



Hodges

"I did not want windows, only skylights"

Ellsworth Kelly

(American abstract painter 1923-2015)

We are excited to be holding this, Felice's first solo exhibition with the gallery.

Abstract art does not attempt to represent a true account of visual reality. Instead, artists communicate using colours, lines, shapes, and gestural marks. Abstract painting is not one dimensional, it requires the viewer's participation.

Here Felice creates a visual tempo that could be from everyday life, of human emotions, thoughts and memorable places using a variety of mediums and techniques.

Her simple painting titles often give a clue, but it is for the viewer to interpret her ideas and form their own understanding and appreciation.

There is also evidence here of the great twentieth century American abstract expressionist painter, Mark Rothko well known for his colour blocks of paint representing strong feelings, and Helen Frankenthaler who pioneered the 'colour field' style of painting. These two artists have had a significant influence on Felice, and she has developed her own colour field paintings, where mainly large canvases are worked with expansive areas of vibrant colour to express her visual conclusion.

Felice now lives and works from her studio in Dorset.

We hope you enjoy this exhibition.



Felice Hodges

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The artist explains:

“I am an abstract artist, whose primary interest is the use of colour in painting. Having spent much of my early life and university years in New York, my background familiarised me with the ‘colour field’ paintings of Helen Frankenthaler, Mark Rothko, Robert Motherwell, Clyfford Still, Ellsworth Kelly and others.

My fascination with how colour can make the viewer feel, combines with my interest in drawing and collage in which pieces of paper are placed above, or secreted below, multi-layers of paint, so that only their outlines are revealed. Some of the textures also incorporate hessian and sand, whilst the mark-making consists largely of charcoal, Indian inks, chalky pigments and oil pastels. These gestural notations are often nonfigurative, although there are also references to everyday, domestic objects such as chairs, tabletops and vases.

My drawings are intentionally ambiguous, and I aim to encourage interpretation and engagement with the work in a very personal way. Indeed, there is deliberately little in the way of narrative, so that the viewer can engage with a painting with a fresh and open mind. This creative interaction between the artist and an observer is something I always strive for ... to be able to stimulate what, I hope, leads to a fruitful ‘conversation’.

This body of recent work encompasses themes which I have explored for many years. Recurrent motifs of interior objects, such as vessels, appear to float on ‘fields’ of modulated colours, often appearing in rhythmic sways which recall my deep interest in music.

In other paintings, as their titles suggest, the colours alone encapsulate the mood of a place or the memory of a moment of time. ‘*Congo Pink and Magenta*’, for example, refers purely through colour to the heat and exoticism of Africa ... a reminiscence pared down to narrow bands in a combination of ‘hot’ tones.

In ‘*Mexico I*’ and ‘*Divide by Rust*’, the earthy shades of yellow ochre, sienna and reddish brown recall the heat and baked dust of the region, though the former painting highlights vessel shapes too, showcasing the artefacts of this ancient civilisation. I love the challenges of invention, of experimentation with novel colour combinations and notations.

Describing my style of work, the art historian Dr Ian Massey wrote “*It is [her] ability to establish such a multiplicity of moods that becomes particularly striking; the orchestration of colour, scale, shape, line and gesture, in the creation of a body of work that continues to develop to captivating effect*”.

Robert Upstone, former Head of Modern British Art at Tate Britain, described my colours as “*... highly original and unexpected ... [and] also intensely beautiful*”.

It is this focus on colour, in all its manifestations, that will continue to inspire me and form the basis of my work.”

Felice Hodges

FELICE HODGES

'Under the Skylight'

Kerry Green II | mixed media on canvas | 160 x 122 cm





Sky Blue Days | *mixed media on canvas* | 101 x 101 cm



Retreat | *mixed media on canvas* | 90 x 80 cm



Blue on Rust
mixed media on canvas
35.5 x 25.5 cm



Medina
mixed media on canvas
33.5 x 25.5 cm

Liturgy | mixed media on canvas | 122 x 91 cm





Balance | *mixed media on panel* | 49 x 49 cm



Birdsong | *mixed media on canvas* | 90 x 80 cm



Remnants | *mixed media on canvas* | 101 x 101 cm



Amethyst Field | *mixed media on canvas* | 91 x 100 cm



Citrus and Ecu | *mixed media on panel* | 30 x 60 cm



Two Blues | *mixed media on panel* | 30 x 60 cm



Arabesque | *mixed media on canvas* | 115 x 94 cm

Coral Sands

mixed media on canvas

152 x 122 cm



Hodges



Beige Ground | *mixed media on canvas* | 91 x 122 cm



Side-Tracked | *mixed media on canvas* | 121 x 91 cm



Kerry Green | *mixed media on canvas* | 100 x 100 cm



Citronelle | *mixed media on canvas* | 100 x 100 cm



Laguna | *mixed media on canvas* | 100 x 90 cm

Mexico I | mixed media on canvas | 122 x 91 cm





Excavation | *mixed media on panel* | 30 x 60 cm



Jubilee | *mixed media on panel* | 32 x 47 cm



Fleeting III | *mixed media on canvas* | 101 x 101 cm



Lilac on Tan | *mixed media on canvas* | 49.5 x 38 cm



Ritual | *mixed media on canvas* | 100 x 100 cm



Terracotta | *mixed media on panel* | 83 x 52 cm



Congo Pink and Magenta
mixed media on canvas
36 x 26 cm



Divide by Rust | *mixed media on canvas* | 64 x 79.5 cm



Giza

mixed media on canvas

26 x 21 cm



www.briansinfield.com