

THE  
STRATFORD  
GALLERY

British Art Fair, 2023

Saatchi Gallery, London

28<sup>th</sup> September - 1<sup>st</sup> October





# BRITISH ART FAIR, 2023

We are so pleased to be exhibiting for a second time at the British Art Fair. Running from September 28th - October 1st 2023, the fair will take place once again at the prestigious Saatchi Gallery adjacent to Sloane Square in London.

Founded in 1988, the British Art Fair is dedicated to presenting the very best of Modern and contemporary British art. Now in its 35th instalment, each year leading dealers gather to exhibit paintings, drawings, prints, sculpture and ceramics covering all the important artistic movements of the past 100 years.

This year we will be showcasing entirely new works by established gallery artists Stephen Lavis and John Clark as well as new collections by contemporary painters Charles Inge and Nick Sargent, both making their British Art Fair debut. We are thrilled to be introducing these talented artists to the British Art Fair.

Below is a comprehensive catalogue of the work that we will

be showcasing at the British Art Fair this autumn including, information on all our exhibiting artists and their new collections.

If you would like to attend the British Art Fair, you can access complimentary tickets [here](#), which has a gallery discount code automatically applied. We hope to see many of you there, where you can find us located on the first floor on Stand 34.

# CHARLES INGE

## SUGARCANDY MOUNTAIN SERIES

We're delighted to introduce the work of contemporary painter Charles Inge to the British Art Fair this Autumn with his most recent series of Bell Jar paintings, a continuation of his 'Sugarcandy Mountain' series.

The inspiration for this acclaimed set of paintings was drawn initially from our collective experience of being 'locked down'. A reflection of that unusual and curious time, where finding chance happiness and interest from within our own environment was an often difficult but welcome consequence, wrestling contentment from the chaos and unpredictability of events in the outside world. An encapsulation of the situation that we found ourselves in.

When creating these paintings, Charles builds up layer upon layer of paint. Throwing, dripping, scraping, applying, and then editing back until finally, he feels that the painting has reached a delicate and fine balance from the applied chaos to reveal an emergent, vibrant and joyous composition which he then encases within a Bell Jar. The contents of each jar may vary. Sometimes interpreted as contained physical matter and energy, and sometimes including recognisable elements or shapes but often these semi abstract paintings are loose renderings of eclectic, indiscernible ideas. Although his bell jar series follow similar themes, each painting is entirely unique and will have its own journey, history and character.



“Up there, just on the other side of that dark cloud lies Sugarcandy Mountain, that happy colourful country where we shall rest for ever from our labours!”

GEORGE ORWELL  
ANIMAL FARM

## A STATEMENT BY CHARLES

“The one thing that we can’t control is what happens to us. What happens with chance and fate. We all have things that are completely out of our control. In a way, the Bell Jars become a way of controlling an environment. Certainly, it’s a world that I can control.

I think I’m an optimist at heart. I’m always looking for happiness when I can find it, and beauty, and all the rest of it. Obviously that exists around sadness and struggles and there are some incredible struggles around the world. I still always think that there’s some beauty to be had.

The Bell Jars, for me, are about that. Living your life to the maximum within your limitations. In a way, we all have our own bell jars. That’s because of society, or religion or upbringing. We’re all individuals. I can never be you or be like you. We live in our bell jars. For me, it’s about being the most alive you can be - within your own bell jar.”

CHARLES INGE, AUGUST 2023



Ahead of the British Art Fair, the gallery team visited Charles at his studio on the Isle of Wight. Click on the image above to listen to Charles speak about his taste for paint, his time spent at the Ruskin and Turps Banana, via a successful career in advertising.



THERE'S MUSIC IN THE AIR ON  
SUGARCANDY MOUNTAIN

Acrylic on canvas

120 x 100 cm

£3,960

NOBODY IS ALONE ON  
SUGARCANDY MOUNTAIN

Acrylic on canvas

120 x 100 cm

£3,960







PEACE ECHOES EVERYWHERE  
ON SUGARCANDY MOUNTAIN

Acrylic on canvas

120 x 100 cm

£3,960

THERE ARE NO DARK CLOUDS  
ON SUGARCANDY MOUNTAIN

Acrylic on canvas

120 x 100 cm

£3,960







THE AIR TASTES SWEET  
ON SUGARCANDY MOUNTAIN

Acrylic on canvas

120 x 100 cm

£3,960

THE SUN IS LIKE HONEY ON  
SUGARCANDY MOUNTAIN

Acrylic on canvas

120 x 100 cm

£3,960





SILENCE IS PROFOUND ON  
SUGARCANDY MOUNTAIN

Acrylic on canvas

120 x 100 cm

£3,960



OUR DREAMS KEEP GROWING  
ON SUGARCANDY MOUNTAIN

Acrylic on canvas

120 x 100 cm

£3,690





THERE'S ENOUGH FOR EVERYONE  
ON SUGARCANDY MOUNTAIN

Acrylic on canvas

120 x 100 cm

£3,960

LIFE IS EASY ON  
SUGARCANDY MOUNTAIN

Acrylic on canvas

120 x 100 cm

£3,960





TIEPOLO  
Acrylic and cold  
wax on board  
52.5 x 42 cm  
(framed)  
£1,850



WATTEAU  
Acrylic and cold  
wax on board  
52.5 x 42 cm  
(framed)  
£1,850



FRAGONARD

Acrylic and cold  
wax on board

52.5 x 42 cm  
(framed)

£1,850



CHARDIN

Acrylic and cold  
wax on board

52.5 x 42 cm  
(framed)

£1,850



METAMORPHOSIS  
1

Charcoal and acrylic  
on paper

76 x 56 cm

£850



METAMORPHOSIS  
2

Charcoal and acrylic  
on paper

76 x 56 cm

£850





# STEPHEN LAVIS

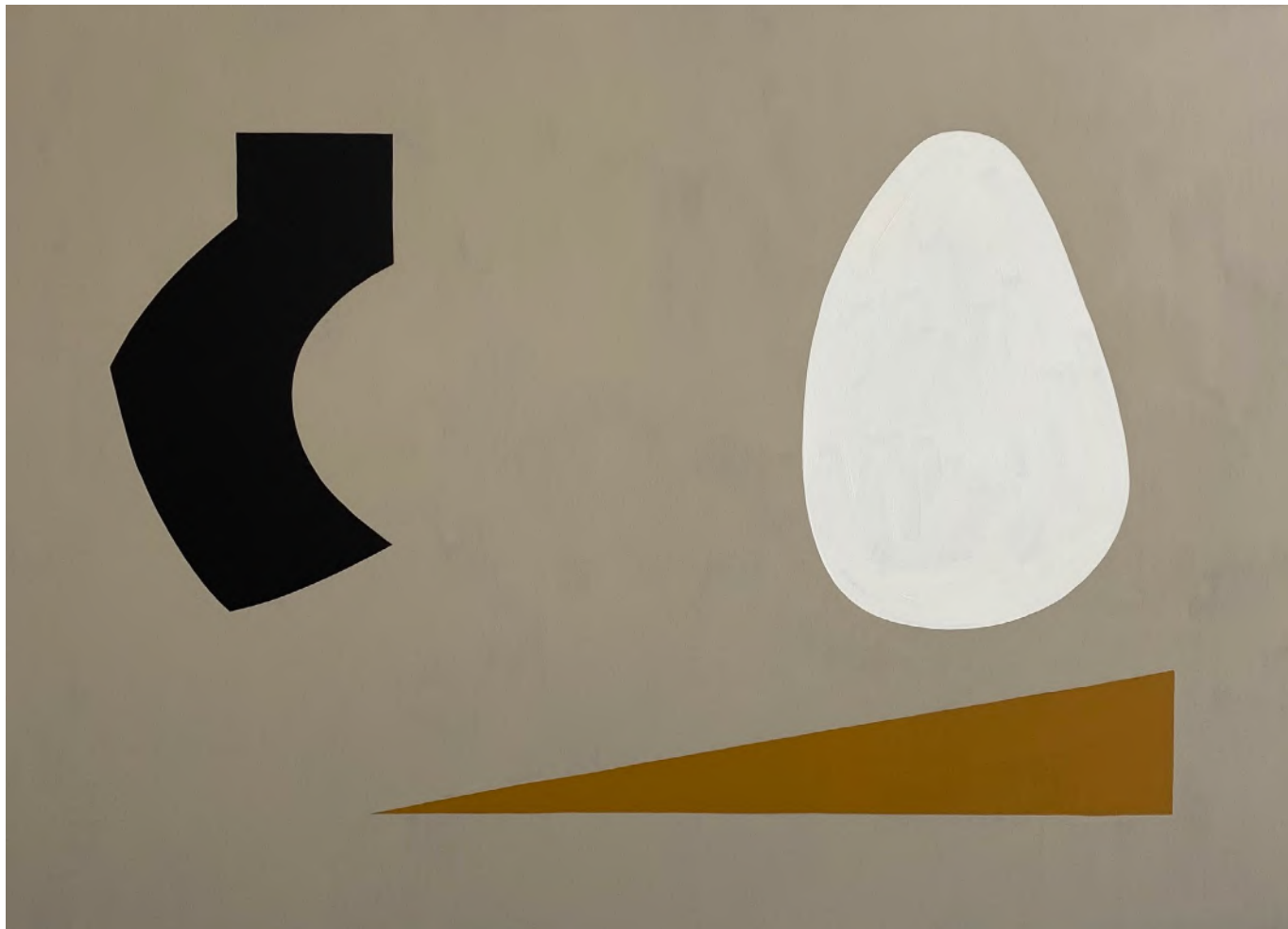
We're delighted to exhibit Stephen Lavis' work at the British Art Fair again, following his brilliant and successful debut at the Saatchi Gallery back in 2022.

Born in 1957, Stephen studied illustration at Southampton College of Art. In his early career, he produced prize winning book cover illustrations for many literary classics from leading authors, such as CS Lewis and his 'Chronicles of Narnia' novels. In the mid 2000s, Stephen dedicated his practice to Fine Art painting.

Based today in his studio in South West Cornwall, Stephen's artistic style is informed by mid-twentieth century European and American art historical movements, showing influences of prominent modernists such as Scott, Calder and Nicholson.

Through his work, Stephen seeks to create his own language of shapes and motifs. Working predominantly in oil, his most recent work sees a greater move towards conspicuously pared back and elegant compositions, executed with clean shapes and restrained colour palettes.





THREE FORMS

Oil on Canvas

130 x 180 cm

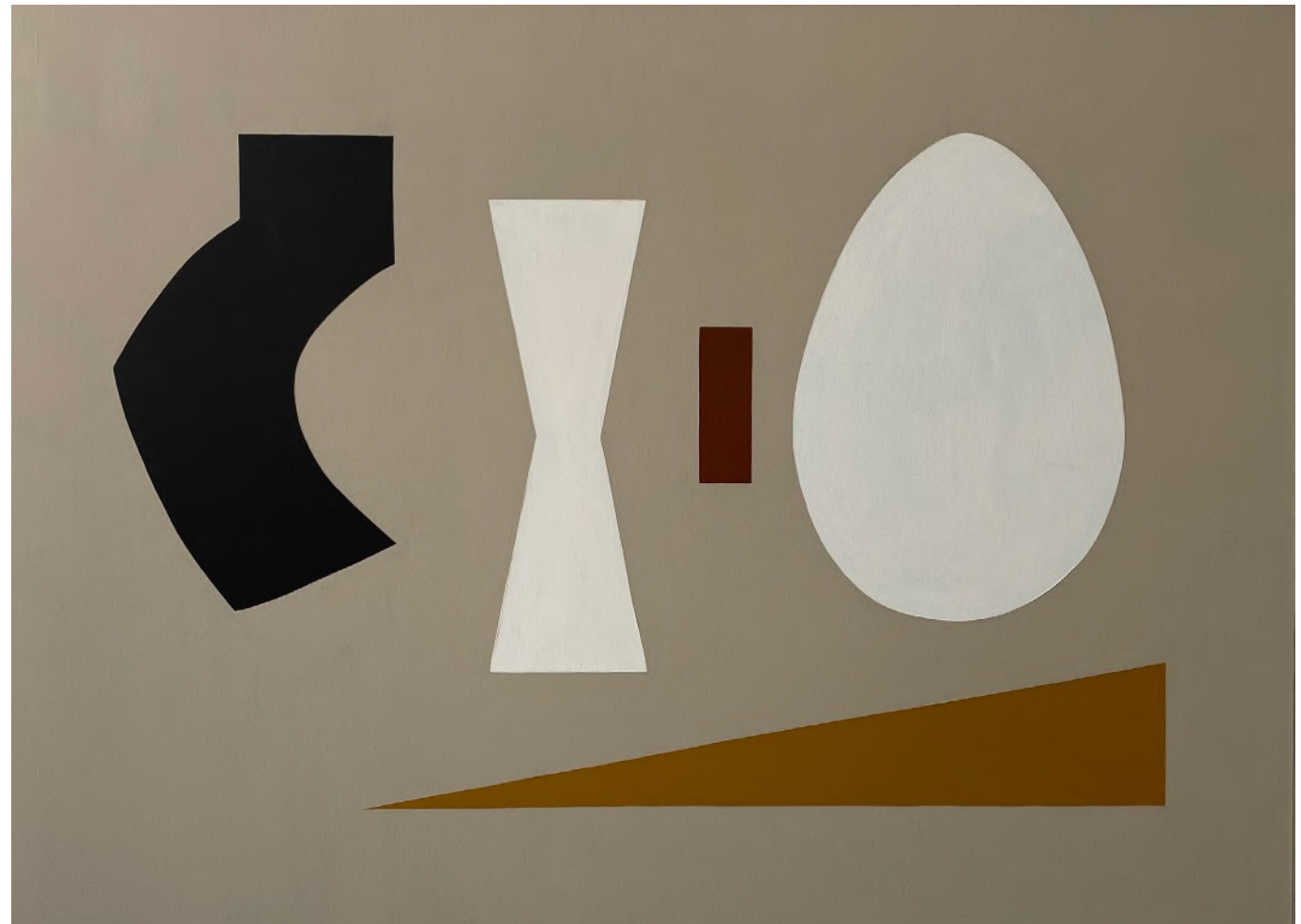
£6,800

FIVE FORMS

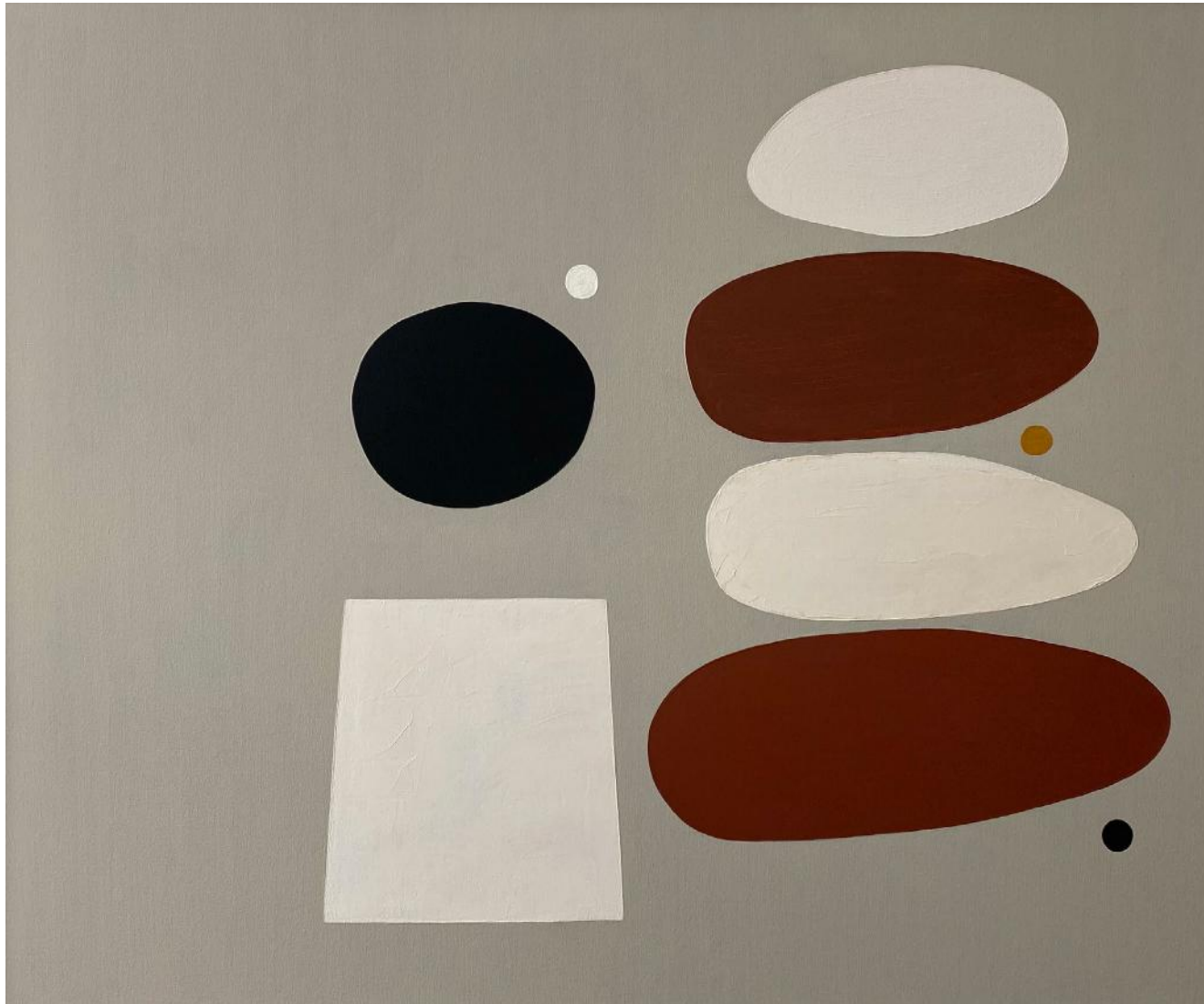
Oil on Canvas

130 x 180 cm

£6,800







COUNTERPOINT

Oil on canvas

102 x 122.5 cm

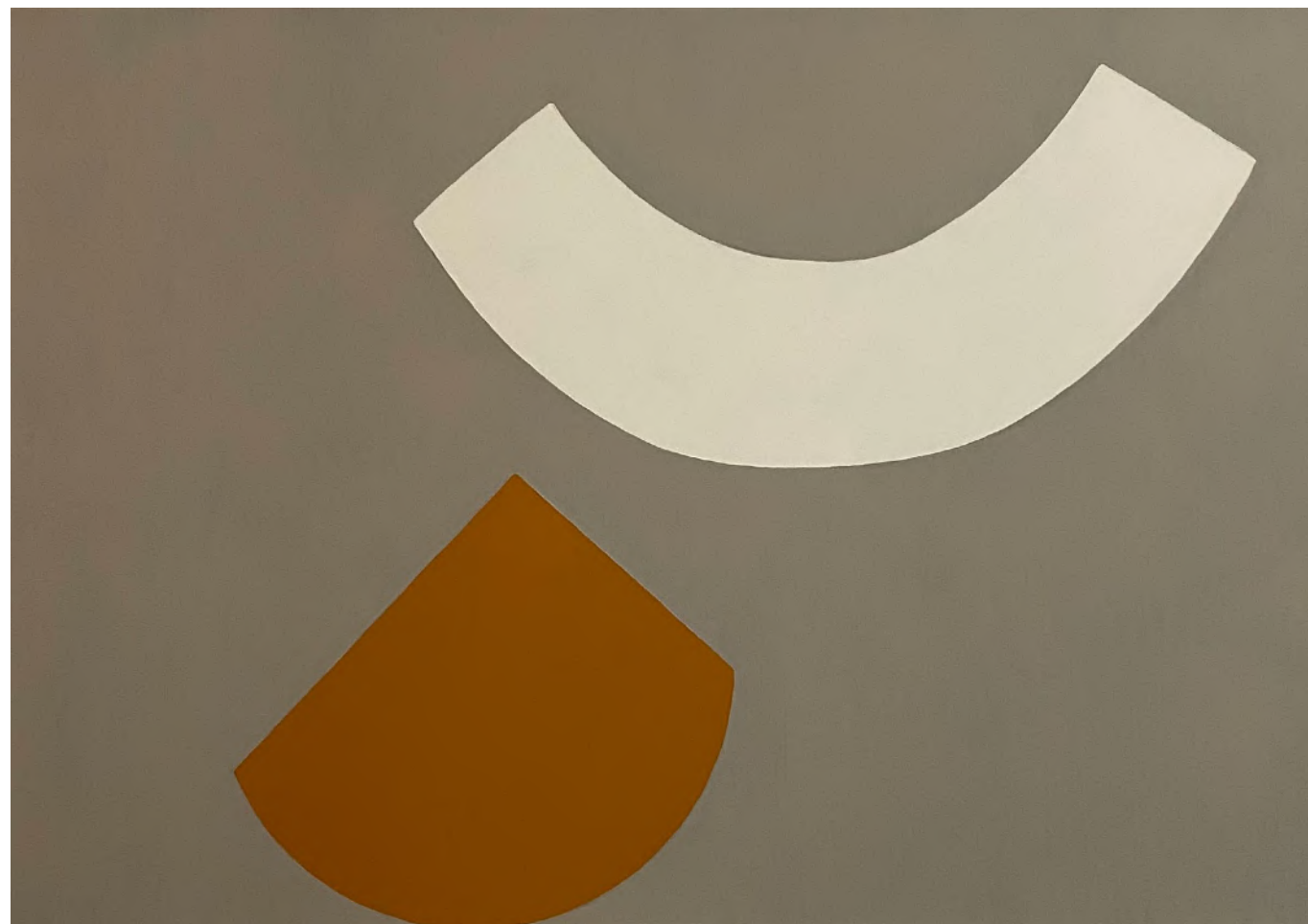
£4,000

SEGMENT

Oil on canvas

70 x 100 cm

£2,700





SINGLE FORM IN  
YELLOW OCHRE

Oil on canvas

59.5 x 59.5 cm

£1,700



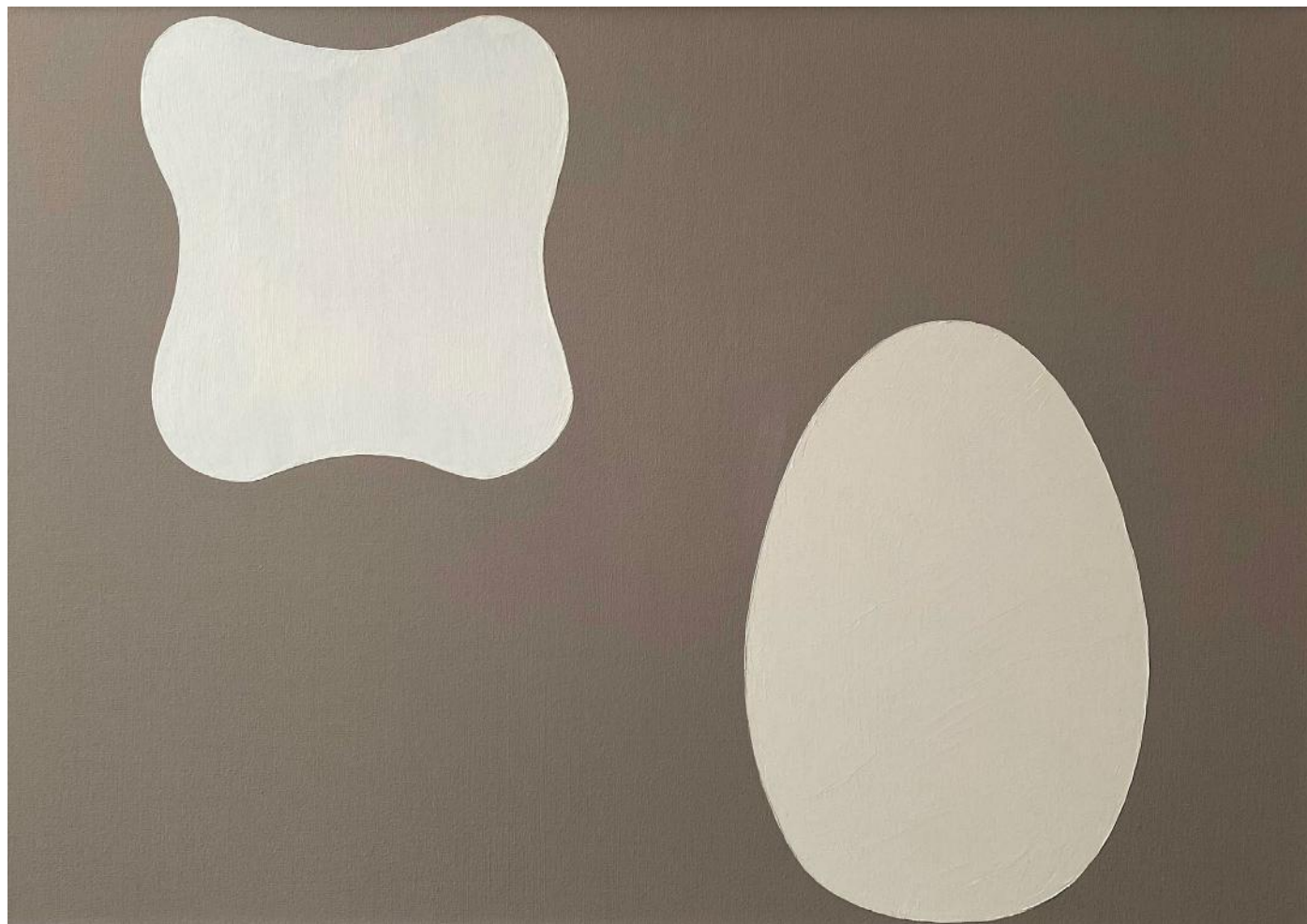
BLACK CURVE

Oil on Canvas

60 x 80 cm

£2,200





WHITE FORM FLOATING

Oil on canvas

70 x 100 cm

£2,700

METRONOME

Oil on canvas

51 x 51 cm

£1,500







PLINTH 1

Oil on canvas

50 x 50 cm

£1,500

PLINTH 2

Oil on canvas

50 x 50 cm

£1,500



THREE SEGMENTS

Oil on canvas

70 x 90 cm

£2,500







TWO WHITE FORMS

Oil on canvas

100 x 100 cm

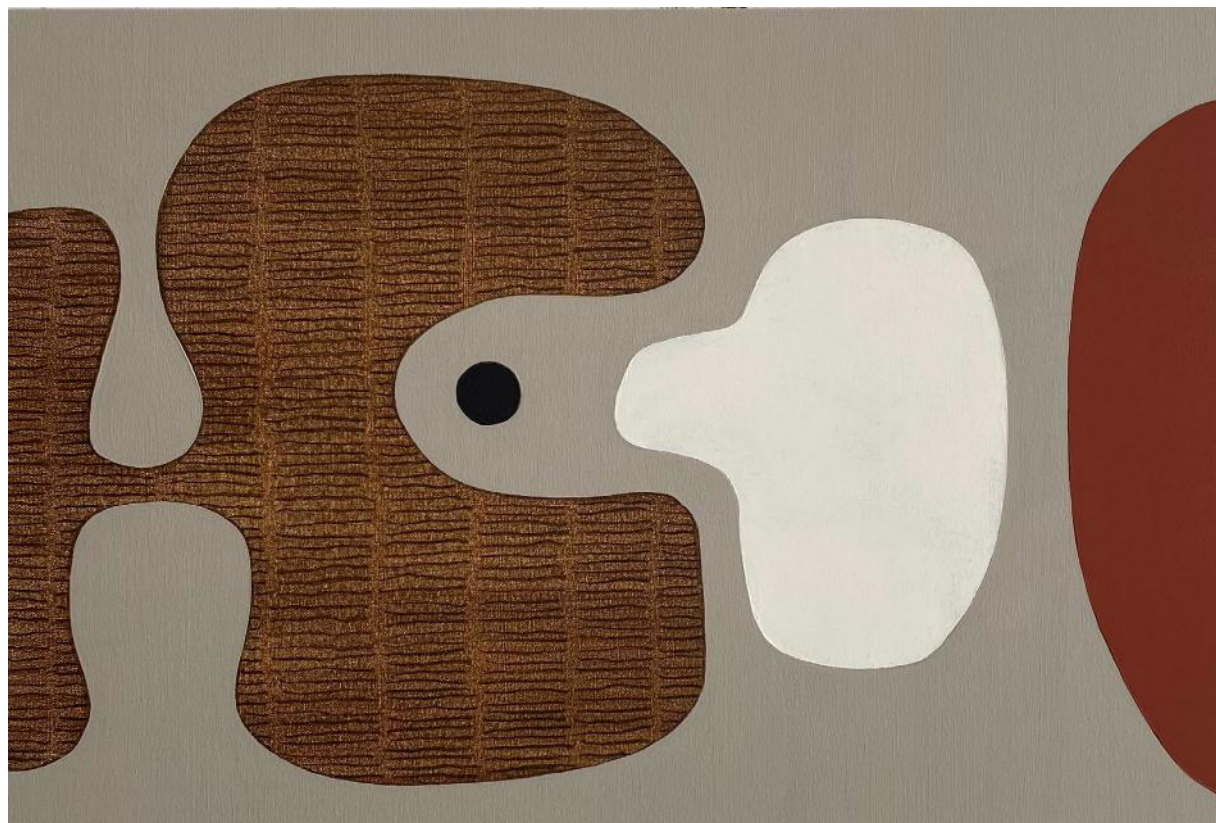
£3,400

CONNECTION FORM

Oil on canvas with charcoal

40 x 60 cm

£1,500





DIFFERENTIAL FORM

Oil on canvas with charcoal

40 x 60 cm

£1,500

# JOHN CLARK

John graduated from Oxford University's Ruskin School of Art in 1986 before pursuing his successful career in video game design, rising to the prominent position of Art Director at Sony Europe. John returned to a career in fine art on a full-time basis in 2010. His work has since been exhibited internationally, including in New York, Miami, Beijing, Stockholm, Poland, Finland and Spain. John's vibrant and thought-provoking work attracted a lot of attention at the British Art Fair last year, not to mention the generation of many an interesting conversation. His new series follows in the vein of John's installation piece of 12 small paintings, 'Whereof one cannot speak', which was placed with a client last year.

Upholding his signature artistic style, influenced by his background in video game design as well as his interest in the meaningful portrayal of the human condition, John's work is always narrative and human based. Traversing between classical artistic traditions and popular cultural references, each work offers up a visual question mark for us to ponder. Despite a vibrancy to John's work, there is also simplicity found in the absence of background details, forcing us to concentrate on the figurative complexity. His figures are presented with little to no context, sometimes



the titles may help us to uncover some sort of meaning, but often we are presented with the challenge of forming meaning ourselves. This absence of information creates unyielding interest. They are deliberately laid out puzzles, something which John excels at creating.



## A STATEMENT BY JOHN

“Life is long, if you’re lucky, and as the years pass there will be time to reflect on the happenings that have filled it thus far. And the suspicion might grow that in the business of living you missed something important. You may be haunted by a vague sense of loss. Almost certainly you will find, to your surprise, that you’re not quite who you thought you were while, simultaneously, knowing that you are exactly that person.

So, time passes and far from becoming clearer, life seems to get more confusing. The questions mount, and you may begin to hunt for answers hidden in the detail. It’s middle aged bafflement and my new work takes this state of mind as its starting point.”

JOHN CLARK, AUGUST 2023

Click on the image below to view the short film made about John and this collection for the British art Fair 2023.





THE RATIONALIST

Oil on linen

51 x 81 cm

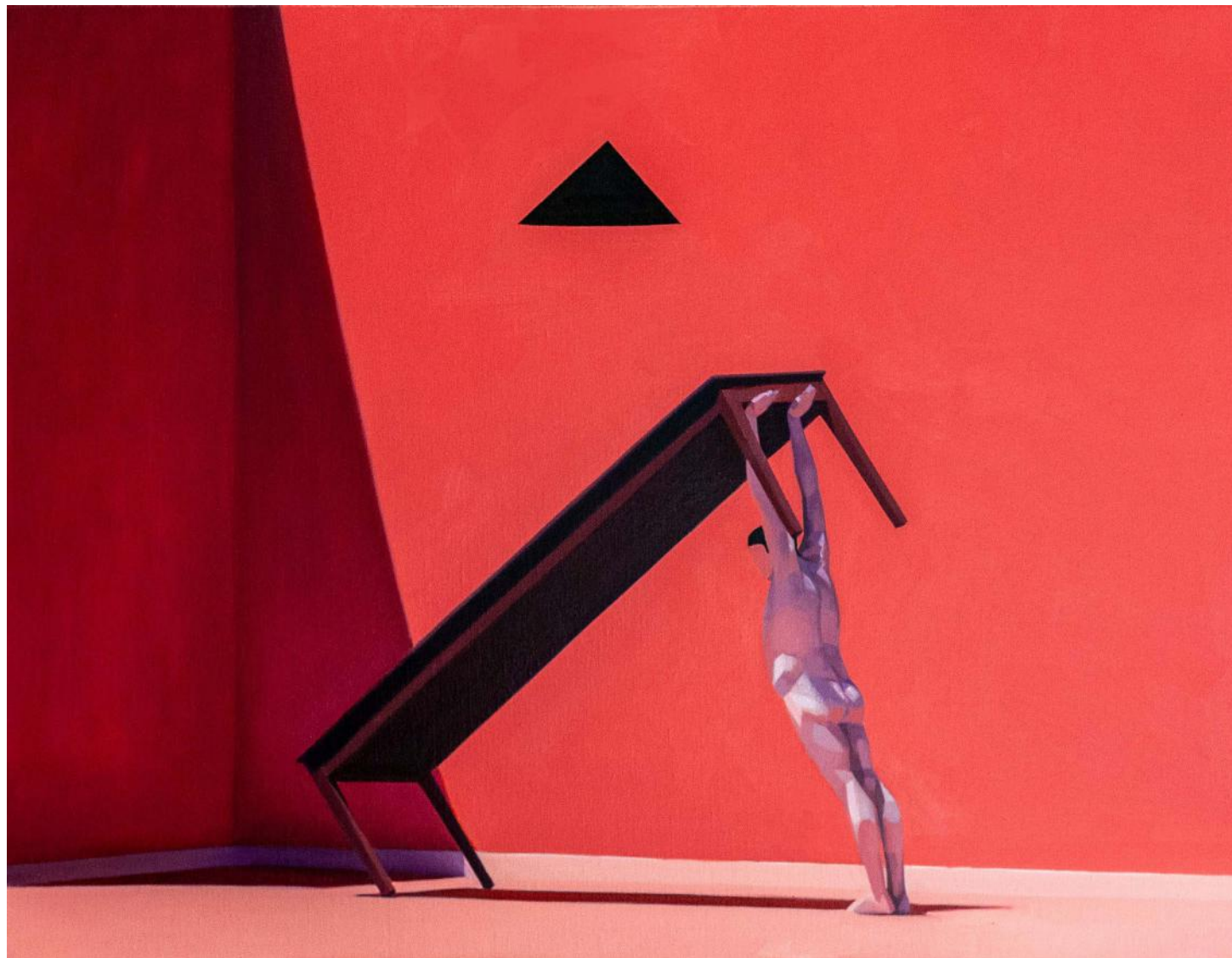
£2,600

THE SHAPE OF THINGS

Oil on linen

70 x 90 cm

£2,950







AND THE FRIDGE HUMMED

Oil on linen

61 x 81 cm

£2,800

THE DANCE

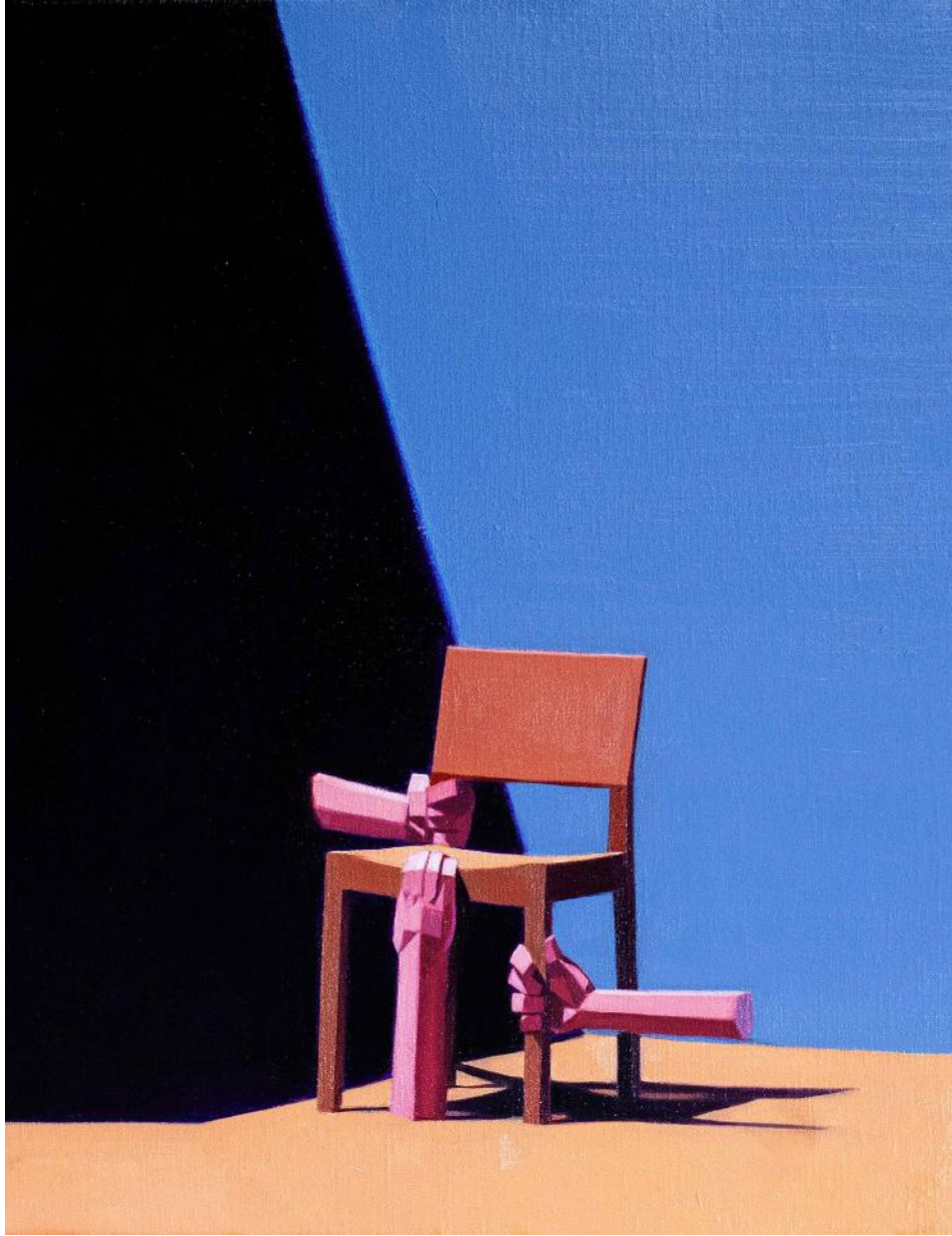
Oil on linen

51 x 76 cm

£2,600







UNRELIABLE OBJECTS

Oil on linen

51 x 40.5 cm

£1,850



IN THE GARDEN OF  
ETERNAL YOUTH

Oil on linen

48 x 94 cm

£2,800





NIGHT MOVES

Oil on linen

40.5 x 51 cm

£1,850

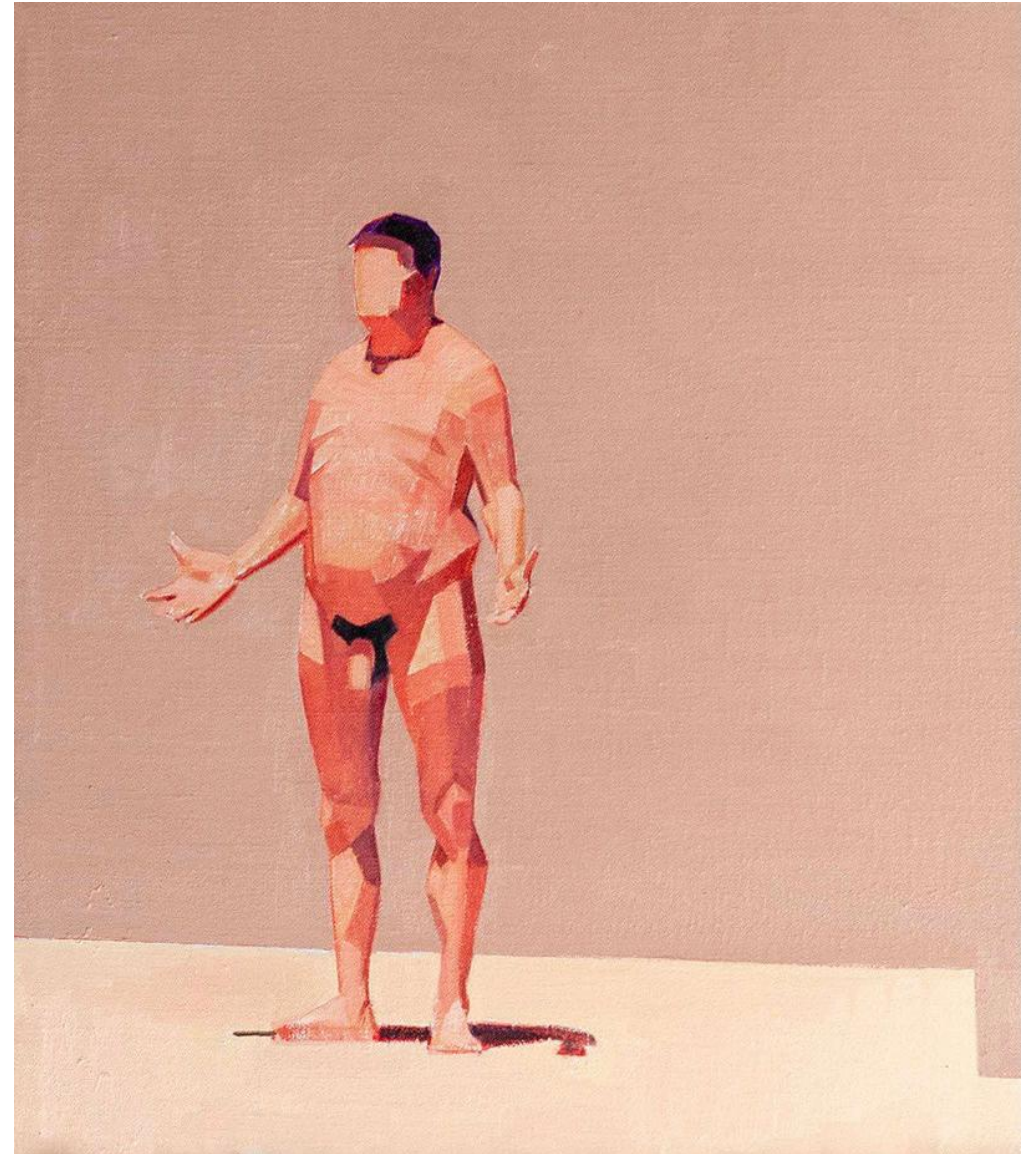


THE WHOLE TRUTH

Oil on linen

40.5 x 35.5 cm

£1,250







DREAM BOY

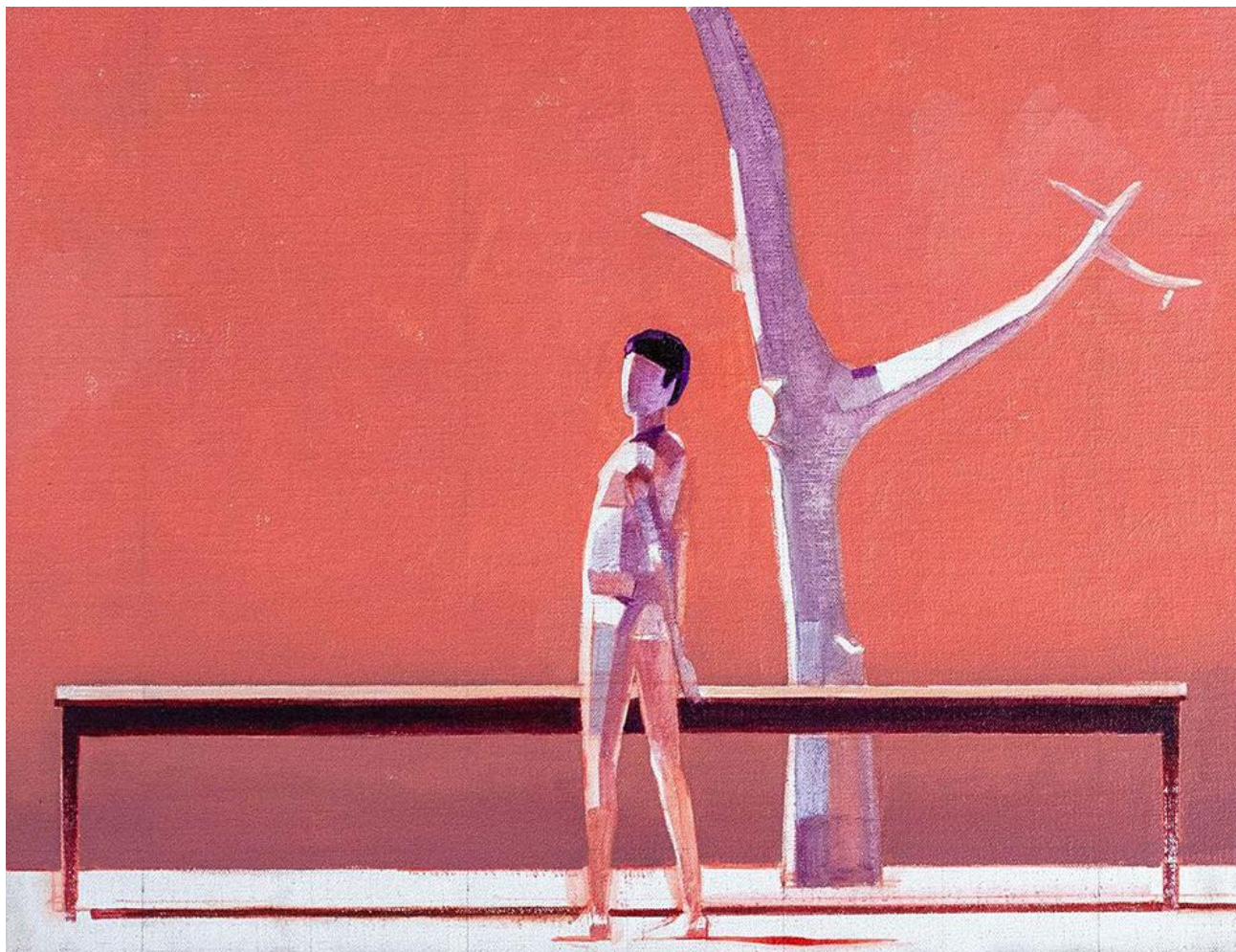
Oil on linen

51 x 40.5 cm

£1,800



BOY  
Oil on linen  
40.5 x 51 cm  
£1,450





AND REST

Oil on linen

40 x 30 cm

£980

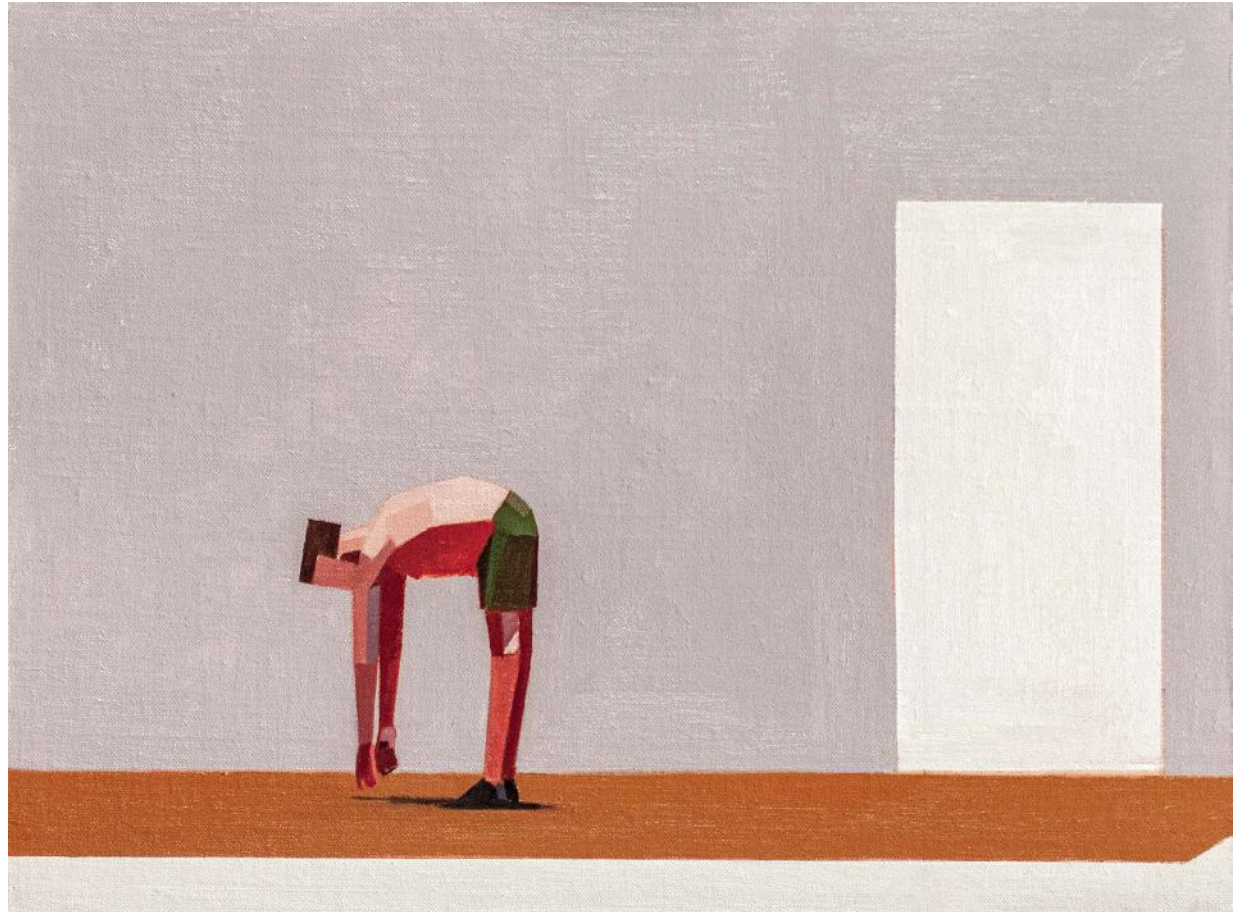


HAMSTRINGS

Oil on linen

30 x 40 cm

£980





CORE

Oil on linen

30 x 40 cm

£980

# NICK SARGENT

We're thrilled to be showcasing the latest small series of work by contemporary painter Nick Sargent, inspired by his frequent early morning walks along the river Thames, which is just a stone's throw away from his studio. The paintings reflect the various man-made structures that populate the Thames foreshore. From decaying mooring points to modern jetties, these structures are always visually changing, repeatedly covered and then revealed throughout the day by the rising and falling tide. Each canvas is minimalist, monochromatic in its palette, and almost craftsman-like in approach.

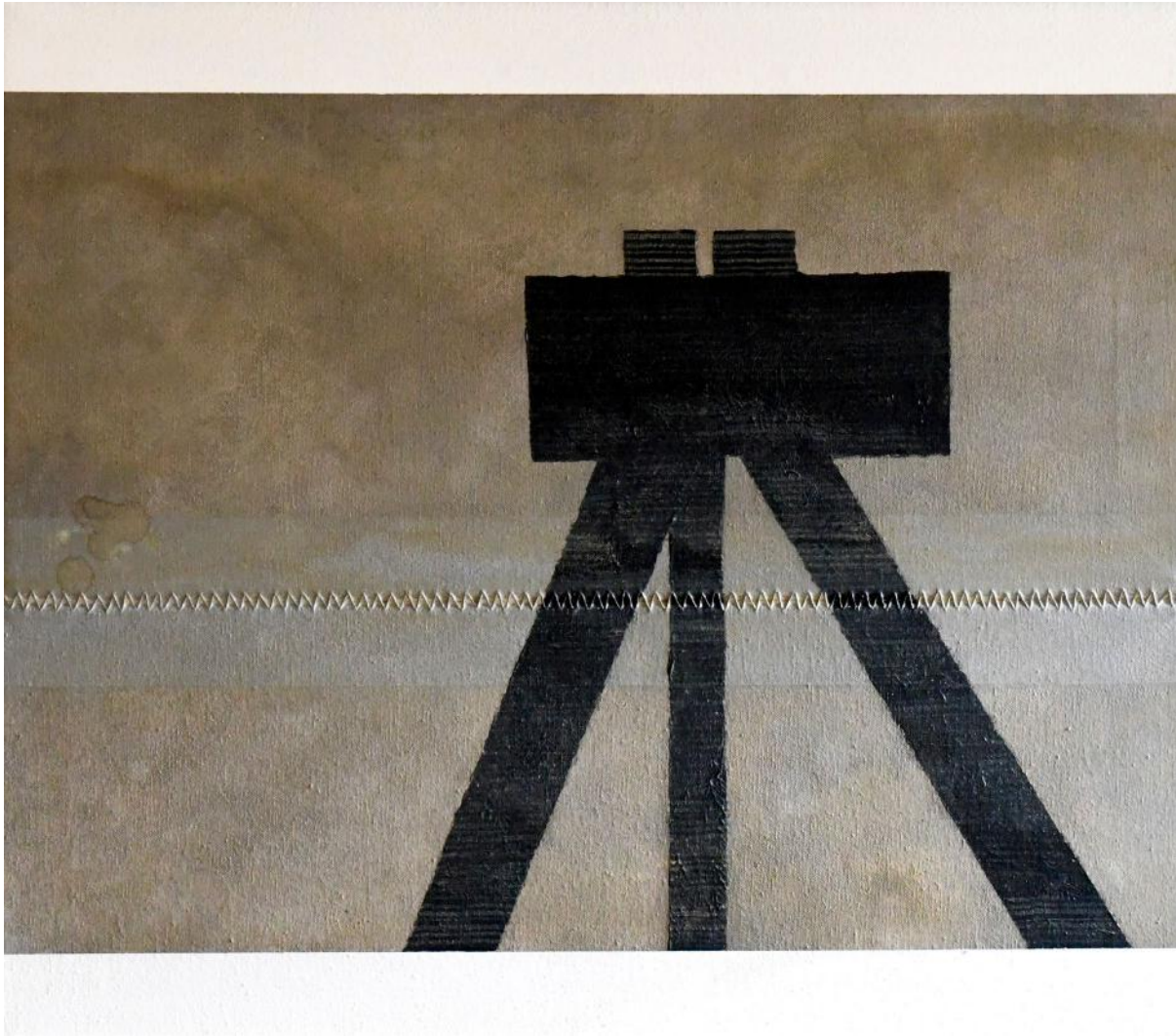
Nick turned to a career in fine art after a successful twenty-year career in theatre design. In 1999, he returned to college to study an MA in fine art at the Duncan Jordanstone College of Art and Design. It was his extensive background and experience in different design disciplines that culminated in his current artistic style. Working mostly on woven and embroidered canvases, Nick creates uneven but controlled surfaces to which he applies oil, acrylic and various mixed media. Although Nick has exhibited extensively across the UK since the beginning of his fine art career, this is his first time his work has been shown at the British Art Fair.

“My recent work is born of my early morning walks along the river Thames. I live on the north bank with only the Thames path between my studio and the river. When the tide is high, I keep to the path but when the tide is low, and the river level varies dramatically, I take one of the many stairs down to the foreshore.

It is the ancient wooden mooring posts, the stone jetties that have been added to over centuries, and the contemporary steel and concrete piers that combine to make this particular riverscape so very particular. The lapping of the water over the shingle, the eddies in the mud and the huge variety of grays in the London sky all come together in my palette. In a sense, I am a sort of mudlark, but I take no treasure home with me, I take inspiration from what the tide reveals and celebrate it on canvas.”

NICK SARGENT, AUGUST 2023





TIDE I

Oil and acrylic on  
canvas construction

57.5 x 65 cm (framed)

£1,600



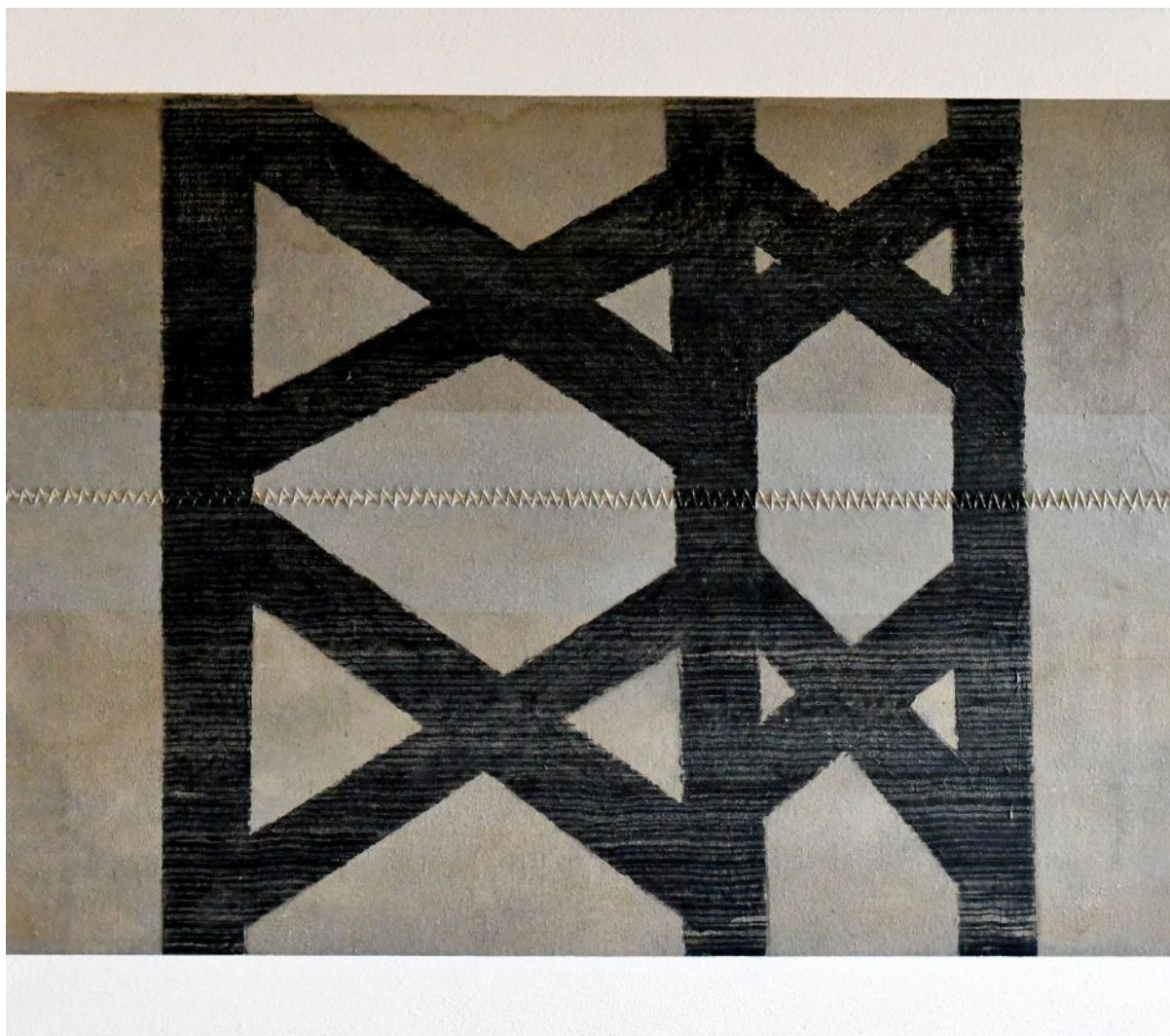
TIDE II

Oil and acrylic on  
canvas construction

57.5 x 65 cm (framed)

£1,600





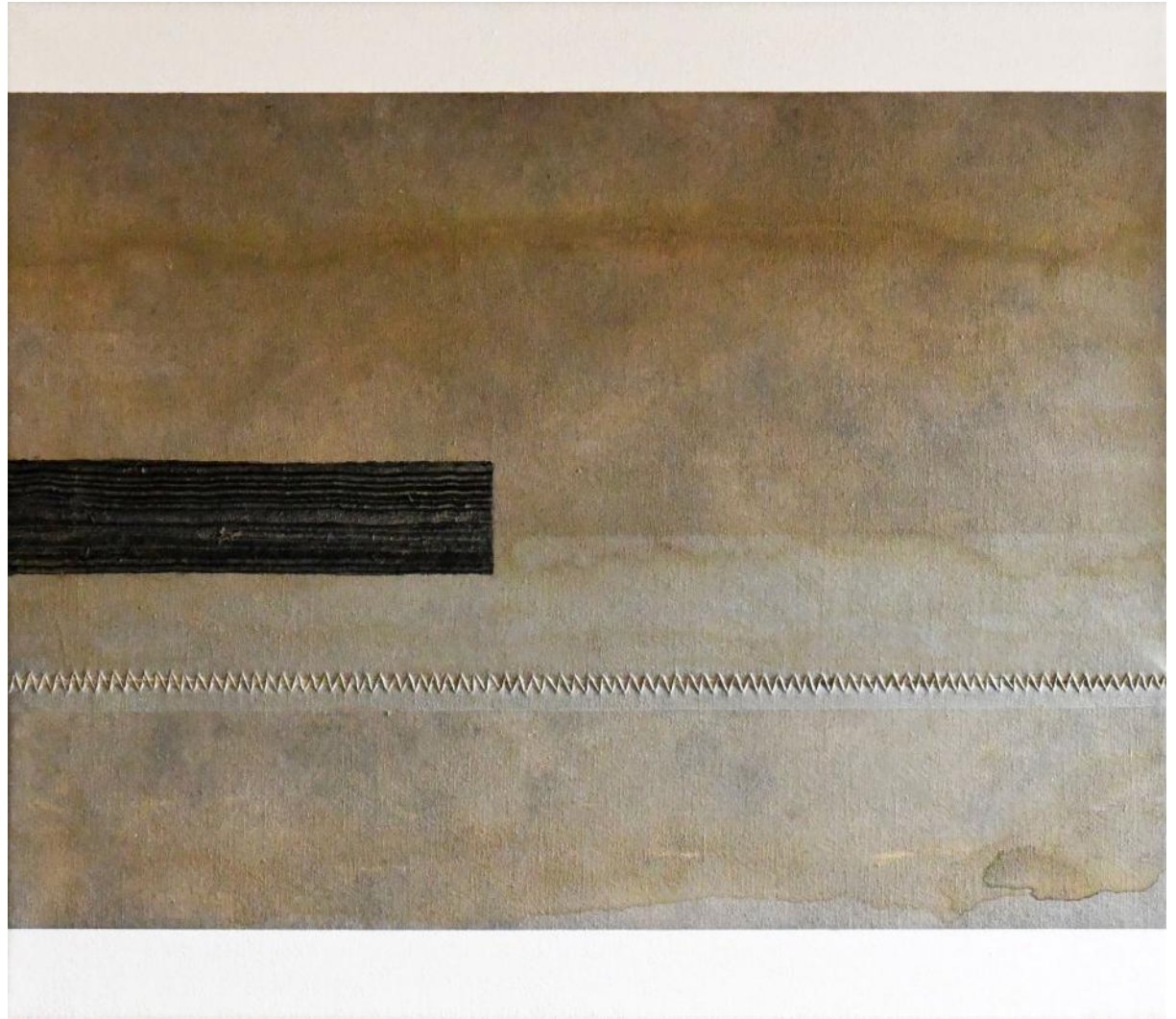
TIDE III

Oil and acrylic on  
canvas construction

57.5 x 65 cm (framed)

£1,600





TIDE IV

Oil and acrylic on  
canvas construction

57.5 x 65 cm (framed)

£1,600

## A.S. ROPE

Contemporary ceramicist Amanda Rope is based in south-east London, with her studio at Grove Vale Ceramics, a workspace and gallery she founded alongside Lise Herud Braten in 2020. Amanda studied fine art at Newcastle University and later obtained an MA in Communication Design at Central St Martins. After this time, she worked in various roles in graphic design, illustration, and teaching. Her explorations into ceramics began in 2012, but in 2015, became her full-time practice.

Her work is mostly focused on the potters wheel, although she often combines this with hand-building, to create constructed forms in red and white stoneware. The built environment, particularly industrial buildings, and its relationship with nature, are key starting points for Amanda's ceramic work. Other points of reference include Renaissance architecture detailing as well as geometry. For Amanda, an ongoing concern and area for exploration is the interplay between form and surface. With her vessels, she explores different surface designs, by adding to the clay body, making textures into the clay or applying hand-painted designs using slips and lustres. She works mostly with restrained colour palettes, typically earthy and neutral, and applies glazes only to the inside of her vessels. This is not only to allow for full scrutiny of the clay body, but also to enhance



the distinction between the interior and exterior of each vessel.

Amanda's works are created to sit individually or as part of larger groups, where spatial relationships can be further explored. Recently, she has moved away from tableware to the more sculptural, exemplified by the work shown in this new collection, investigating the possibilities as well as the limitations of stacking and assembling.



SET 01

Red stoneware with white wash

16.3 x 11.5 x 11.5 cm (left)  
44.3 x 8.7 x 8.7 cm (centre)  
31.6 x 11 x 11 cm (right)

£805



SET 02

Red stoneware

31.5 x 14.2 x 14.2 cm (left)  
51 x 12.6 x 12.6 cm (centre)  
10.3 x 13 x 13 cm (right)

£815





SET 03

Red stoneware with oxide wash

11.5 x 12 x 12 cm (left)

41.3 x 12 x 12 cm (centre)

32 x 7 x 7 cm (right)

£775

THE  
STRATFORD  
GALLERY

If you have any queries regarding any of the artworks presented in this catalogue, please do not hesitate to get in contact with a member of the gallery team via [art@thestratfordgallery.co.uk](mailto:art@thestratfordgallery.co.uk) or on 01386 335229.