

# TREVOR FELCEY NATURE'S INSTANTANEOUS TEXT

Andrew Lambirth

*'Trevor Felcey is a realist painter of large integrity. His paintings are not dull transcriptions of appearances, but are deeply-felt statements about the world we live in, matchless evocations of things, people and places he finds beautiful. His paintings are about ideas, but not the literary or cod-philosophical ideas behind so many so-called conceptual art works. Felcey's ideas are to do with visualizing - about ways of seeing. If they could be written, he'd be a writer. As it is, he's one of our finest painters in the great tradition of Western art: conveying real emotion about visual events that stir him.'*

Andrew Lambirth

Thus Andrew Lambirth introduces the artist Trevor Felcey in this sumptuous new book. A painter following in the traditions of European art, Felcey paints landscapes, still-lives and portraits. He draws and paints constantly, very often the two activities working in tandem. He makes exquisitely beautiful pencil studies of trees, and substantial paintings of individual trees which are more like portraits than landscapes. His still-lives have the true vibration of the real, while his pictures of people include nudes and figure paintings as well as straightforward portraits. He is a versatile artist utterly dedicated to the pursuit of reality as envisioned in two-dimensions and translated into paint, ink, charcoal or graphite. He also makes prints, being an occasional but highly effective etcher. But his main activity is with the pencil and the brush.

Born in Ferring, Sussex, Felcey attended art school in Grimsby under Peter Todd, one of a number of conscientious objectors who, following the war, established themselves as teachers to an eager post-war generation. Camberwell followed, where Felcey rubbed shoulders with Maggie Hambling, Euan Uglow, Robert Medley, and Frank Auerbach. Then to the Royal College where, from 1966-69, with Kitaj and Hockney among an emerging group of *enfant terrible*, Felcey 'came out of it a better painter; despite the teaching!'

This superbly produced book provides the first full-length work on this important artist, conveying a remarkable portrait of an artist who has refused to compromise on a personal vision and way of making his work. As a contemporary art historian has put it: 'Here is an artist not out of the ordinary mould: In a novelty-seeking world it is deeply satisfying to find there still exists artists whose work not only explores ancient traditions of western art but also taps into that vast reservoir of knowledge about the making of images with paint.'

## ABOUT THE AUTHOR

**Andrew Lambirth** is the author of a number of important books on British Artists, writing monographs on Ken Kiff, L.S. Lowry, Craigie Aitchison, Roger Hilton and R.B. Kitaj. He is art critic of *The Spectator*, and has written for a wide range of publications including the *Sunday Times* and the *Independent*. From 1990 to 2002, he was contributing editor of *RA*, The Royal Academy of Arts magazine. He reviews art exhibitions and art books for *The Royal Academy Magazine*, *The Spectator*, *Modern Painters* and a number of British newspapers. He has also curated exhibitions for many artists such as Peter Blake and Maggie Hambling.

## HALSGROVE CATALOGUE

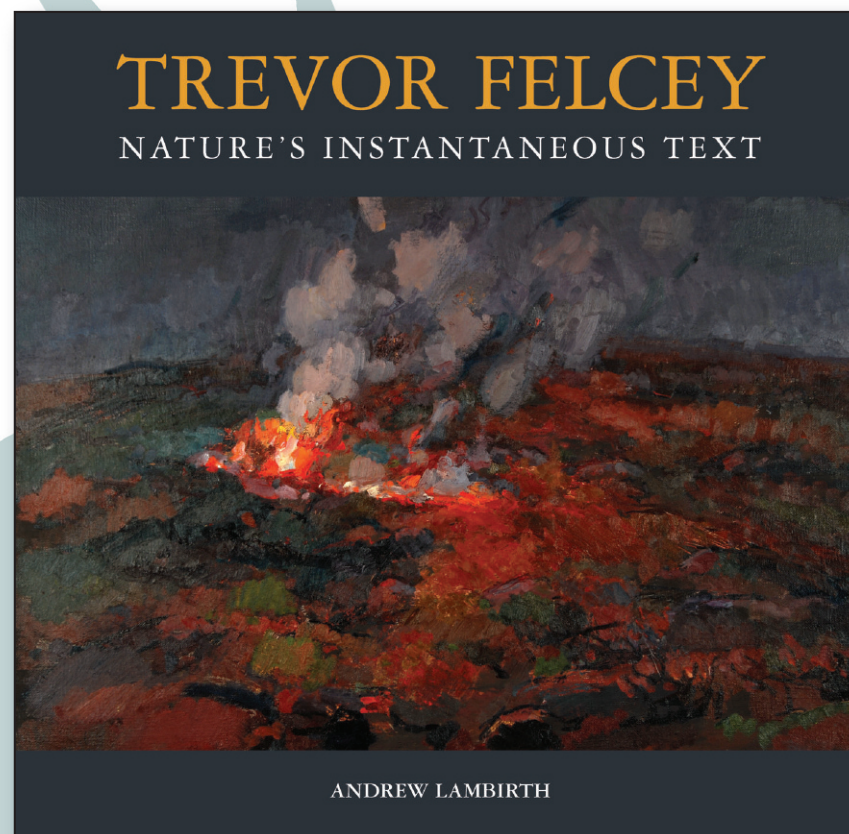
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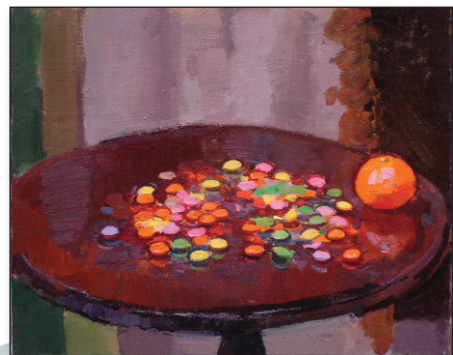




Trevor Felcey in the studio.



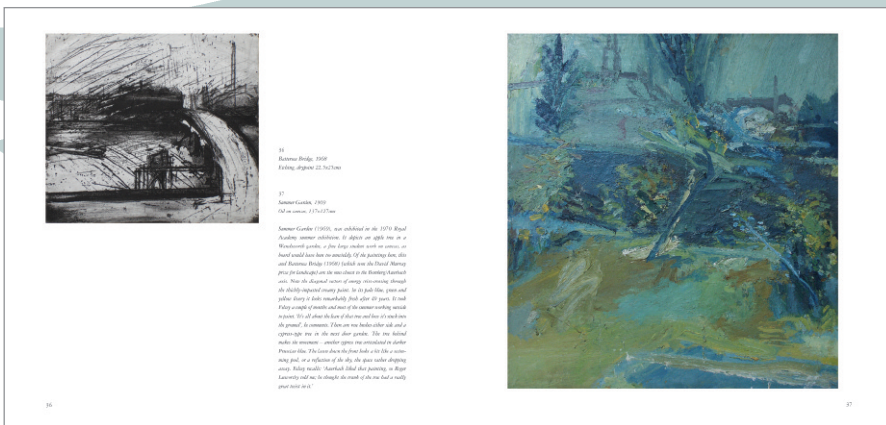
Top right: *Night Moor*, 2006–07  
Oil on board, 104x122cms



Right: *Smarties and Tangerine on a Round Table*, 2007. Oil on canvas, 41.2x51.5cms



*The Bole of the Oak*, 1993–96,  
Oil on canvas, 165x239cms



Example of a double-page spread.



*Claire and Cat*, 2009  
Oil on canvas, 120x100cms



*Two Oaks at Wistman's Wood*, 1996  
Etching, 33x25cms