

CHRISTOPHER BRAMHAM

17 March – 30 April

Marlborough London is proud to present an exhibition of works by Christopher Bramham (b. 1952), which spans almost twenty years of the artist's career and celebrates the ever changing and beguiling nature of the British landscape. Referred to by Lucian Freud as his 'only true heir', Bramham is amongst the most important figurative artists working today.

Christopher, who lives and works in Cornwall, became a close friend of Lucian Freud who greatly admired his painting, as do Frank Auerbach and John Wonnacott. Bramham's work reflects the close personal and artistic relationship with Freud, whom he met in 1983 and continued painting and exhibiting with throughout the 1980s and 1990s. Freud instilled in Bramham a great appreciation for detail, which is characteristic for his small-scale canvases as well as his powerful large paintings. Two of Christopher and Ruth's then young children, Barney and Polly, sat for Lucian's painting *Bramham Children and Ducks*, 1995 and the small painting *Two Ducks Resting*, 1997 included in the show depicts the same birds.

The Artist writes: *'The earliest pictures were round Richmond Park. These were the first sustained paintings I ever did and that was hugely down to the help I got from Lucian (Freud) at this point. When I first met him in '83 I showed him my stuff and wailed that I could only draw. He said he was in the same position when young. It was a tough time. I nearly gave up after a year or two and just resigned to printmaking and drawing. But Lucian really did encourage me to keep going.'*

'One gets bolder, little tree close-ups (I had Altdorfer's painting: St. George in the Forest, c. 1510, in mind) spread into whole gardens. Summer ones would take three summers and winter ones three years likewise.'



Farm, Bodmin Moor, Late Summer, 2001, oil on board, 31.4 x 31.4 cm

After the family moved to Cornwall, Christopher observed: *'It takes a while to find one's feet in a new place so I'm afraid repeating the same subject is my way of steadying my nerve. I was thinking a lot of the Welsh landscape painter Thomas Jones (1742-1803) at the time.'*

The 'golden era' of British landscape painting in the nineteenth century is a key influence for Bramham, particularly the work of John Constable (1776 - 1837), whose paintings were devoted to scenes of his 'careless boyhood', deeply invested with his intense affection for the countryside. The parallels between Constable and Bramham stem from their shared practice of what Constable described as 'a close and continual observance of nature'.

Although he also paints still lifes and interiors, Bramham's landscape paintings are where his brushwork is evidently and unapologetically British, alert to the most subtle changes of light, weather and atmosphere. The oils, pastels and charcoal drawings included in this exhibition explore some of the key themes and artistic concerns in Bramham's oeuvre: the changing seasons, rural and urban landscapes, and the engagement with familiar details of nature. The paintings' intricate impasto surfaces bear direct witness to the gradual build-up of paint, translating the passage of time between hours of the day or seasons of the year into a material memory.

Marlborough

Christopher Bramham

17 March – 30 April 2022

6 Albemarle Street, London

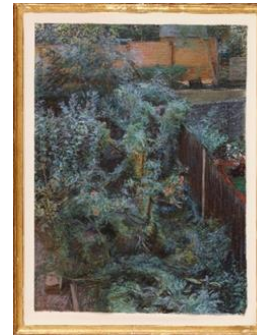
Small Apple Trees

1990

pastel on paper

20 x 14 1/2 in.

50.8 x 36.9 cm



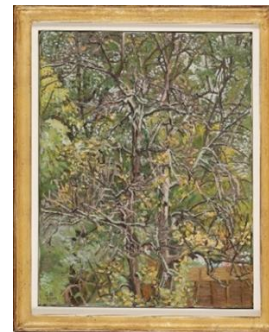
Trees, Late Autumn

1988

oil on canvas

12 3/4 x 9 7/8 in.

32.5 x 25 cm



*Gardens in Richmond,
Spring*

1987-90

oil on canvas

24 1/8 x 17 in.

61.3 x 43.2 cm



Broken Fence, March

1998

oil on canvas

10 1/8 x 14 in.

25.7 x 35.6 cm



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Polly's Greenhouse

1994

pastel on paper

25 1/4 x 17 1/2 in.

64.1 x 44.5 cm



Gardens, Winter

1997-98

oil on canvas

54 1/8 x 73 5/8 in.

137.5 x 187 cm



Farm, Morning

2001

oil on board

6 3/8 x 9 5/8 in.

16.2 x 24.5 cm



Two Ducks Resting

1997

oil on canvas

11 x 7 in.

28 x 17.8 cm



Marlborough

Faded Daffodils

2001

oil on canvas

8 3/8 x 5 1/4 in.

21.3 x 13.3 cm



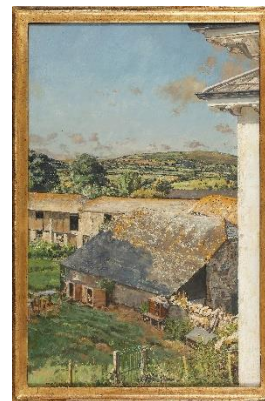
Farm Roofs, Summer Morning

1999-2000

oil on canvas

30 3/8 x 19 1/16 in.

77.2 x 48.5 cm



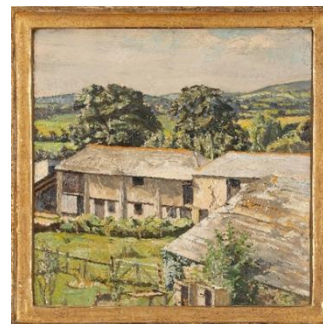
Farm, Bodmin Moor, Late Summer

2001

oil on board

12 3/8 x 12 3/8 in.

31.4 x 31.4 cm



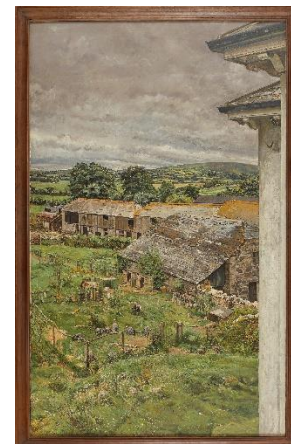
Moorland Farm, Summer

2002

oil on canvas

78 1/4 x 48 in.

198.8 x 122 cm

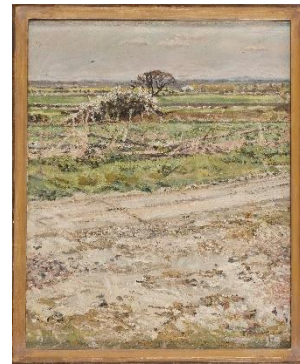


Marlborough

Pond in Winter, Rain
October 2001–January
2002
oil on canvas
12 1/4 x 17 7/8 in.
31 x 45.5 cm



Fields in Sussex
1997
oil on canvas
18 1/8 x 14 1/2 in.
46 x 36.8 cm



Fields in Sussex, Easter
1997
oil on canvas
14 x 16 in.
35.6 x 40.6 cm



Garden in August
1989
pastel on paper
12 x 11 7/8 in.
30.5 x 30.2 cm



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Pear Tree, Spring,
1987
oil on paper
12 1/2 x 9 1/2 in.
31.7 x 24.1 cm



*Houses Through the
Trees, Early Morning*
1989-91
oil on canvas
21 x 13 5/8 in.
53.4 x 34.5 cm



*Through Trees,
Early Autumn*
1998
oil on canvas
10 x 9 in.
25.4 x 22.9 cm



Pine Tree, Winter
2002
oil on canvas
50 3/4 x 56 1/4 in.
128.5 x 142.9 cm



Marlborough

Garden Corner

1989

pastel on paper

24 x 20 in.

61 x 50.8 cm



Orchard, Hereford

1989

charcoal and chalk on
paper

14 3/4 x 11 in.

37.5 x 28 cm



Richmond Park, Spring

1990

charcoal and chalk on
paper

12 3/4 x 15 1/4 in.

32.4 x 38.7 cm

