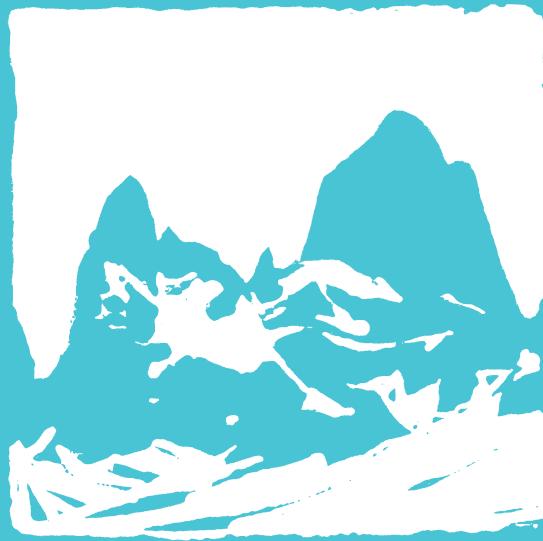


PATAGONIA



James Hart Dyke

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James Hart Dyke

29th November to 20th December 2018
Monday to Friday 10am-5pm

This catalogue shows a selection of paintings.
To view all the paintings go to www.johnmitchell.net
All paintings are for sale.

JOHN MITCHELL
FINE PAINTINGS

EST 1931





Following the success of *Whymper's Mountains 150 years on* in 2015 James Hart Dyke undertook another intrepid expedition in December last year. He travelled to Patagonia in South America with two experienced climbers to explore, observe and record the mountain landscapes. The paintings shown in this exhibition are the result of the latest in a series of gruelling pilgrimages James has made to paint remote and out-of-the-way landscapes from the Himalayas to the Atlas Mountains.

PATAGONIA continues James' exploration of mountain painting, and despite the distinct character of each new mountain range he visits, the interplay between the 'realism' of the seen landscape and the abstract design of the brushwork -the vocabulary of his painting – remains the central theme of his work.

In his own words, one of the principal aims of James's journey to South America was to 'create large spaces on small canvases.' He intended to encase the spatial experience and the narrative of the landscape into the confines of individual paintings and the careful 'box' framing of his work has been carried out with that aim in mind. In spite of the limited dimensions of our first-floor gallery, we are nonetheless excited that James will be unveiling his first three-metre landscape painting here, entitled *Void*. In setting up his various camps in PATAGONIA James wholly immersed himself into his surroundings. In a departure, perhaps, from his more recent 'Alpine' exhibitions, especially *Whymper's Mountains*, James veered away from depicting the mountains as the arena of conquest and folklore and to focus more on their savage profiles. Indeed, the work seen in PATAGONIA centres on just two specific areas, namely Mount Fitzroy and the mountains of Torres del Paine.

One of the world's last great wildernesses, Patagonia covers nearly half a million square miles with a population of just two million people. Almost all of the territory lies within Argentina but Chile boasts some of its most beautiful scenery. From the time of the sixteenth-century explorers the region was traditionally considered the 'Land of the Giants' or big-footed dwellers, and yet

Opposite: James working on the 190x300cm version of *Void*.

Above left: James painting on the summit of Mojo Rojon. Above right: James and Jeff on the top of Mojon Rojo.



the etymologically challenging name of Patagonia, derived from the Spanish *patagon*, has only added to the region's mystique. Through books and documentaries our minds conjure - in no particular order - a world of deserts, wind, searing sun, abnormal rainfall, cold, glaciers, glinting rivers, bone-white, molar-shaped peaks, cobalt blue lakes, condors, crystals, tawny grasses, penguins, albatrosses, seals, whales and livid sunsets.

Starting with Ferdinand Magellan in the 1520s, the names of famous seafarers and natural scientists such as Drake, Anson, Cook, Fitzroy and Darwin have been indelibly linked with the southern tip of the American continent. They subjected themselves to some of the harshest conditions in the world and their accounts emphasize both the wonder and horror at the desolation that they encountered. The legacy of places called, for example, Useless Bay, Glacier Alley and Port Famine leave us in no doubt as to how isolated voyagers to Patagonia must have felt.

Today the lure of Patagonia is, conversely, that same inaccessibility – its sheer wilderness. Stirred by the writings of Paul Theroux, Bruce Chatwin's famous novel, *In Patagonia*, John Harrison's *Where the Earth Ends* and the classic film *Mountain of Storms*, tourists are now drawn to its untamed beauty. In the spirit of discovery, James is no exception and so he was prepared to walk in, climb and bivouac in some very unforgiving spots to capture his mountainscapes. Apart from a few episodes of very cold weather, one of the biggest challenges that he faced was the unrelenting wind and, as on his many journeys in the Himalaya and the Alps, he nonetheless pushed himself very hard.

William Mitchell

Above left: Armin leading the way up to base camp. Above right: Armin and Jeff putting on crampons.



JOHN MITCHELL Fine Paintings held their first exhibition of James Hart Dyke's paintings in December 2002. James remains to this day a dedicated painter of landscapes and began painting at the age of eight after seeing a Constable oil study. Within six years of becoming a full-time artist in 1992, James was one of only four living artists to have his work included in the Sotheby's survey, *The Artist and the Country House from the 15th Century to the present Day*. In the last decade whole, stand-alone exhibitions have arisen from his adventurous treks in remote mountains, from several royal tours as official artist to HRH The Prince of Wales and, most conspicuously, in 2011 from the many months he had spent observing life inside the Secret Intelligence Service (*A Year with MI6*). James's oils and watercolours captured life inside MI6 in a way no photographer ever could have, and in the diversity of his technique and subject matter, both real and abstract, he attracted international recognition. This in turn led to work for Aston Martin Ltd., and for the producers of the James Bond films, who memorably included a Hart Dyke painting in the closing scenes of *Skyfall*. A recent commission is the exclusive series of themed paintings which James painted for the new clubhouse at the Queen's Club in west London in 2016, and which continues to draw praise from members and visitors alike. Our last James Hart Dyke exhibition was in November 2017, entitled *London: Cityscapes and Interiors*.

Recently James has been involved with the charity 'Style for Soldiers' acting as a teacher and mentor for injured soldiers learning to paint. A forthcoming exhibition of their work will hopefully shed light on the valuable work and care that has gone into establishing and running the charity.

Above left: Armin and James with Mojon Rojo behind. Above right: James and Jeff.



Fitz Roy from El Chalten 2017
acrylic and pencil on card 15x20cm

Cathedrals of the world, Fitz Roy, black on white 2018
oil on gesso on panel 57x57cm





Fitz Roy study, last light 2018
acrylic and pencil on card 20x15cm

Fitz Roy, last light 2018
oil on gesso on panel 57x57cm



Cerro Poincenot and glacier 2018
acrylic and pencil on card 12x15cm





Towards Cordon Marconi 2017
acrylic and pastel on card 15x20cm

Cathedrals of the world, Fitz Roy, colour 2018
oil on canvas 90x90cm





Edge. From the summit of Mojon Rojo 2018
oil on gesso on panel 24x41cm



Fitz Roy and Laguna Sucia, light 2018
oil on gesso on panel 41x30cm





Void, study. Fitz Roy 2018
acrylic and pencil on paper 12x29cm

Fitz Roy and Laguna Sucia, sunlight on glacier 2018
oil on gesso on panel 57x57cm



Void. Fitz Roy 2018
oil on gesso on panel 61x102





Edge, towards Argentina 2018
oil on gesso on panel 30x41cm



Parallel lines, Torres Del Paine 2018
oil on gesso on panel 30x60cm

Patagonia landscape 2018
oil on canvas 101x157cm







Plume, Torres del Paine 2018
oil and acrylic on gesso on panel 30x41cm



Plume Torres del Paine, study 2018
acrylic and pastel on card 15x20cm



Cerro Torre and Glacier Grande, study 2018
acrylic and pastel on card 15x20cm



Cerro Torre beyond green and pink, study 2018
acrylic and pastel on card 15x20cm



Cerro Torre and Glacier Grande 2018
oil and acrylic on gesso on panel 30x41cm

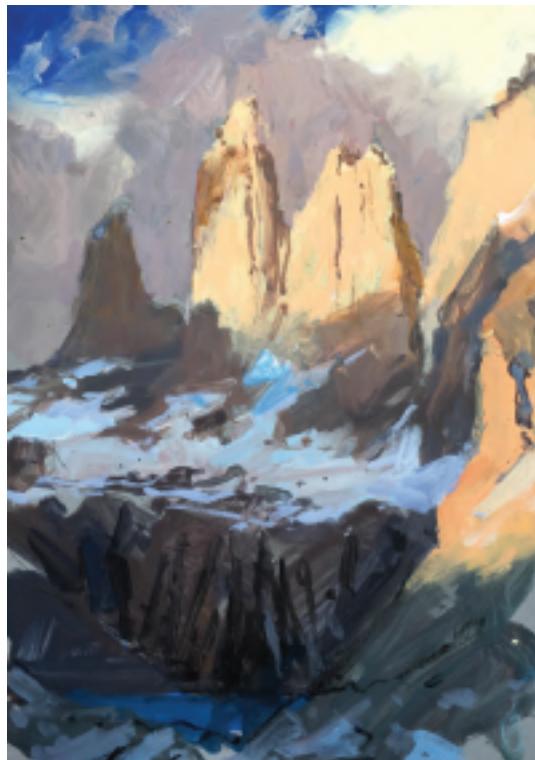


Cerro Torre on pink 2018
acrylic and pastel on pink card 20x30cm



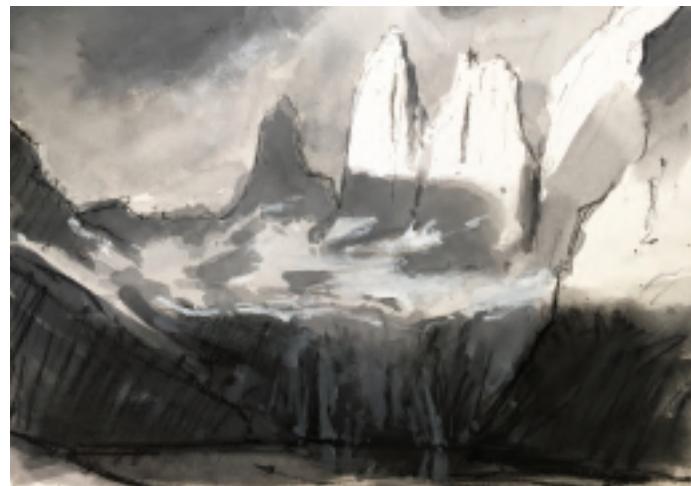
Cerro Torre beyond green and pink 2018
oil and acrylic on gesso on panel 57x 80cm





Torres del Paine, first light 2018
acrylic and oil on gesso on panel 57x57cm

Torres del Paine, first light study 2017
acrylic on paper 15x20cm



Torres del Paine, black white 2018
acrylic and charcoal on card 20x30cm



James Hart Dyke 2018



Los Cuernos del Paine, last light 2018
oil on acrylic on card 30x42cm



Torres del Paine and icefield 2018
oil and acrylic on gesso on panel 30x41cm



Fitz Roy, Patagonia 2018

linocut on paper

limited edition of 20.

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17 Avery Row, Brook Street, London, W1K 4BF
+44 (0) 20 7493 7567 www.johnmitchell.net