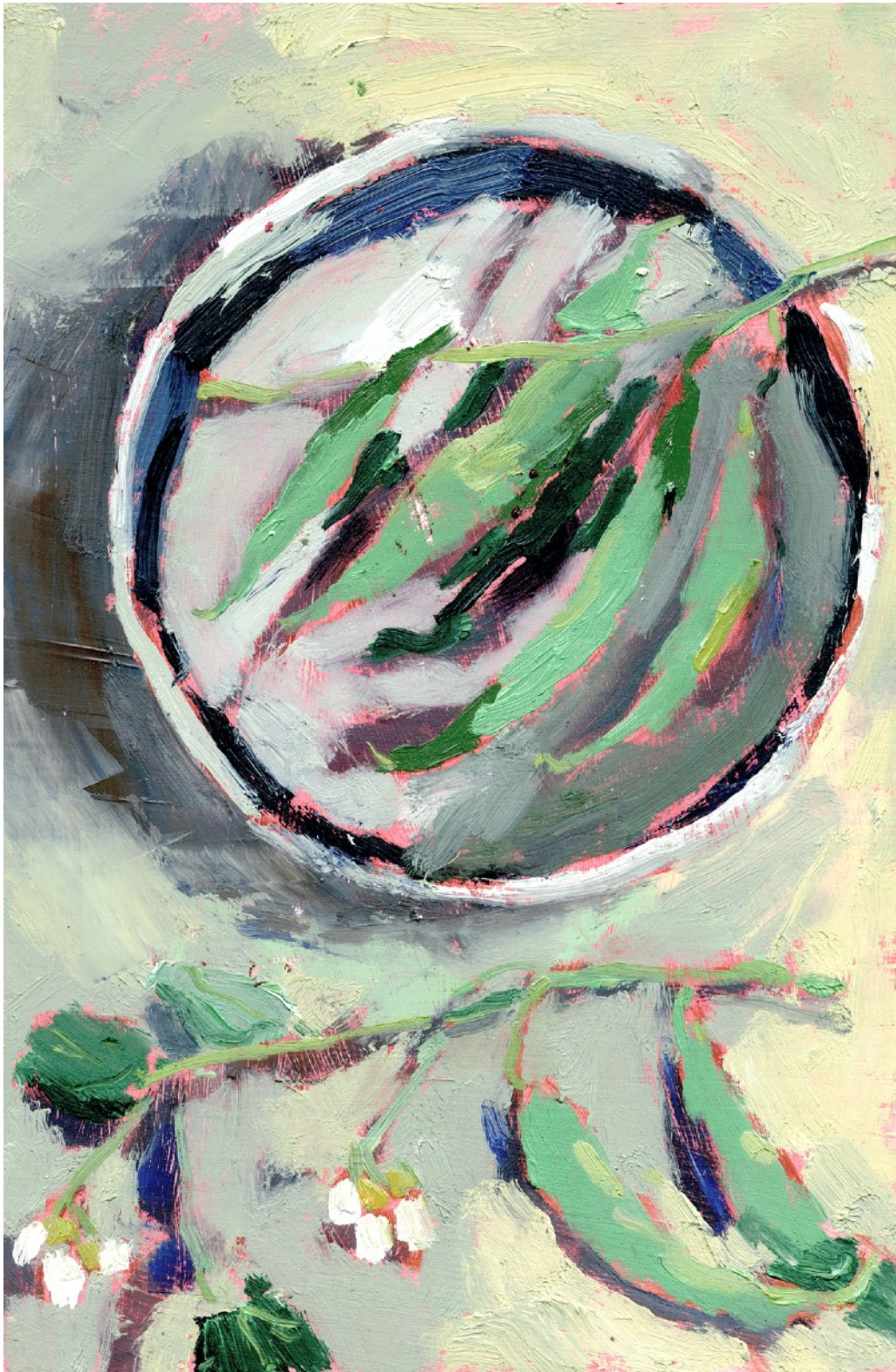
30 x 20cm



Figs on Yellow

oil on panel

30 x 20cm



Green Beans
oil on panel
30 x 20cm



Mussels
oil on panel
30 x 20cm



Olives on Plate

oil on panel

30 x 20cm



Pears

oil on panel

30 x 20cm



Pomegranates

oil on panel

30 x 20cm

Chris Haines

Chris Haines is a London-based contemporary artist.

His work explores the boundaries between reality and the other-worldly in the form of landscape and the built environment.

Geometrical focal points and bold lines dominate much of Haines's work, creating unique perspectives inspired by his Masters studies at The Bartlett School of Architecture, UCL.

Haines works in a medium of acrylic and oil on canvas.



The Safe House 1 & 2
acrylic on canvas
80 x 75 (framed)



Paradis

acrylic on canvas

80 x 106cm (framed)

Roberto Pagliarulo

Roberto Pagliarulo was born in 1979 in St. Albans to an Italian father and English mother. He was brought up in an artistic family, with his father being interested in art and photography and his mother being a professional actress. He was educated at Haileybury, where he was deputy head boy, an academic and art scholar and received the College's painting prize. He then went on to obtain a first class degree in History at Bristol University and an M. Phil in American Literature from Jesus College, Cambridge. He then pursued a career in art and law, being represented by two art galleries in London and working for law firms, Slaughter and May and Norton Rose Fulbright.

In addition to a love of roses as a subject matter, Roberto's recent work is inspired by Italian culture, mythology and landscape and is both figurative and surreal, drawing parallels with the metaphysical art of Giorgio de Chirico. Unconventional imagery, unexpected compositions and unpredictable colour scheming depict his own particular reality. Roberto's paintings are worlds within worlds, peopled by figures of antiquity where apples might be blue, trees are pink and windows open upon ancient ruins. Enigmatic cityscapes inspired by the light of the Mediterranean are inventive and dreamlike, drawing the viewer into a captivating perceptual experience.



Summer Roses, Amalfi Table

acrylic on canvas

60 x 50cm



Amalfi Coast, View from Positano

acrylic on canvas

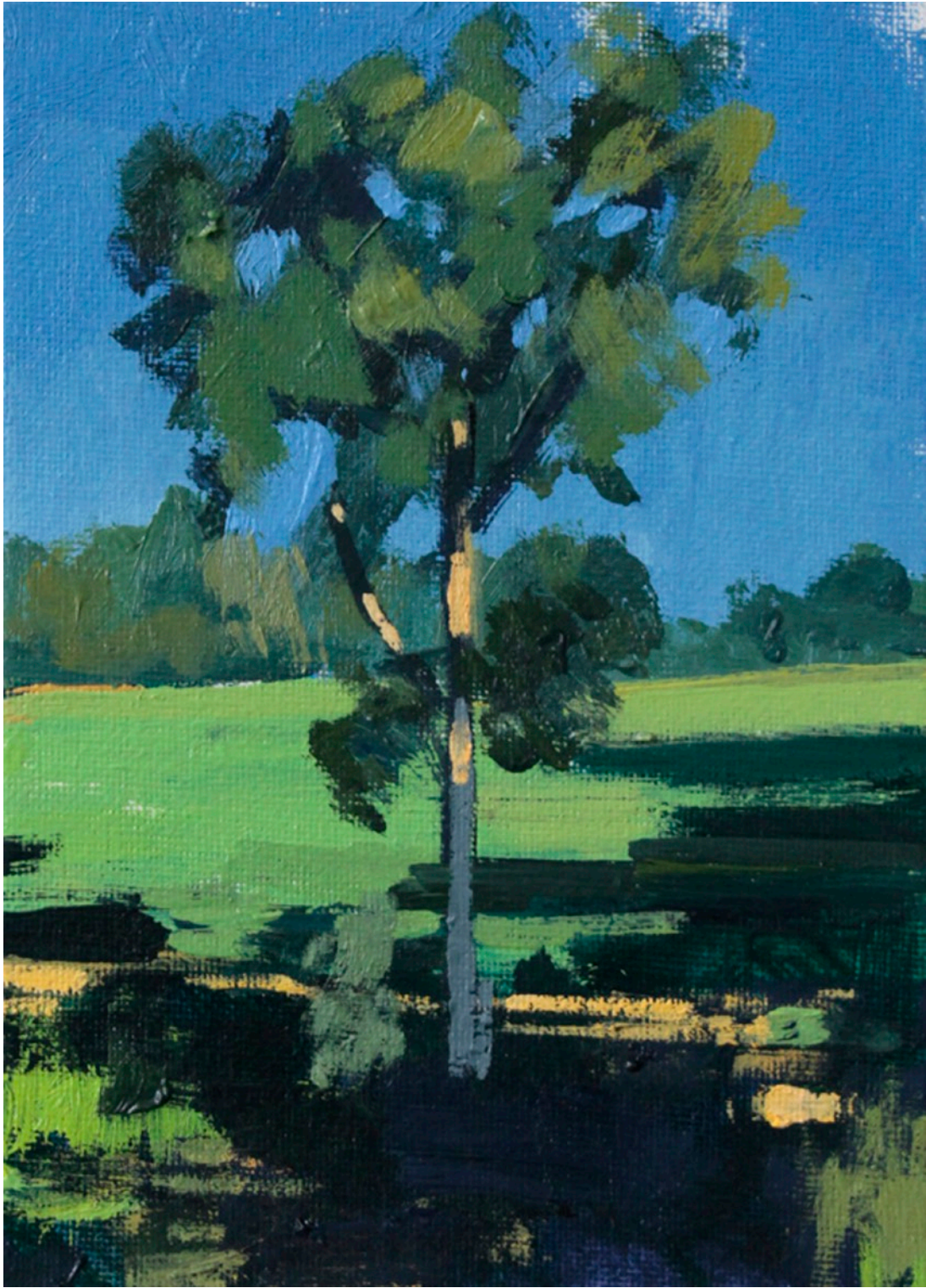
60 x 50cm

Philip Richardson

Philip went to art schools at St Albans and Liverpool, where he obtained his degree. In 1979 Philip moved to Italy to paint full time, working on landscape, learning about light and colour. In 1997 he moved to Northern Spain to work from a different landscape. He also developed still life further, which he always considered an intense & controllable discipline. In 2013 he sold the house & studio in Catalonia and in 2015 started to build a studio in Southern France but is now based mainly in his studio in Kent.

"Every paint-mark I put down is concerned with its effect on, and effect from, the other marks already within the canvas rectangle; I make little attempt at making these marks the building-blocks of a recognisable image, yet to my constant surprise the image appears by itself over time. Observation is the source material for the marks I put down, but I choose tone, colour, and dynamic in my observation rather than detail. This I am sure is closer to how we perceive actuality.

The magical yin-yang tension between the abstract construction of coloured marks and the image for me is one of the most important elements in painting, yet the hardest to convincingly achieve without one eclipsing the other."



Oak Tree from Studio

oil on board

18 x 12cm



Studio View 30th July

oil on canvas

30 x 30cm



Studio view 4th Aug

oil on canvas

30 x 30cm



Studio View 18th Aug

oil on canvas

30 x 30cm



Studio View 31st Aug

oil on canvas

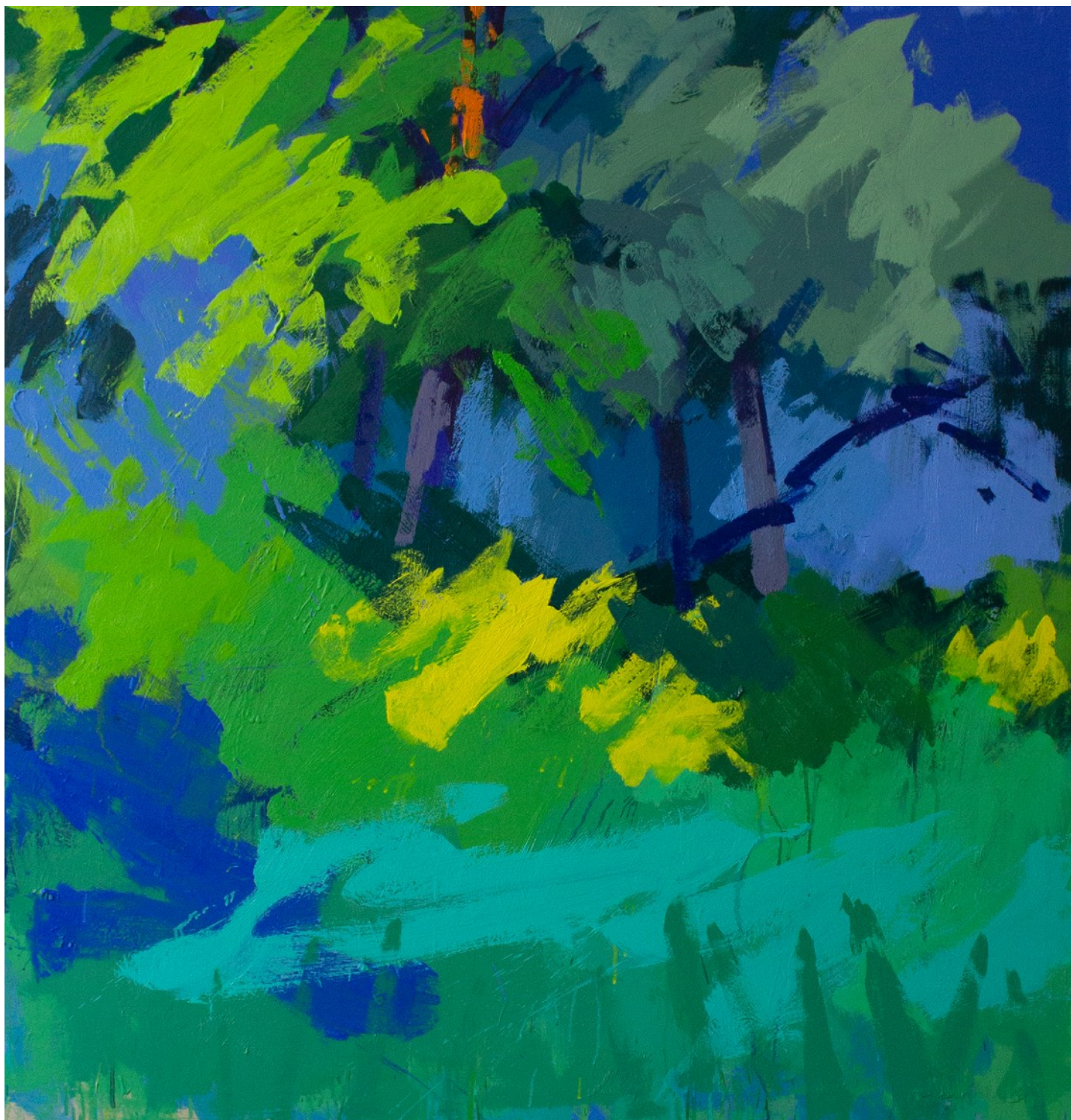
30 x 30cm



Early November Sunshine

oil on canvas

100 x 76cm



Hedge & Pines, Early Summer

oil on canvas

100 x 100cm



Hedge & Scots Pines, May

oil on canvas

100 x 100cm

Alex Yarlett

“Painting the landscape, I don’t seek to capture a realistic photographic image of what is in front of me; instead, I encounter each raw moment by engaging emotionally with the environment and translating this into the painting.”

Alex Yarlett's semi-abstracted landscapes employ wide, expressive brushstrokes and a high contrast, playful palette of inky blues, rosy neutrals, vivid turquoise and coral pinks, filling the canvas with energy and the shifting planes of light throughout the day, in a dreamlike interpretation of the landscape. Dynamic, joyful and uplifting, each painting shares with the viewer an experience of rapturous beauty.

Alex is an expressive landscape painter. He completed a BA(Hons) Fine Art at Cardiff School of Art and Design and is now based in Falmouth, Cornwall.

“Capturing moments and emotions in my art is absolutely key to me. To create is to be vulnerable, to share something of yourself and your experience in a tangible way. Each painting becomes a time capsule of experience to treasure. I don’t seek to capture a realistic photographic image of what is in front of me; instead I encounter the raw moment by engaging emotionally with my environment and then translating this instant into a painted story. The layers of different medium and texture create this story, added to over and over again, with different elements of the painting exposed at different moments until an overall completed visual narrative is told for the viewer to experience.”



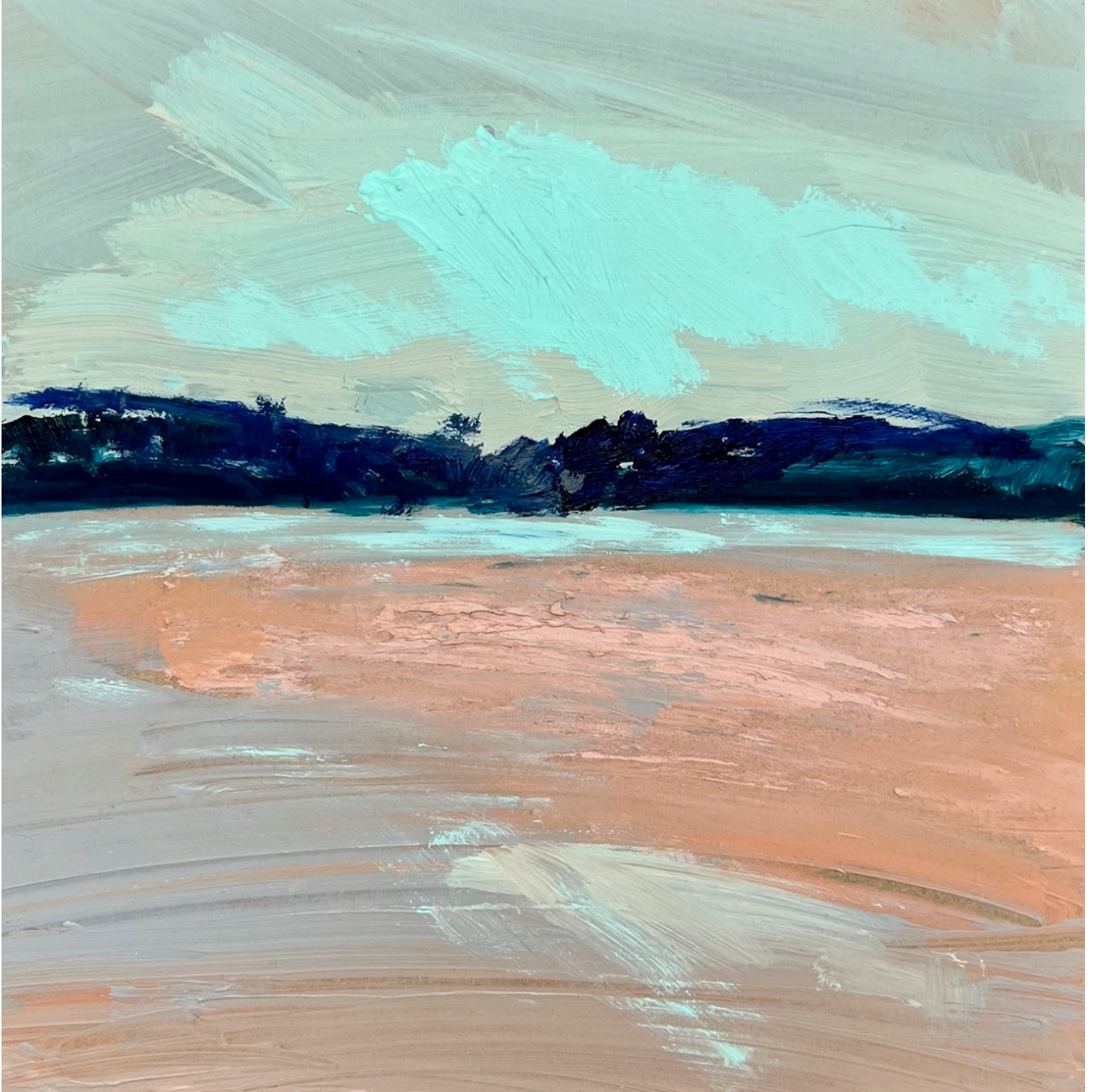
Pause
acrylic on board
25 x 18cm



Breath
acrylic on board
30 x 30cm



Hidden
acrylic on board
30 x 30cm



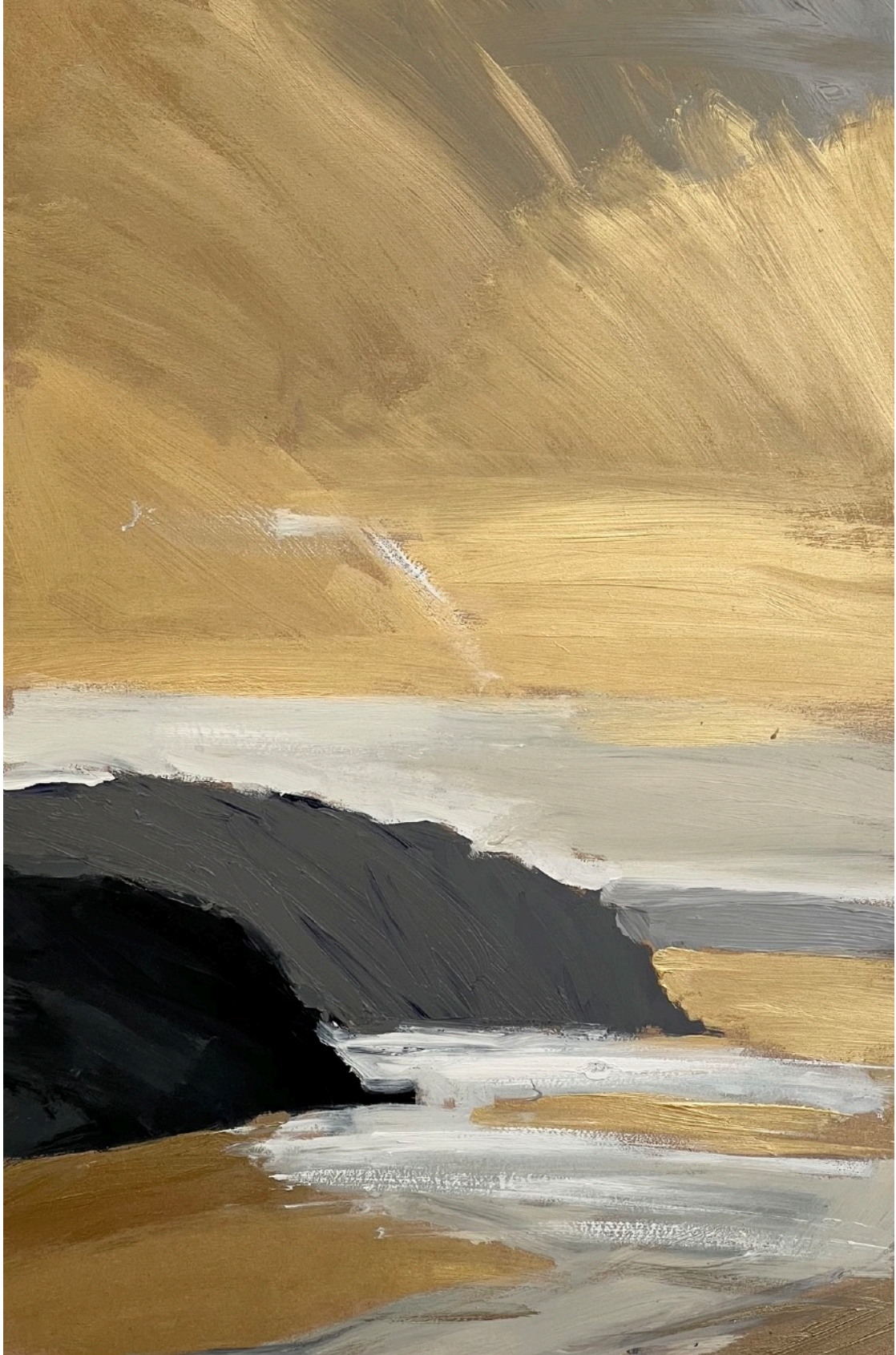
Momentum
acrylic on board
30 x 30cm



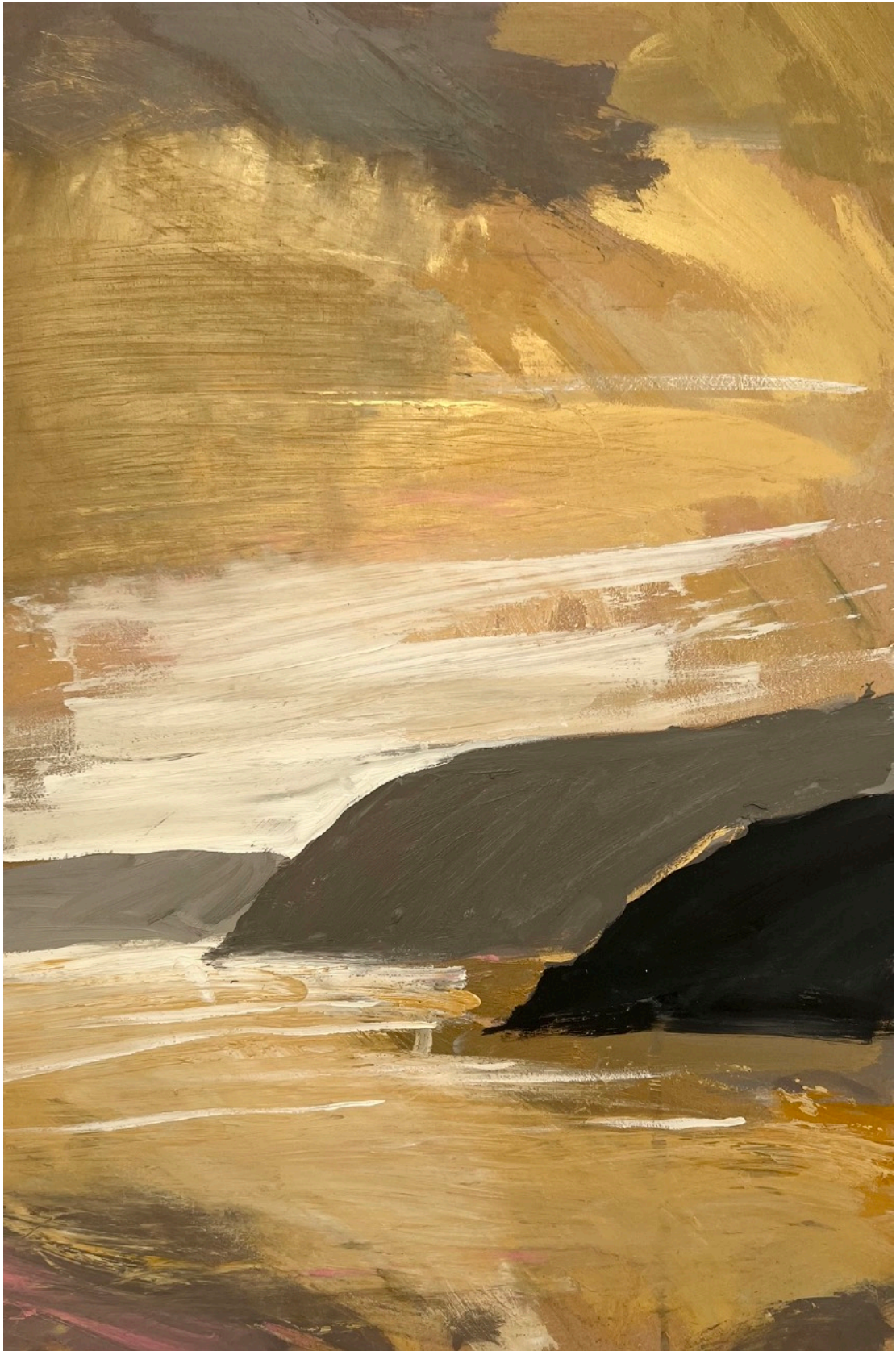
Peace
acrylic on board
30 x 30cm



Spark
acrylic on board
30 x 30cm



Abundance
acrylic on board
60 x 40cm



Joyful
acrylic on board
60 x 40cm

Price List

Holly Brown

<i>Beetroots</i>	oil on panel	30 x 20cm (41 x 31cm)	£495
<i>Figs on White Plate</i>	oil on panel	30 x 20cm (41 x 31cm)	£495
<i>Figs on Yellow</i>	oil on panel	30 x 20cm (41 x 31cm)	£495
<i>Green Beans</i>	oil on panel	30 x 20cm (41 x 31cm)	£495
<i>Mussels</i>	oil on panel	30 x 20cm (41 x 31cm)	£495
<i>Olives on Plate</i>	oil on panel	30 x 20cm (41 x 31cm)	£495
<i>Pears</i>	oil on panel	30 x 20cm (41 x 31cm)	£495
<i>Pomegranates</i>	oil on panel	30 x 20cm (41 x 31cm)	£495

Chris Haines

<i>Safe House 1</i>	acrylic on canvas	70 x 75cm (75 x 80cm)	£990
<i>Safe House 2</i> (as a pair £1,900)	acrylic on canvas	70 x 75cm (75 x 80cm)	£990
<i>Paradis</i>	acrylic on canvas	75 x 100cm (80 x 106cm)	£1,700

Roberto Pagliarulo

<i>Summer Roses, Amalfi Table</i>	acrylic on canvas	60 x 50cm (73 x 63cm)	£2,250
<i>Amalfi Coast, View from Positano</i>	acrylic on canvas	60 x 50cm (73 x 63cm)	£2,250

Philip Richardson

<i>Oak Tree from Studio</i>	oil on board	18 x 12cm (38 x 34cm)	£300
<i>Studio view 30th July</i>	oil on canvas	30 x 30cm (36 x 36cm)	£600
<i>Studio view 4th August</i>	oil on canvas	30 x 30cm (36 x 36cm)	£600
<i>Studio view 18th August</i>	oil on canvas	30 x 30cm (36 x 36cm)	£600
<i>Studio view 31st August</i>	oil on canvas	30 x 30cm (36 x 36cm)	£600
<i>Early November Sunshine</i>	oil on canvas	76 x 100cm (96 x 120cm)	£4,500
<i>Hedge & Pines, Early Summer</i>	oil on canvas	76 x 100cm (96 x 120cm)	£5,000
<i>Hedge & Scots Pines, May</i>	oil on canvas	100 x 100cm (120 x 120cm)	£5,000

Alex Yarlett

<i>Pause</i>	oil & acrylic on canvas	25 x 18cm (47 x 40cm)	£475
<i>Breath</i>	oil & acrylic on canvas	30 x 30cm (52 x 52cm)	£595
<i>Hidden</i>	oil & acrylic on canvas	30 x 30cm (52 x 52cm)	£595
<i>Momentum</i>	oil & acrylic on canvas	30 x 30cm (52 x 52cm)	£595
<i>Peace</i>	oil & acrylic on canvas	30 x 30cm (52 x 52cm)	£595
<i>Spark</i>	oil & acrylic on canvas	30 x 30cm (52 x 52cm)	£595
<i>Joyful</i>	oil & acrylic on canvas	60 x 40cm (82 x 62cm)	£1,250
<i>Abundance</i>	oil & acrylic on canvas	60 x 40cm (82 x 62cm)	£1,250

An abstract painting featuring a vibrant red upper section and a dark, textured black lower section. A horizontal band of white, textured paint separates the two. On the left, a vertical grey bar descends from the white band. On the right, a rectangular opening in the white band reveals a smaller scene with red, orange, and black tones.

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