

Welcome to a summer newsletter which fills you in on artists' recent activities, exhibitions, studio life and the [Simon Lewty Estate](#).

Kate McCrickard's paintings have been making their mark in first time presentations on solo stands with the Ming Dian Gallery in Hong Kong, alongside Art Basel, at the Art Central Fair in March, and then in May at Beijing's Art 021 Fair.



Ming Dian Gallery, Hong Kong



Galerie Hoang Beli, Paris, featuring *Flamers*

Back in Paris a group show *England's Dreaming* hosted by Galerie Hoang Beli in the Marais included two fellow British painters Orlando Campbell and Rupert Shrive. I nipped over to see it for myself and enjoyed a long-awaited studio visit.

Small fluent pencil drawings were in abundance - it is her daily practice - with newly printed monotypes, canvases on the go and earlier findings in the plan chest, all reflecting a lively studio life. I came away with a portfolio of works linked to paintings and drypoints already in London. McCrickard is preparing for two exhibitions in November: more to follow.



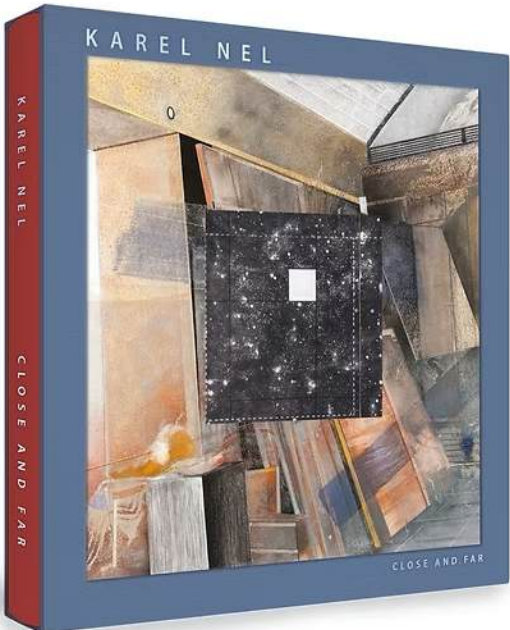
Goth, 2024, charcoal on paper, 58 x 47cm



Studio drawings

For an illustrated price list, please do contact Art First: clare@artfirst.co.uk

Karel Nel completed a six-week residency at the Cité des Arts in Paris where he worked on a set of majestic black and white drawings. Simultaneously he visited the museums, dealers and collectors with whom he works wearing his other hats as a collector himself and as senior curator of the Norval Foundation in Cape Town. This made for another wonderful studio visit. Here he is at work:



Karel Nel's handsome new monograph, 'Close and Far' and a book signing in Paris.

Art First, Online Exhibition:

It's a pleasure to present **Kevin Laycock's** body of chromatically dynamic paintings as an online exhibition. Now available after being shown in Southport's Atkinson Gallery, accompanied by an informative museum catalogue, you can view his work [here by clicking on this illustrated PDF link.](#)

Laycock is newly retired from his long and accomplished teaching post at Leeds University, free to dedicate more time to exploring fresh directions with musically modulated surfaces and themes.



Invention 2, 2023, oil on paper, 56 x 77cm



Controlled Chaos 2002, oil on paper, 56 x 77cm

Top: *Invention 3* (after Gawthorpe quilt collection) 2023, oil on paper, 56 x 77cm

Jake Harvey and **Helen Douglas** are having a two person exhibition, *Meeting Point* at Taigh Chearsabhagh in North Uist on 18 July – 27 September before it moves to An Lanntair in Stornoway in October and the RSA in Edinburgh in 2027. Accompanied by a distinguished publication, it tells a thoroughly researched story of stone, taking inspiration from experiencing, photographing and gathering stone samples from the Lewisian Gneiss complex of North Uist.

The body of work includes wall, floor, table and shelf art works in stone, paper and book form. Three billion years lie behind the geological processes that create Lewisian base strata, giving it a dense complexity and infinite variety of infused lines, colour and mineral variety. Its existence through deep time prompts consideration of the creation of the universe itself and the very beginning of life. Physical aspects of gravity and form meet metaphysics in this compelling, shared undertaking.



Top: Jake Harvey *No vestige of a beginning / No prospect of an end* 2025, Lewisian gneiss/Caithness slate, 192 x 46 x 4cm

Centre: Jake Harvey *Lewisian Stratum*. Lewisian gneiss & corten steel, 71 x 55 x 46cm
Helen Douglas, *Stone Book* (4)

Below: Helen Douglas *Lewisian Hand Scroll*, Giclée print 30cm x 4.5m, ed of 4.



In his shipshape Tayport studio, **Will Maclean** has completed a luminous signature box construction, *Bering's Log* (54 x 40 x 6cm). He says the title of the work is collective and could include other voyages of discovery by Hudson, Furbisher, Parry, Nansen and Shackleton.

"It is Vitus Bering, 1680, that I consider to be the father of these Voyages" he wrote.

"Elements fragmented in the work refer to the scientific experiments of all these brave voyagers - a theme also referred to in earlier work such as *Ice Log*, 1998, a mixed media construction exhibited in the 2022 retrospective exhibition at [Edinburgh's City Art Centre: Points of Departure](#).

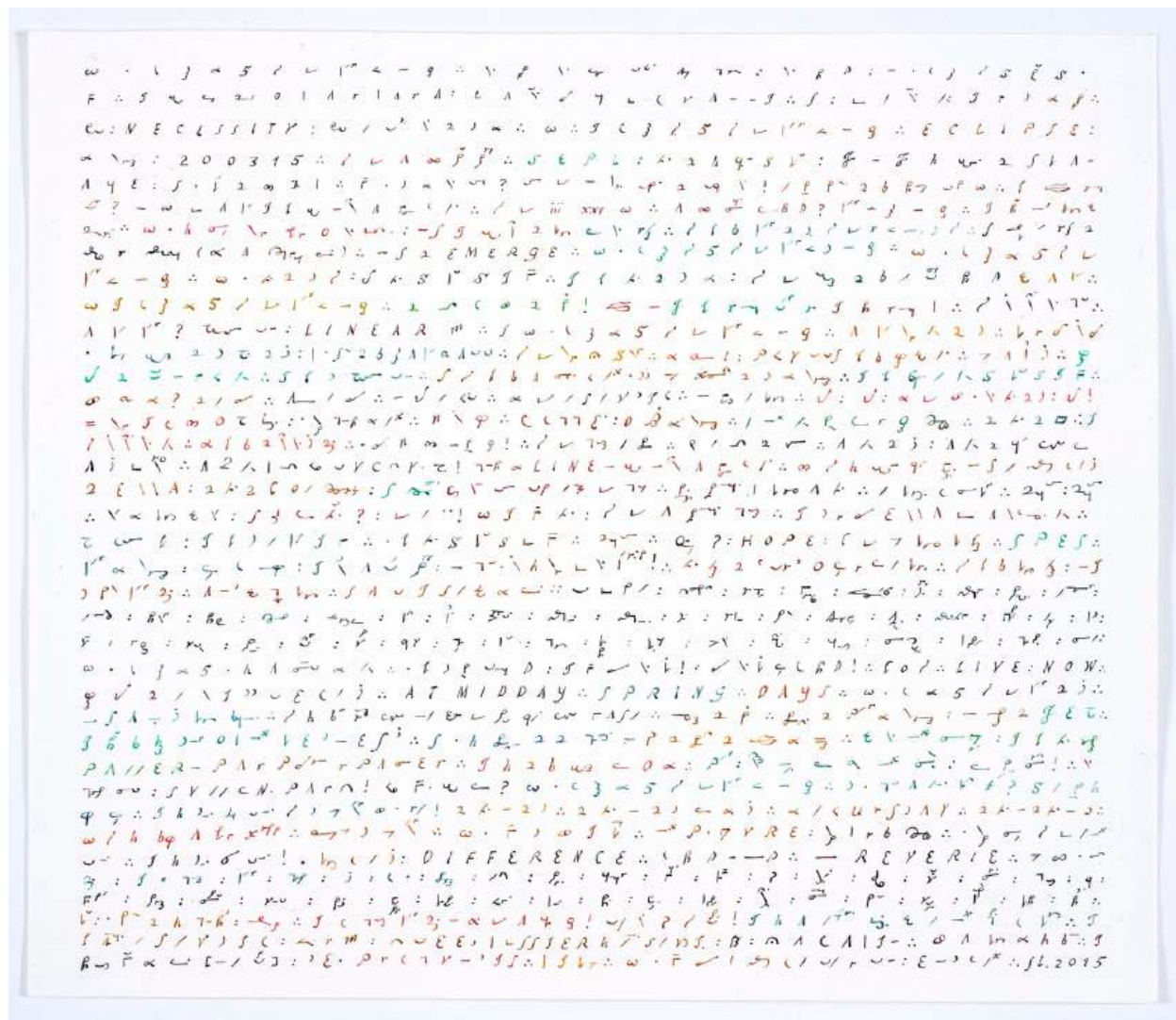
"Perhaps the most important image in terms of the composition is the reference to pen and paper and ink text . Apart from the obvious means of recording information such as that set down in the 1882/85 journals of the Hecla and the Fury during their voyages into terra incognita - to discover a North West passage from the Atlantic to the Pacific - they relate directly and are a homage to my friend the artist Simon Lewty."



Top: Will Maclean, *Ice Log*, 1998, mixed media construction, 121 x 71 x 10cm
Above: Will Maclean, *Bering's Log*, 2024, mixed media construction 54 x 40 x 6cm

The Simon Lewty Estate is to have a new website of its own. In the meantime an Instagram account [@simon_lewty-estate](https://www.instagram.com/simon_lewty-estate) reveals some of the work being done on his catalogue raisonné and related activities. Please do follow it and share it with others whom you know will be interested. Illustrated PDF's of the late works and other text-based drawings are available for sale at reasonable prices, according to his wish that they enter the homes of the young, and other interested collectors. These can be emailed on request and works can be viewed by appointment in London.

It is a great affirmation of Lewty's legacy that the British Museum has recently added to its Lewty holdings by acquiring three drawings from the late period:-

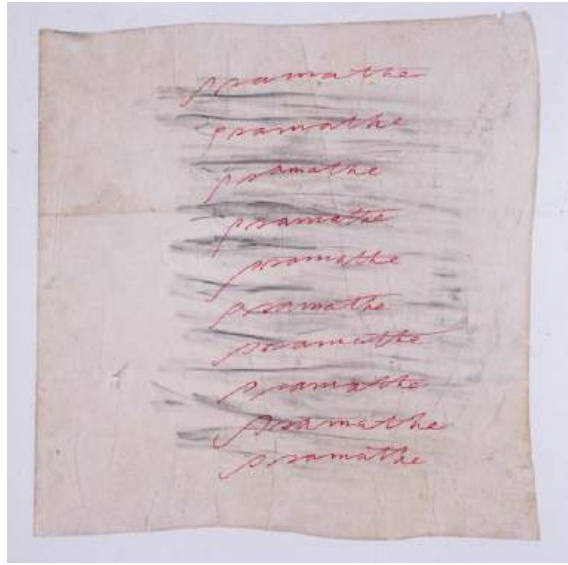


Simon Lewty *Necessity*: Page From a Shorthand Diary, 2015, 17th Century tachygraphy, coloured inks on paper, 41 x 47.5cm (British Museum collection).

Tachygraphy is a form of shorthand devised by Thomas Shelton in 17th Century England, famously used by Samuel Pepys in his Diary around 1666. Other civil servants and those wishing to encrypt their correspondence for political or personal reasons adopted it too but it fell out of use in the next century. Lewty came upon Shelton's book and studied the beautiful yet opaque system, becoming fluent and using it in his art as you see here.



Simon Lewty *Abstract Script*, 2014, ink with colour on paper, 31 x 30cm (British Museum collection)



Simon Lewty *Psamathe (Nereid)* 2019
Red ink and graphite on tinted tissue paper
28 x 28cm (British Museum Collection)

Below: Simon Lewty *Season of Sun and Rain*, 1999, acrylic ink on tinted tissue paper, 59 x 81cm, (BM collection)

