

# TREVOR FELCEY REVISED R/P

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 equality 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, now revised and updated, 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 (born 1959) is a writer, critic and curator. He has written on art for a number of publications including *The Sunday Telegraph*, *The Spectator*, *The Sunday Times*, *Modern Painters* and *RA*, the Royal Academy magazine. Among his many books are monographs on Craigie Aitchison, Roger Hilton, Maggi Hambling, John Hoyland, Margaret Mellis, Allen Jones, LS Lowry and RB Kitaj. He has curated exhibitions of work by Eileen Agar, Peter Blake, Maggi Hambling and Roger Hilton for various museums and public galleries. He was art critic of *The Spectator* 2002-2014 and his reviews have been collected in a paperback entitled *A is a Critic*. Among his recent titles are monographs on Patrick George (2014) and David Tress (2015).

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# TREVOR FELCEY

*Working Drawing for Whiddon Oak, Summer, 1998. Pencil, 30x60cms*



Above: *Trevor Felcey in his studio.*



Left: *Portrait of Sarah, 1982 Oil on canvas, 51.5x56cms*

Below: *The Source of the Teign, 1998–99. Oil on canvas, 91x148cms*

*Whiddon Oak, Summer, No. 1, 1997. Oil on canvas, 76x152cms*



*Mimosa, 2008. Oil on canvas, 50x40cms*



Example of a double-page spread.

