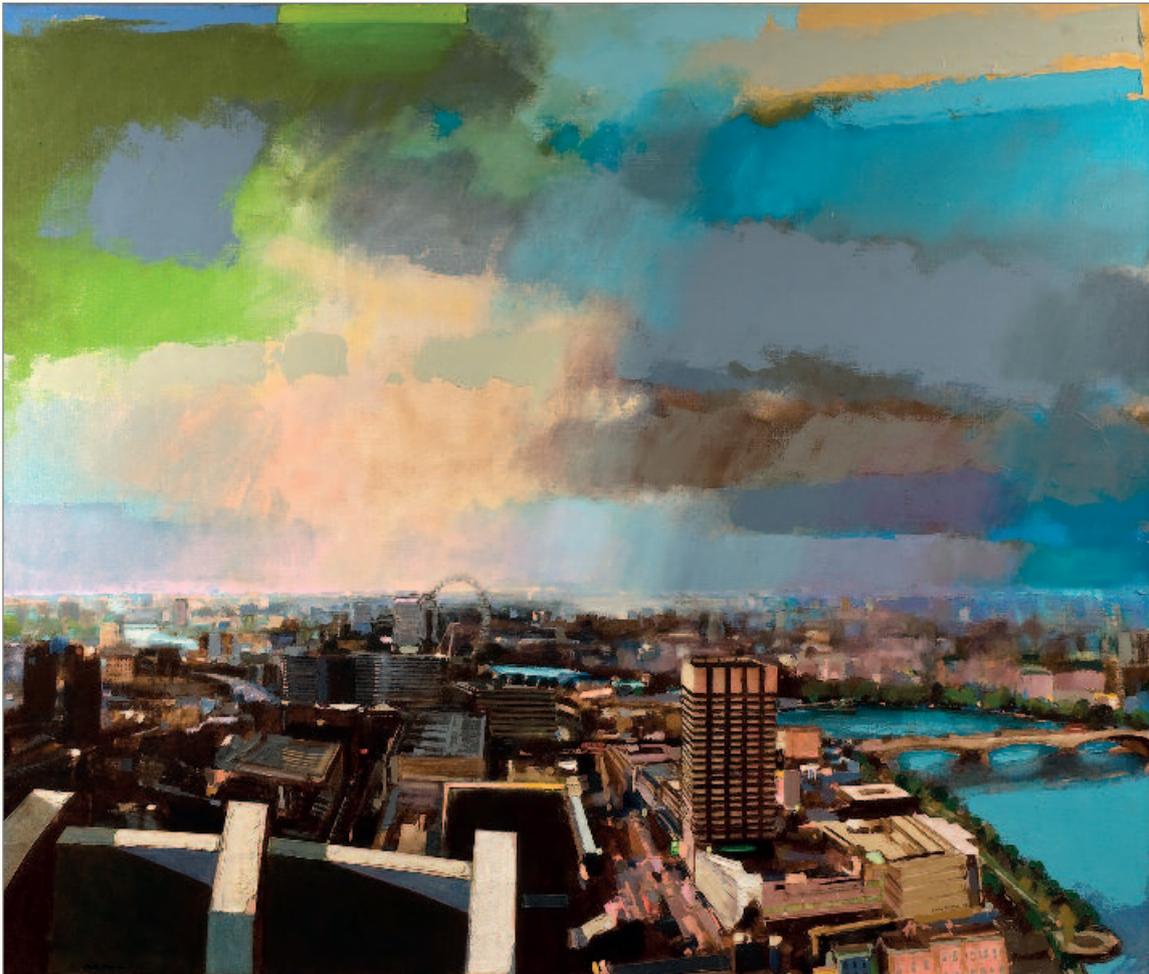


DAVID PRENTICE

1936 – 2014



A Window on a Life's Work -
a Selling Retrospective: Part II

Autumn 2017

johndaviesgallery
Period, Modern & Contemporary Art

DAVID PRENTICE

1936 – 2014

A Window on a Life's Work -
a Selling Retrospective:

PART II



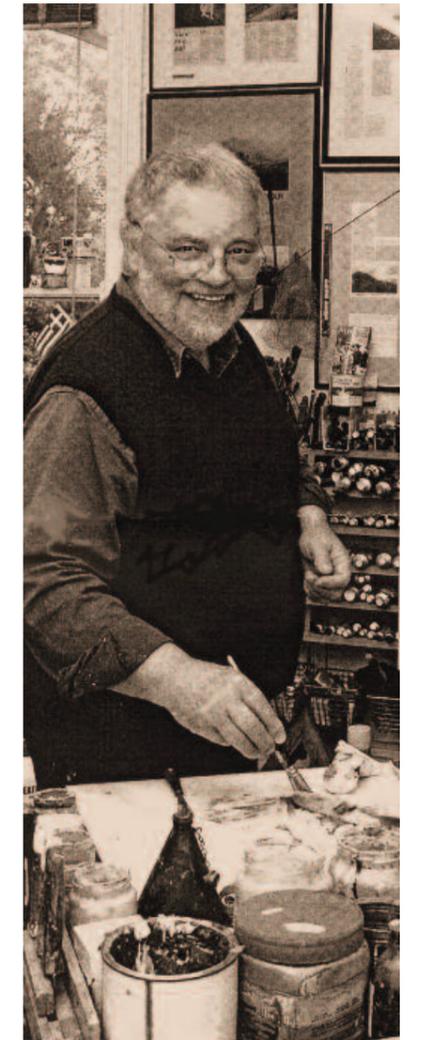
Sligachan Bridge, Isle of Skye (2012)
Watercolour, 23 x 33 ins

Front cover illustration:
King's Reach West (2003)
Oil on canvas, 46 x 56 ins

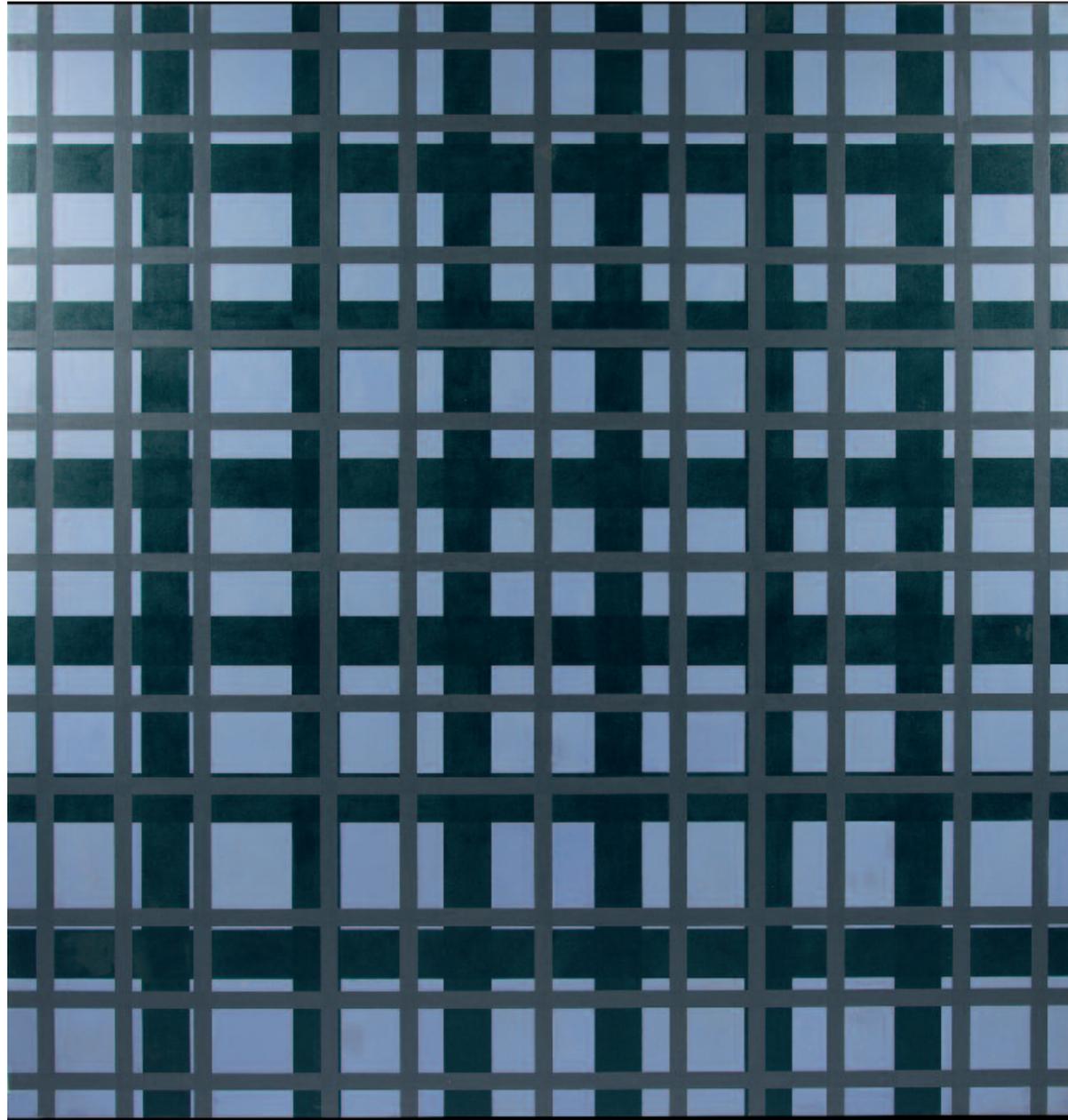
includes paintings of all periods but also
features examples inspired by the Scilly Isles,
City of London paintings, the Isle of Skye
and The House that Jack Built.

Saturday, 7th October 11am - 5pm
Sunday, 8th October 11am - 3pm

Continues through to 4th November
Monday - Saturday 10am - 5pm



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www.johndaviesgallery.com



Field Grid Antares (1968)
Oil, 68 x 68 ins

DAVID PRENTICE 1936 – 2014

A Window on a Life's Work: Part II

From both a public perspective and a gallery point of view, part one of this two-part retrospective for David has been a distinctly rewarding and illuminating event. First and foremost, the throughput of visitors to the exhibition has been very high. Secondly, the positive reaction of this elevated number of observers to David's work has been significant and voluble.

I include in this 'public' many of David's ex-pupils who have displayed a strong, universal affection for their tutor of fifty years-ago. Additionally, and expectedly, there have been many return visits by friends of the gallery who discovered David's *oeuvre* through his exhibitions with us from 1996 on. What has been a surprise to many of those familiar with David's Malvern Hill's works is the revelation of the early hard edged abstract work from the 1960's and 1970's.

However, beyond these two groups of visitors there has been a high number of the public who have discovered David's art for the first time. Their reaction has been a uniform and well articulated combination of surprise and admiration. "Why have we not heard of this artist?" "Has this artist been shown in London?", "What extraordinary versatility!" and "What command of so many different media"; also, from many visiting artists, including professionals, "If only I could paint like that!".

I am very happy to say that the exhibition has been a notable success from the point of view of purchasers securing a wide

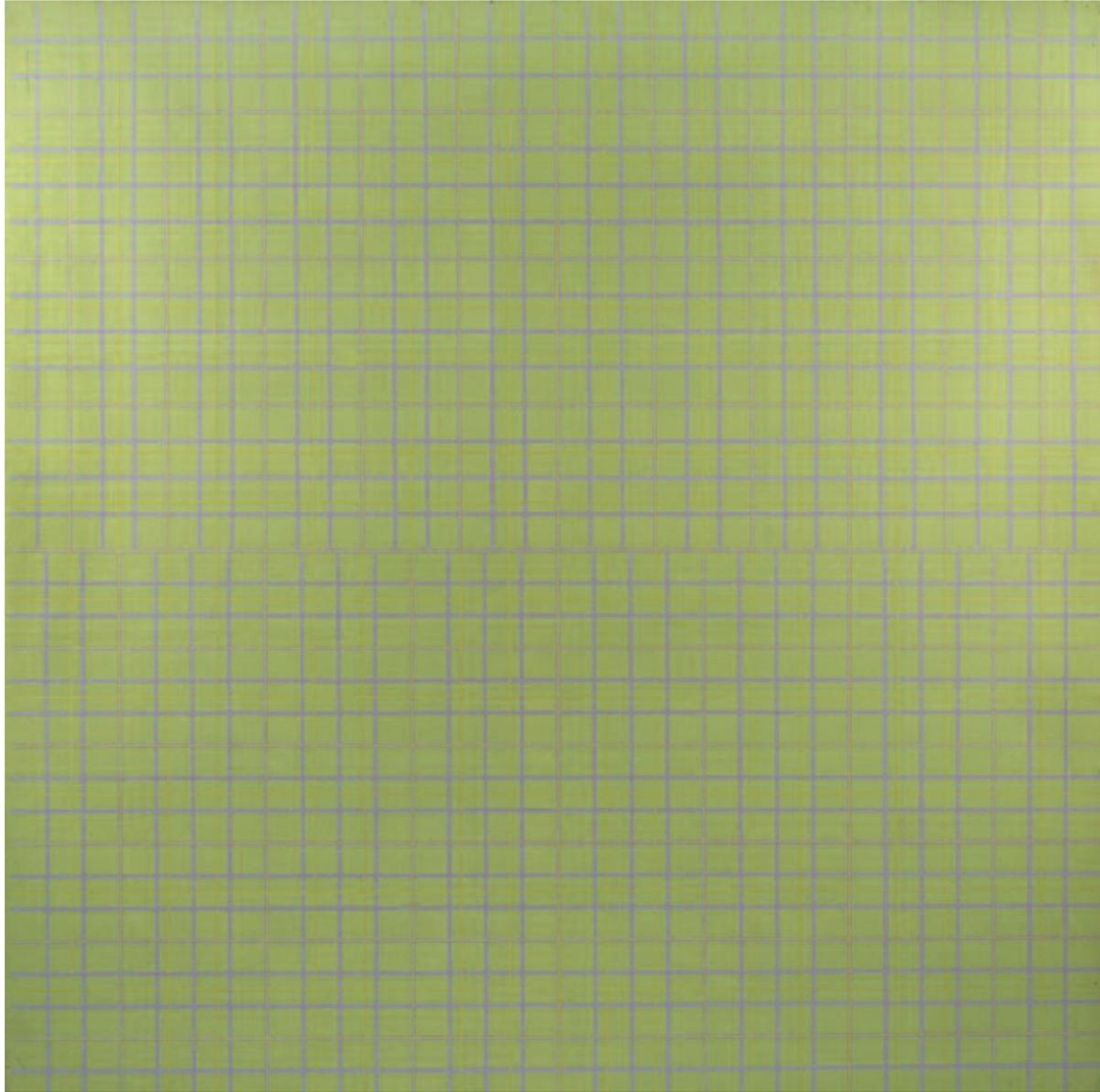
range of what are widely regarded as under-appreciated works of art.

Included in Part II of *A Window on a Life's Work* are five bodies of work – abstract works from the 1960's and 1970's (contrasting to those in Part I), a small group of significant and particularly dynamic paintings derived from the Scilly Isles, a good number of the hugely impressive City of London canvasses; highly atmospheric works inspired by the Isle of Skye and lastly a group of intriguing and delicate marouflage paintings featuring *The House that Jack Built*.

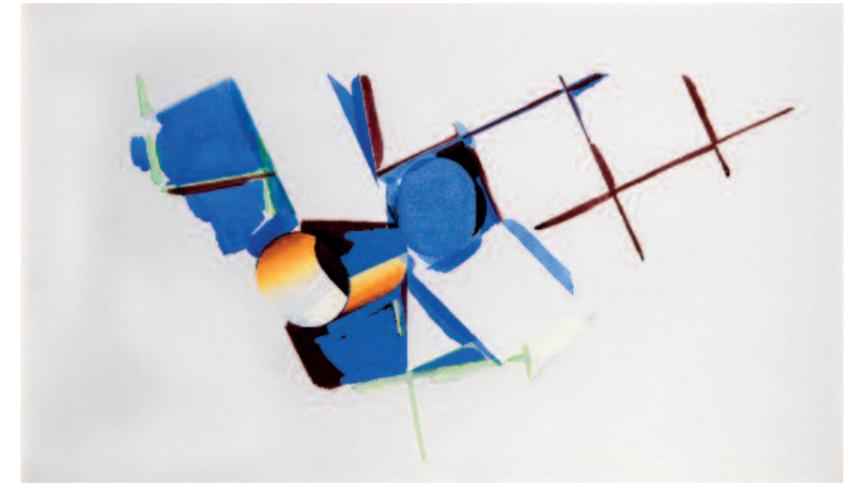
In preparing this catalogue for Part II it has been reaffirming to read again the numerous introductions, prefaces and forewords written by distinguished art commentators for David's many previous catalogues. In this regard, David's family and I are very grateful to the author James Hamilton for his 2008 essay on David's work and in particular the The City of London paintings.

I will now close this introduction to Part II but not without saying that despite the size of the gallery here at Moreton-in-Marsh there are still a variety of David's paintings that we have not been able to include in either Part I or Part II of this retrospective show; in particular, a number of Malvern canvasses have yet to have a fresh showing. In the short-term this limited number of paintings will be present on the website and available for viewing by appointment

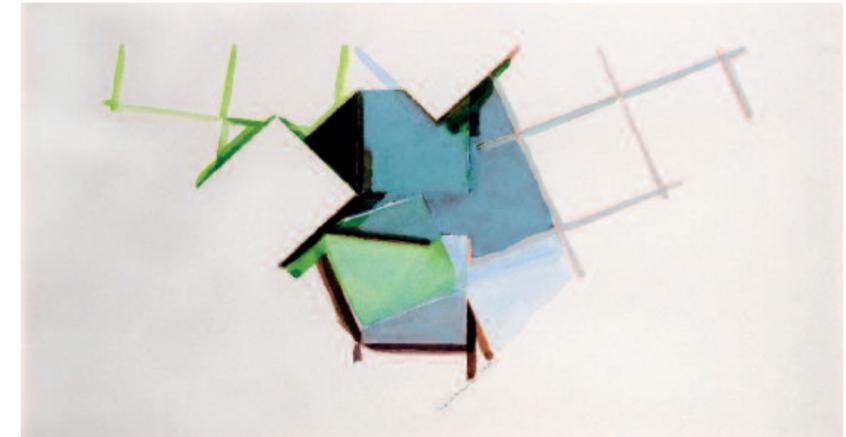
John Davies
September 2017



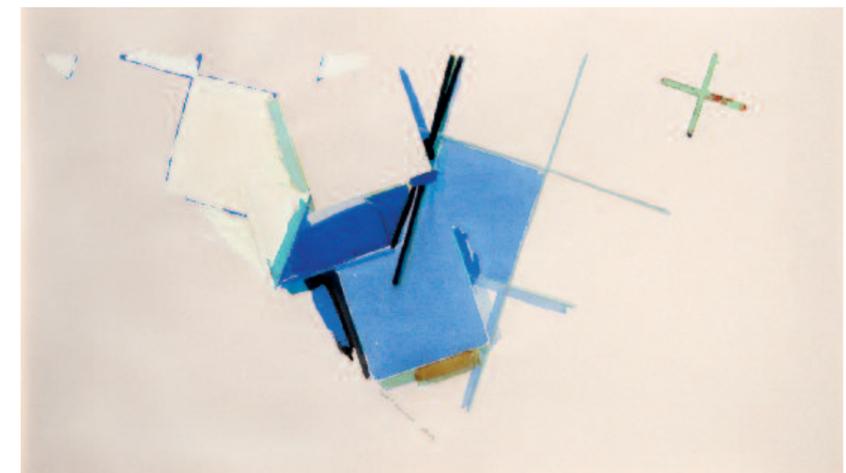
Field Grid Surveyor (1968)
Oil on canvas, 63 x 63 ins



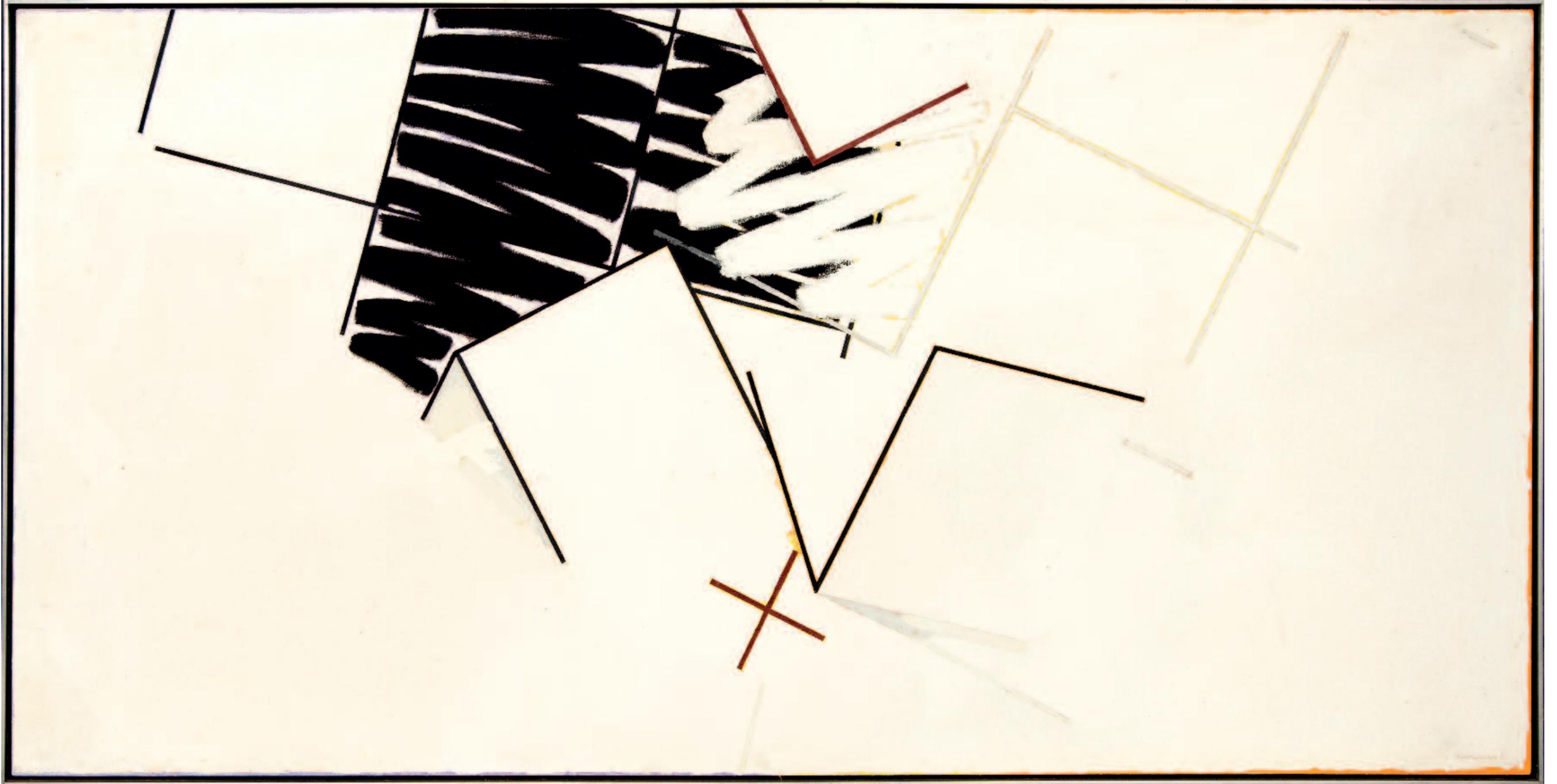
Gable End Abstract IV (1980)
Watercolour, 19 x 32 ins



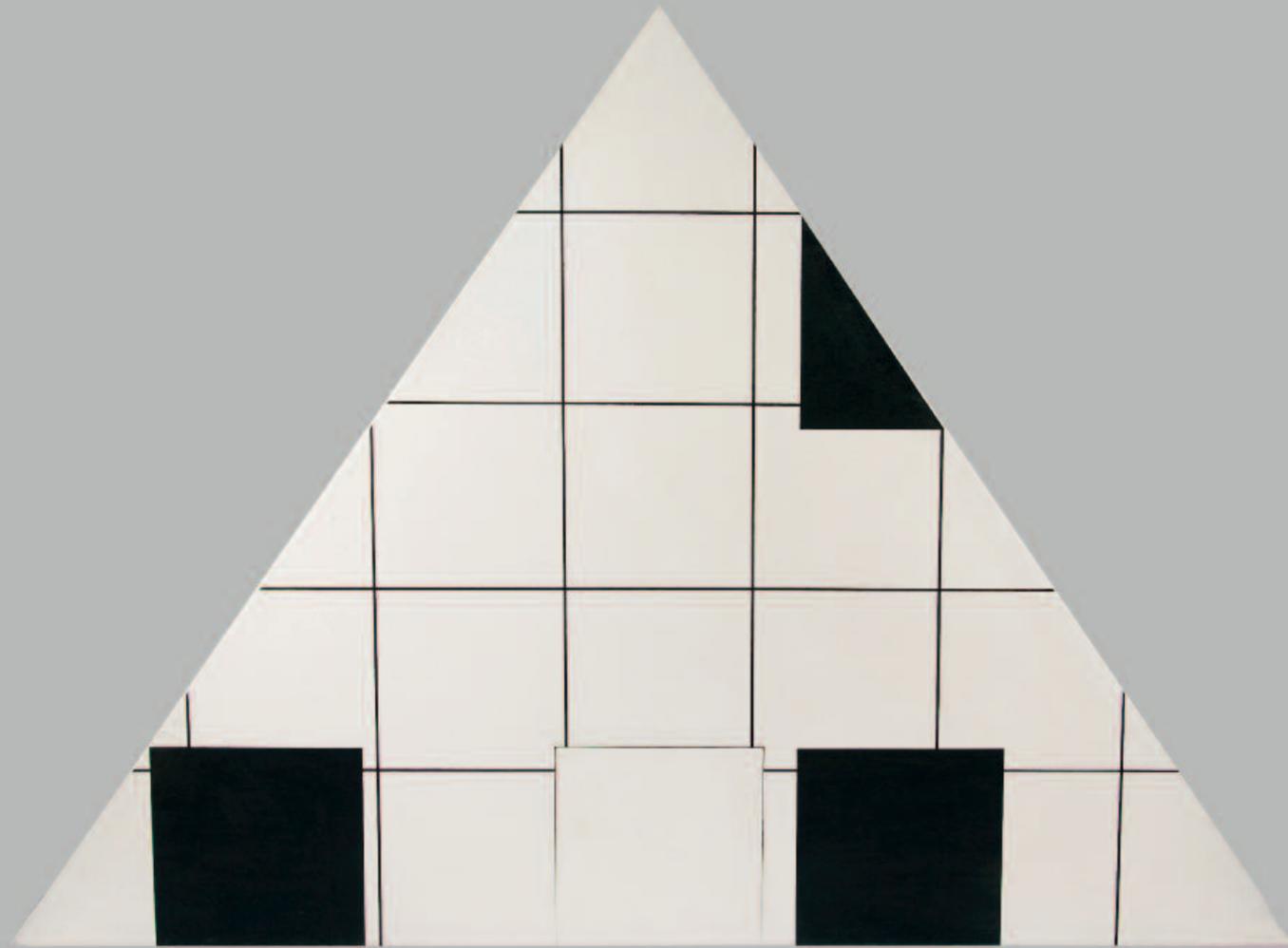
Gable End Abstract II (1980)
Watercolour, 19 x 32 ins



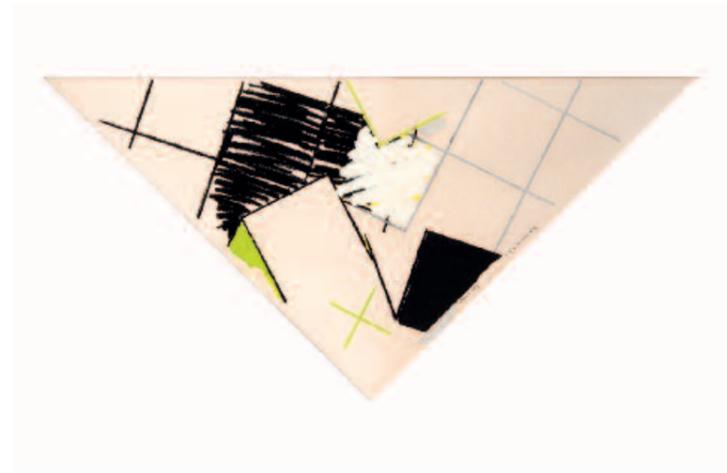
Gable End Abstract III (1980)
Watercolour, 19 x 32 ins



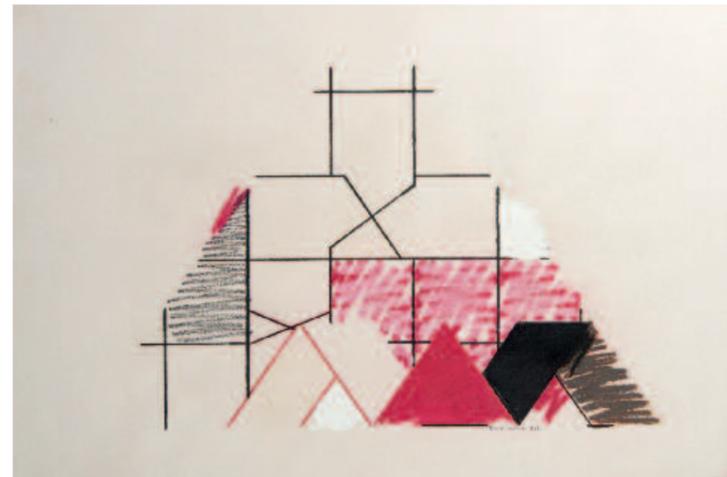
Boogy (1979)
Oil on canvas, 42 x 84 ins



Three Squares, One Inlaid
Mixed media on canvas, triangular, 71 x 98 ins



Kid Thomas Boogy (1979)
Mixed media on paper, triangular within 24 x 36 ins



Big Bear Stomp (1979)
Conté and gouache, triangular within 24 x 36 ins



Honeysuckle Rose (1979)
Mixed media on paper, triangular within 24 x 36 ins

David Prentice and the Subject of Flight

Throughout his life, David Prentice was intrigued with the sensation of elevation. An ardent fan of Rupert Bear, he formed a complete collection of the annuals. The element that was of such appeal to the young Prentice was the powerful aerial perspective so often shown in the illustrations by Alfred Bestall. The bear with the red jacket and yellow check trousers would often be depicted high up a tree surveying a piece of English countryside, and at least on one occasion shown floating above our green and pleasant land in the basket of a balloon.

Moving on to when David was in his twenties and teaching in Birmingham, he was to assist the Cornish artist Peter Lanyon with the mounting of a mural by him at the Arts Faculty of Birmingham University. Lanyon, then aged 45, was an inspiring figure to the younger artist. He had taken to flying a glider above the Cornish landscape to observe the characteristics of the peninsular from an original point of view. After their meeting in 1963 the two artists remained in touch but tragically Lanyon died in 1964 from injuries received in a gliding accident.

In the 1980's, prompted by his daughter Kate's college studies on the subject of flight, David built a number of kites which they flew together. At one point a camera was attached to one of these kites and although photographic

results were not forthcoming on that occasion, by the 1990's David had successfully evolved methods of creating landscape paintings that were completely convincing with their aerial view-points.

Then in 1999/2000 David was to fill his sketchbooks working 364 feet above ground level from the roof of the then thirty storey Kings Reach Tower, now redeveloped and named the South Bank Tower. Some of the resulting city paintings feature in the exhibition and catalogue, see pages 14-27.

However, it was as a result of a suggestion in 2006 by Louise Jones of the Lemon Street Gallery, Truro, that David should fly to and from the Scilly Isles prior to his exhibition there in Cornwall in 2007. Here was an opportunity for David to explore the Scillies landscape from an aerial perspective and being close to Lanyon territory can have only added to the muse. The painting illustrated on page 11 is a homage to the Cornish artist and features, in the lower part of the canvas, a depiction of the top corner of a book on Lanyon, *Modernism and the Land* by Peter Causey.

These remaining examples of what was a small body of work possess great vitality and dynamic qualities.

John Davies
September 2017



Lanyon (2006)
Oil on canvas, 35 x 36 ins



Flight (2006)
Oil on canvas, 48 x 48 ins
Also see website for another Scillies painting *Harbour*, also oil on canvas 48 x 48 ins



Scillies Flight (2007)
Oil on canvas, 56 x 58 ins

David Prentice: A City Perspective

Artist's Statement (written in 2007)

Although I am probably best known in the last twenty years for my landscapes of the Malvern Hills, I still have the occasional need to visit London or Birmingham for a metropolitan buzz. The city was my painting subject as a young art student in Birmingham and then my salvation during two years of national service in London.

The need to paint the city surfaced again in 1999. My intention was to work around Greenwich with its elevated views of the Thames. I had lived on Blackheath during my army service. At this point my friend and dealer John Davies told me of a visit to the offices of Country Life on the twenty-ninth floor of Kings Reach Tower, on the south side of the Thames at Blackfriars Bridge. His experience had been a vivid one of great panoramas lit by shafts of sunlight illuminating the Goodyear airship flying along the line of the Thames.

Access to the roof was arranged. My first drawings were made as the Millennium Wheel lay flat on the river, a sobering session accompanied by dark cloud and lightning. My second visit was after the Millennium celebrations. A ladder had been built giving access to the top of the lift mechanism housing for illuminations or fireworks. It was terrifying up there - an area about as big as a tennis court with no parapet or guard rail. I never managed to stand upright although I knew I was perfectly safe.

Those visits and others that followed resulted in three major five foot oils and a clutch of big watercolours between 2000 and 2002. The sheer concentration required to depict, with reasonable accuracy, the building masses of the city was exhausting. Using the Thames as the main focus of each work helped to give some rationale to the scene but after much research and struggle with the issue I told John that it would be unlikely that further London paintings would be made.

Something happened in 2007 which I am still trying to rationalise. Four or five years down the line, I have more confidence in my aerial understanding of that patch of London around the "square mile" and Kings Reach Tower. What had been hard to grasp has now become graspable. The spatial freedom I have in my paintings of the Malverns is suddenly available for the new group of city paintings. All the work I did five years ago, is suddenly paying off. I am able to position buildings in space, experiment with the scale changes and different degrees of elevation and I can make atmospheric, dusk and night-time paintings all from basic factual-visual information.

I am hoping that some of the earlier paintings can be borrowed back for this exhibition so that the whole eight year project can be seen both in a catalogue and hung together at John Davies' superb new gallery.

David Prentice
December 2007



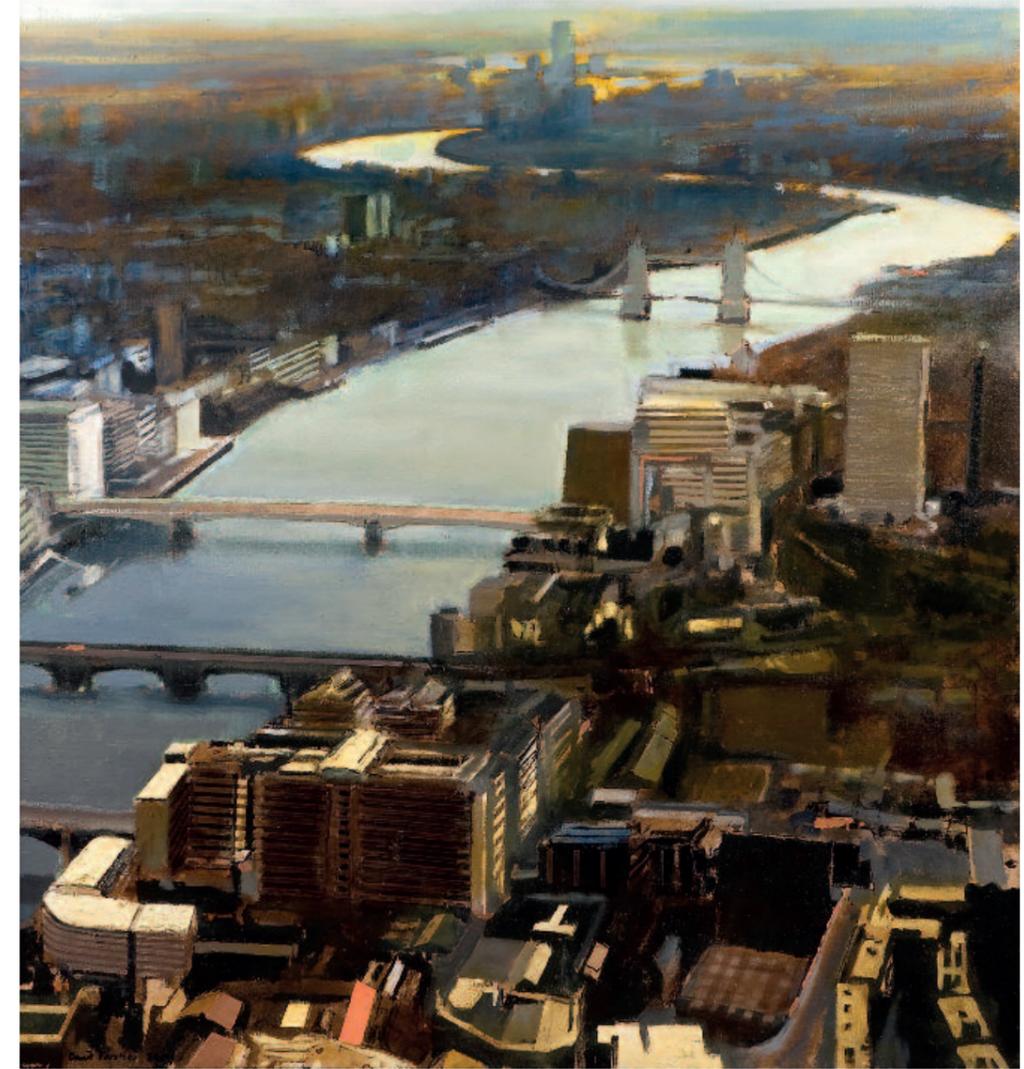
St Paul's Cathedral by The Thames (2008)
Watercolour, 23 x 33 ins



King's Reach, Southwark (2003)
Oil on canvas, 58 x 58 ins



London's River - Sunset (2010)
Oil on canvas, 35 x 33 ins



London's River (2009)
Oil on canvas, 35 x 33 ins



The City and The Thames (2008)
Oil on canvas, 40 x 45 ins



Kings Reach - The City and the River (2008)
Oil on canvas, 40 x 45 ins



Southwark Reach (2006)
Oil on canvas, 40 x 35 ins



Tate to Canary Wharf (2006)
Oil on canvas, 48 x 42 ins

David Prentice: The London Paintings

by James Hamilton

David Prentice carries his audience up above the streets of London as if in a balloon, which gently brushes the tops of the towers. It is an exhilarating and intriguing ride in which we see the city in its full vibrant colours, dressed up by wind and weather.

Prentice depicts London like a rock cracked open to reveal crystals and splinters: it is, as he presents it, a material object to be touched and explored. Such an awareness of the natural structure of the city is only to be expected from an artist who, throughout a career which began in the late 1950s, has explored through his painting and sculpture geometric and constructivist forms. He was, as Andrew Dempsey has put it, 'an ambitious member of the "Modernist International."'

In the 1960s Prentice was making grid paintings that pay homage to Mondrian, or explore territory so fruitfully occupied by Kenneth Martin and Sean Scully. When the art world was a-buzz with Pop Art, Prentice kept a cool head, kept his feet on the ground, and continued to remind us of structure. A key work of this period, in which mirror gridlines interconnect on a black background, is the sequence Pleiades (1971). Very appropriately, this was commissioned by the University of Birmingham Metallurgy Department, and still decorates the entrance corridors and stairwells of the University's Metallurgy and Materials Building on Prichatt's Road, Edgbaston.

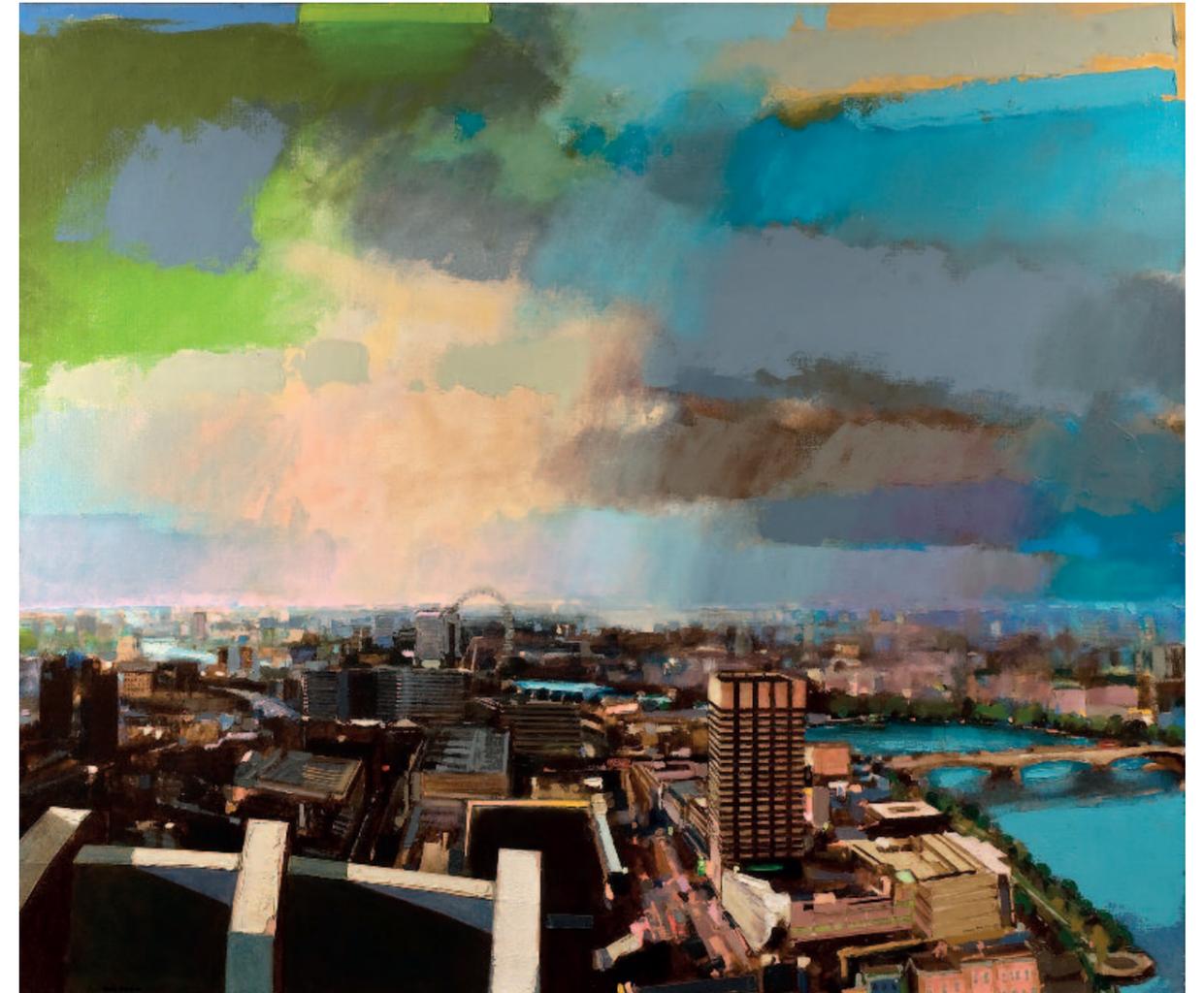
In his London paintings Prentice gives us structure plus. Distilling his achievement in these later years of his career, he shows the growth of the city through the twists and turns of its street patterns, and the rise of its tall buildings. Shining within the revealed mineral structure are small flashes and sparkles of orange or red spots, and even glitter-glue, that assert the picture plane and remind us that this is art not geology, and treat us to a rich feast of colour. While the sun reflects on distant rain-washed buildings, and drains the colour from them, flights of purples, blues, greens and a multitude of pinks seem to circle the canvases like starlings and settle as highlights where the artist's sure control desires it.

The paintings exhibited at the John Davies Gallery evolved from pen and ink sketches made on the roof of King's Reach Tower, on the south bank of the Thames by Blackfriars Bridge. They retain in perspective and form a clear echo of early nineteenth-century views of London made from more hurried sketches taken by balloonists, or by balloon-passengers such as the artist Robert Havell. He took a trip

sometime around 1806 to make studies for what became the magnificent four-sheet 'Rhinebeck Panorama', now in the Museum of London. Aerial perspective may have been a novelty to Havell, but he handled it with great skill, creating a topographical sweep that goes back as far as Windsor Castle on the far horizon. Two hundred years on, from an equivalent viewpoint, Prentice gives us a London of massively increased extent and complexity with, as a new and intervening feature, the London Eye. This pops up on or near the horizon as a light-hearted piece of curvaceous irreverence among the rigorous verticals and horizontals of modern London. Even the contemporary equivalent of the balloon basket is present in Prentice's paintings, in the edge of the roof beams of King's Reach Tower. These anchor the viewer and provide a base-point for the perspective. One element, however, remains absolutely as it has always been – the presence, proportions and curves of the River Thames.

Prentice has over the past decade or so produced an extensive series of paintings of the Malvern Hills, the countryside near his home. These create a living link between the grid paintings of the 1960s and 1970s and the more recent London subjects. From the grid paintings the Malvern works borrow the vitality of the firm underlying structure of diagonals and horizontals with which Prentice underpins the landscape. Few if any landscape painters of any standing dispense with strong linear underpinnings, any more than builders dispense with foundations. Turner and Constable employed a not-so-secret geometry to create harmonies, contrasts and dynamics of form. Who can look, for example, at Turner's Fighting Temeraire or Constable's Haywain without gradually becoming aware that they are being seduced into the harmony of these paintings by the music of their geometry? By clothing his structures with landscape, Prentice reveals the weight and strength of the Malvern Hills themselves, and their location in relation to the horizon, the sky and the surrounding plain.

The Malvern landscapes also display Prentice's skill in creating effects of aerial perspective, by carrying the viewer up perhaps two or three hundred feet into the air above the Malvern Ridgeway. This is so compelling that we might be led to believe that we are in a glider (or balloon) above the scene. Here we have a parallel with two twentieth-century artists of the air, Richard Carline and Peter Lanyon. The aerial paintings of Carline, who drew in a cold, narrow cockpit, have a vertiginous quality whose effect Prentice echoes. Carline and Prentice both, quite literally, take one's breath away in their paintings from above. The landscape surface,



Kings Reach West (2003)
Oil on canvas, 46 x 56 ins

Continued on Page 24

from the high angle that they both adopt, becomes map-like, to the extent that in Prentice's work paths and fields lose their human connection, and become abstract.

Land and skyscape as abstract form was one of the driving forces in the paintings of Peter Lanyon, an artist with whom Prentice worked in 1964, in the months before Lanyon died in a gliding accident near St Ives. Lifting us up as it were on thermals, Lanyon revealed unexpected blues, purples and greens within land and air, and discovered what might be invisible lines within his skylscapes. We are now well used to vapour-trails from jet aircraft - indeed some creep into Prentice's London paintings - but in the skies above 1950s and 1960s Cornwall they were relatively rare. Nevertheless, in the divisions between the clouds, and the lines that catch the curves of the wind, Lanyon revealed three-dimensionality in the sky.

Prentice serves his forebears and his subjects well. The Malvern paintings show him to be pushing the boundaries of landscape depiction by creating rigorous formal presences, while denying recession. The hills take on new bold forms in which recession is depressed, and which are evoked in lyrical colours. Bravely using slabs of boudoir pinks, blues and creams applied with his palette knife, Prentice creates a surface texture of astonishing vibrancy and brings together the analytical approach of the early Modernist Nicholas de Staël with the playful exuberance of Robert Delaunay. Prentice allows himself in the Malvern paintings the freedom to improvise, a freedom that he was seeking when he embarked on his London canvases.

A lifetime of experiment has formed in David Prentice an artist who is always searching for fresh means of expression. Not content solely with paint on canvas, he has for decades made structures such as kites and other fragile three-dimensional objects that invade the narrow margin between certainty and collapse. Expanding his do-it-yourself tendency, Prentice has inserted in some Malvern and London paintings narrow vertical strips of mirror into zig-zagged frames. These create ripples of ambivalence along the works: where does the artist's reflection on the subject end, and the reflection

of light begin? In the London paintings, a series that is still in progress as Prentice continues his search for fruitful improvisation, the artist's quiverful of tradesman like dodges allow him to use masking tape to create the crisp lattice-work of the office blocks, and skilful use of the photocopier brings the TATE logo to the correct scale of a neon sign on the side of Tate Modern.

Prentice's previous show with John Davies, when both the Malvern and the London paintings were exhibited, was given the title 'The Lie of the Land'. The nice double-meaning in this line gives the artist a licence to experiment, and expresses the premise that landscape has many contradictory truths. London too has many faces, many masks: there is Fielding's London, Thackeray's and Dickens' London; and more recently Peter Ackroyd's and Ian Sinclair's. Each throws a different reflection into the eye of the beholder, but all are true and, equally, each has its share of intended fabrication. In painting, Canaletto, Turner, Constable, Monet, Derain, Kokoschka (I could go on) reveal the city and transform it; but all, like David Prentice, intrigue us equally with their tellings of the lie of the land. Prentice's accounts of landscape story have been insufficiently noticed for too long. He should be an RA by now.

© James Hamilton, 2008

James Hamilton was University Curator at the University of Birmingham 1992-2013. He is the author of many books including *Turner - A Life* (1997), *Faraday - The Life* (2002), *London Lights - The Minds that Moved the City that Shook the World* (2007), *A Strange Business - Making Art and Money in Nineteenth Century Britain* (2014) and *Gainsborough - A Portrait* (2017).

1 Andrew Dempsey, 'The Englishness and Modernity of David Prentice', Introduction of exh. cat. David Prentice, *The Lie of the Land, New Paintings*, John Davies Gallery, 2005.

2 James Hamilton, *London Lights: The Minds that Moved the City that Shook the World 1805-1851*, John Murray, 2007, pp. 20-21, 212, illustrated.



King's Reach - London Eye (2000)
Oil on canvas, 58 x 58 ins



Millennium Bridge (2008)
Oil on canvas, 40 x 45 ins



Waterloo Sunset (2007)
Oil on canvas, 58 x 58 ins

Skye and the Road to the Isles

David's engagement with the Scottish Highlands dates back to about 1987 when he drove up to Cape Wrath following the western coastline. On that journey, Skye was under a blanket of cloud and rain but some paintings did result from that trip. In much later years one of David and Dinah's daughters, Kate and her husband, built an eco-house on Skye and moved with their family from the West Midlands to settle there. Although a long way, it is a drive that David and Dinah came to relish once they had cleared the motorway and got passed Glasgow – about half-way.

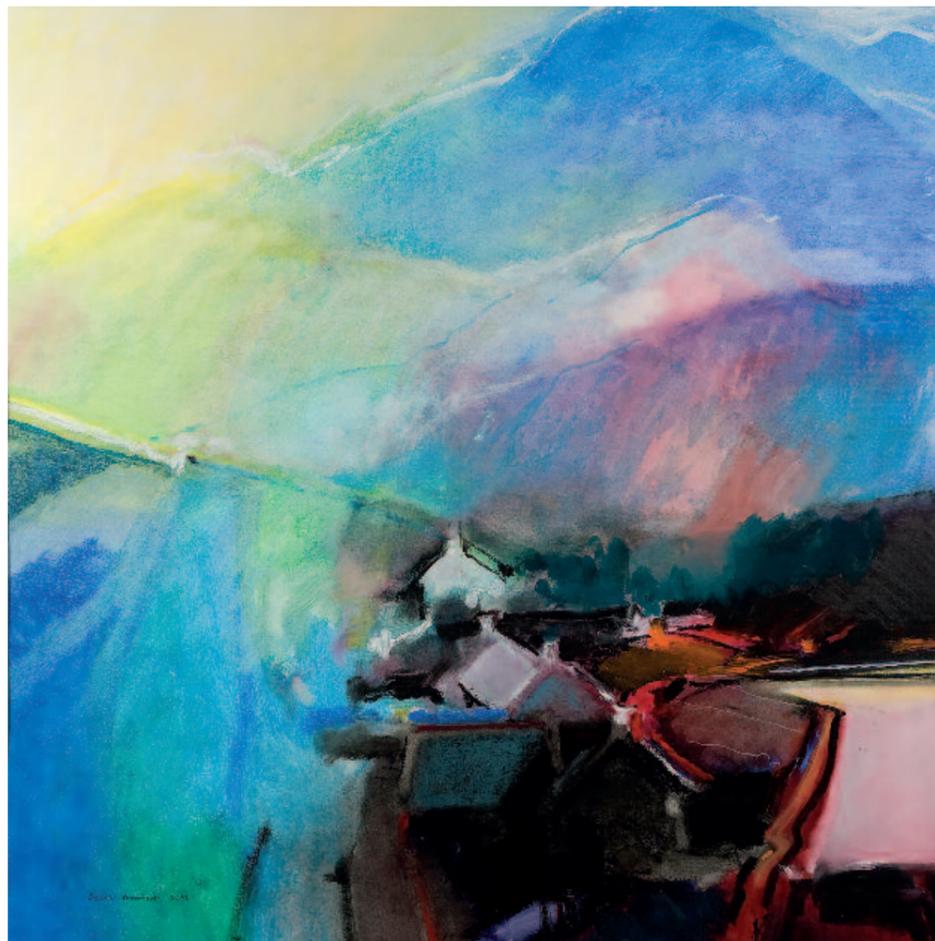
His original intention on a visit in 2011 was to make paintings of the landscape of Skye itself. *"I had filled about six sketchbooks trying to adjust to the changes of scale, colour and light. But when it came to making work in the studio I found that my experiences whilst driving 'the road to the isles' were somehow far more powerful. The sketchbook work was helpful in the sense that it allowed me*

to revisit the places in my memory but it has been an entirely unsatisfactory source of material for the new paintings. My ability to imagine and re-invent the drama of the experiences I have had while driving through the Western Highlands has been a much better means of making paintings which express the idea of the drama of the journey."

Thus, we have some adventurous paintings featuring the 'road to the isles' with no shying away from contemporary realism evident with the depiction of David and Dinah's Audi car, a refreshment stop (in *Viewpoint*) and a juggernaut in the powerful and dramatic *Glen Coe*.

**John Davies
September 2017**

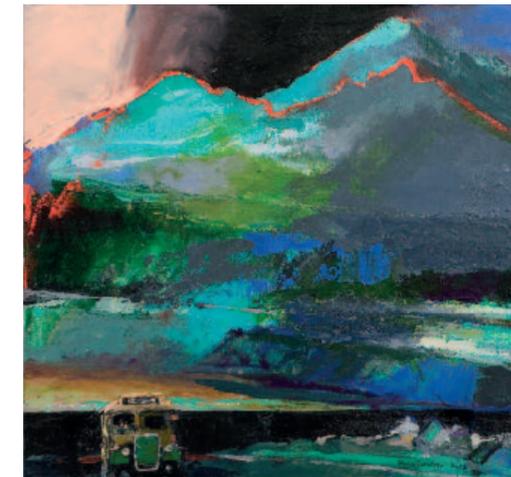
(Some of the above text drawn from an interview between David Prentice and John Davies in 2012)



Under the Mountain, Skye (2012)
Oil stick, glazed, 33 x 33 ins



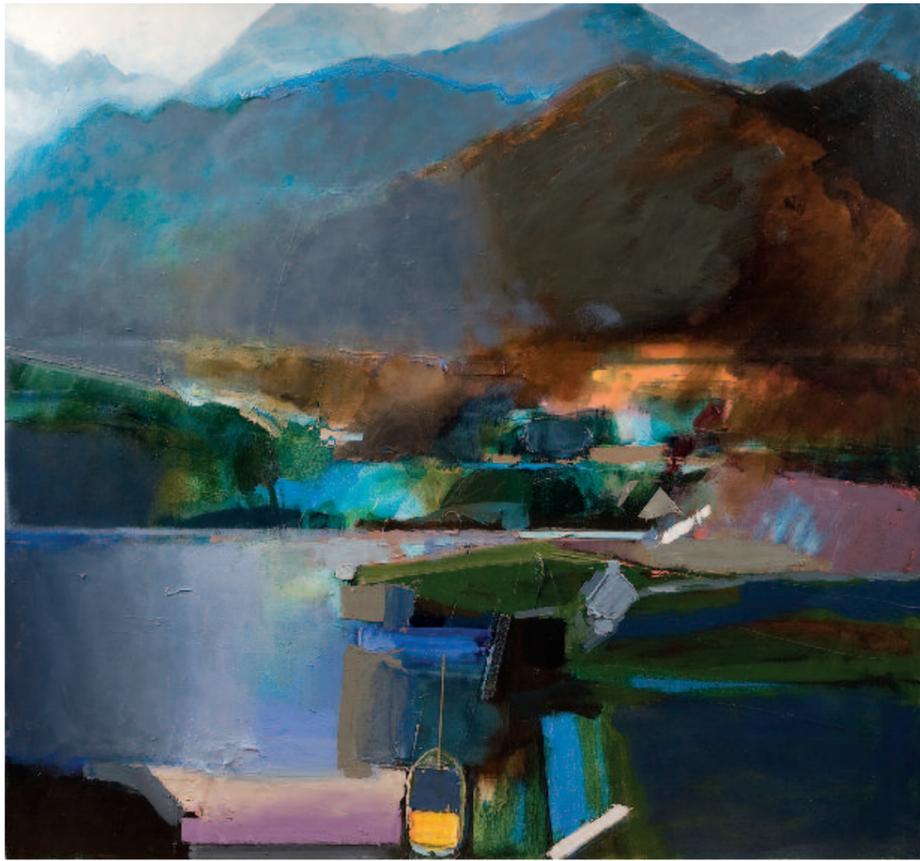
Skye Cot (2012)
Pastel, 26 x 30 ins



The Sligachan Bus, Skye (2012)
Oil on canvas, 17 x 18 ins



Steam to Mallaig (2012)
Pastel, 26 x 30 ins



Skye Boat (2012)
Oil on canvas, 40 x 43 ins



Viewpoint (2012)
Oil on canvas, 30 x 40 ins



Glen Coe (2012)
Oil on canvas, 50 x 52 ins

The House that Jack Built

In 2009 one of David's daughters, Jemima, sold her house and bought a derelict Grade II listed squatter's cottage which she and her husband (also David) spent three years restoring. The restored cottage became their home and David Prentice followed the process of the restoration in drawings, photographs, paintings and sketchbook works.

He was highly innovative in the production of the accompanying paintings, using digital imagery bonded on to part of the canvas whilst completing the rest of the surface with oil in a highly inventive and often gestural manner. With regard to the digital element David borrowed the terminology of 'marouflage' from the French. Some of the examples also feature collage.

These paintings are vividly realist works but also combine a degree of abstract treatment that emphasises the focus on the main subject. When first shown in 2012/2013 I noticed that there was some resistance to this innovative treatment, but presenting them again just four to five years later I feel that perceptions of this modernist treatment will have moved on greatly.

They are beautifully crafted works that project great delicacy. The canvasses are also robustly constructed and will stand the test of time.

John Davies
September 2017



Woodsmoke (2012)
Mixed media, 12 x 26 ins



Woodgate (2012)
Mixed media, 18 x 48 ins



Evening Cottage (2012)
Mixed media, 7 x 20 ins



Hedgegate (2012)
Mixed media, 11 x 24 ins

DAVID PRENTICE OBITUARY

Andrew Dempsey © The Guardian, 2 June 2014

Artist and founder of an influential gallery who moved from abstraction to city views and landscape painting.

The painter David Prentice, who has died aged 77, had an unusual trajectory as an artist. In the 1960s, when he was one of the founders of the Ikon Gallery in Birmingham, his work was hard-edged, abstract, close to the Op art of a period when young artists and architects were full of ideas for new beginnings.

David's art was about new forms, his hero Piet Mondrian.

In the late 1980s, when he returned to full-time painting after a career teaching others, it was to the tradition of English landscape painting. For many years thereafter, his subject was the Malvern Hills, which he knew intimately from countless walks with sketchpad in hand. The forms of the hills were a constant, the weather constantly changing. He painted with the concern for structure and surface that had characterised his earlier work. The watercolours, often done on the spot, were more specific but the paintings done in the studio were as carefully constructed as ever.

It was not long before he was winning prizes (the Sunday Times watercolour competition in 1990, for example) and having exhibitions (more than 20 solo shows since the early 1990s, many with the John Davies Gallery in Moreton-in-Marsh, Gloucestershire). In time his subjects expanded to include dramatic cityscapes of London, especially of the river, and the landscape of Skye, or rather its approaches – the "Road to the Isles" – as well as the Lake District and the Welsh mountains.

Son of George, a builder and clerk of works at Elmdon airport, and Ruth (nee Hope), Prentice was born in Solihull, West Midlands, and went to Moseley Road art school, Birmingham, from the age of 13. At Birmingham College of Arts and Crafts, he met Dinah Prentice. They married in 1958 when David was doing his national service and Dinah was at the Royal Academy Schools in London.

Despairing of the lack of exhibition space in Birmingham, he and Dinah, with the artists Sylvani Merilion, Robert Groves and Jesse Bruton, and with the support of a selfless benefactor, Angus Skene, in 1964 founded the Ikon Gallery, which at first occupied a modest kiosk in the Bull Ring shopping area. They initiated a programme of showing new art that attracted national attention and national funding, and characterises the gallery to this day, though it has long since moved into grander premises.

Prentice had early success as an artist. His paintings were bought by the Arts Council and shown at the Serpentine Gallery in London; and in the US, he showed with the Betty Parsons Gallery in New York and was bought by the Albright-Knox Art Gallery in Buffalo, New York. This was all good for the CV, but sales were few and far between.

Now with four daughters to support, David and Dinah both taught, and David eventually became course director for the BA fine art degree at Birmingham Polytechnic (now Birmingham City University). The painting department there was especially strong in those years under the direction of William Gear. Full-time teaching at that time took up three and a half days a week, and David never stopped the practice of painting, submitting work for exhibition when the opportunity arose. He also found time to play jazz (his favourite instrument was the banjo) in a number of Northamptonshire bands. Cycling was a veritable passion; he had competed as a youngster and loved to talk about road racing, in Britain and mainland Europe.

David left teaching as soon as circumstances permitted and worked full-time as an artist, beginning with a year as artist-in-residence at Nottingham University in 1986. He and Dinah travelled; in her words, they "went to look at mountains" – the Alps, the Pyrenees, the Highlands, the Welsh mountains. In 1990 they moved from Northamptonshire to live under the Malvern Hills.

David had known this landscape as a boy from family excursions but it now became part of his life. He painted it in watercolours and oils, and he wrote and spoke about it with knowledge and with love. It is a landscape with many artistic associations, famously in the poetry of AE Housman and the music of Edward Elgar. David Prentice: A Malvern Sketchbook (2000) is one of the most attractive tributes to the area.

A current exhibition at Worcester City Art Gallery and Museum, titled Skylight Landscape, combines David's work with that of Paul Nash, one of his heroes. David collected Nash in a small way and one can see why he admired this great English painter who was also a great modernist. His aspirations were the same.

He is survived by Dinah and by their daughters, Kate, Rachel, Jemima and Emily.

(The exhibition 'Skylight - Landscapes' ran from May 3rd to July 5th 2014)

DAVID PRENTICE – CURRICULUM VITAE

- 1936 Born near Birmingham
- 1949-52 Moseley School of Arts & Crafts
- 1952-57 Birmingham College of Arts & Crafts
- 1957-59 National Service with the Royal Artillery
- 1959 Taught part time at Birmingham College of Art and Crafts and Mid-Warwickshire School of Art
- 1964-72 Co-Director and Founder Ikon Gallery Birmingham
- 1968-71 Lecturer in Basic Studies Birmingham College of Art and Crafts
- 1971-82 Senior Lecturer in charge Experimental Workshop, City of Birmingham Polytechnic
- 1978-81 Member of East Midlands Arts Visual Arts Panel
- 1984-85 Fine Art Advisor, Nene College, Northampton
- 1982-86 Course Director, B.A. Fine Art, City of Birmingham Polytechnic
- 1986 Retired from full time teaching
- 1986-87 Artist in Residence, Nottingham University
- 1986-89 Visiting Artist, B.A. Fine Art, Trent Polytechnic
- 1987-88 Visiting Artist, Ruskin School of Fine Art, Oxford University
- 1988-92 Visiting Artist, B.A. Fine Art, University of Central England
- 1997 Patron - Autumn in Malvern Festival
- 1998 Elected to membership of The Royal Watercolour Society (resigned 2001)
- 2001 Trustee George Jackson Educational Foundation
- 2014 Died Malvern, May 7th 2014

SOLO EXHIBITIONS

- 1961/63 Royal Birmingham Society of Artists
- 1965/67/69 Ikon Gallery, Birmingham
- 1971/74/80 Ikon Gallery, Birmingham
- 1965/71 University of Birmingham
- 1965 Arden Gallery, Henley in Arden
- 1967 Portland Gallery, Leamington Spa
- 1968/71 Midlands Art Centre, Birmingham
- 1968 Arts Council Gallery, Cambridge
- 1971 Serpentine Gallery, Kensington Park, London
- 1976/79 Prescote Gallery, near Banbury, Oxfordshire
- 1977 Coracle Press, London
- 1977 Ibis Gallery, Leamington Spa
- 1983 Milton Keynes Exhibition Gallery & Nottingham Castle Museum
- 1983 Dan Sullivan Gallery, Bedford
- 1985 Open University, Milton Keynes
- 1985 The Stables, Wavendon
- 1986 University of Leicester
- 1986/87 University of Nottingham
- 1990/93 Malvern Festival Exhibition
- 1991 Nevill Gallery, Canterbury
- 1992/94 Anna-Mei Chadwick, London
- 1991/95 Malvern Festival Exhibition
- 1993 Gainsboroughs House, Sudbury, Suffolk

- 1993 Midlands Contemporary Art, Birmingham
- 1994/97 Art First, Cork Street, London
- 1994 St. Georges Brandon Hill, Bristol
- 1996/98/01 John Davies Gallery, Stow-on-the-Wold, Glos
- 1998 Malvern Theatres (Opening season)
- 1999/00 Cowleigh Gallery, Malvern 'Real Prints' and Watercolours
- 2002 artLONDON solo with John Davies Gallery - Stand No.20
- 2003/05/06 John Davies, Stow-on-the-Wold, Glos
- 2007 Lemon Street Gallery, Truro, Cornwall
- 2008 Medici Gallery, London
- 2008/10-12 John Davies Gallery, Moreton-in-Marsh, Glos
- 2010 Finding Landscape, University of Birmingham
- 2011 Monnow Valley Arts, Walterhouse, Herefordshire
- 2011 Number Nine The Gallery, Birmingham
- 2012 Shell House Gallery, Ledbury
- 2014 Skylight - Landscapes: Paul Nash & David Prentice, Worcester Museum & Art Gallery
- 2013-15/17 John Davies Gallery, Moreton-in-Marsh

GROUP EXHIBITIONS

- 1956 Industrial Britain, Café Royal and Chenil Gallery, London. Prize
- 1957 Richard, Thomas & Baldwin, Café Royal, London
- 1958 Mixed Company, Royal Birmingham Society of Artists
- 1964 Betty Parsons Gallery, New York
- 1965 Spring Exhibition, Bradford City Art Gallery
- 1965 Betty Parsons Gallery, New York
- 1965 Museum of Modern Art, New York
- 1965 John Player Open, Midland Group, Nottingham
- 1966 Addison Gallery of American Art, Andover, Mass., U.S.A.
- 1966 Betty Parsons Gallery, New York
- 1966 Spring Exhibition, Bradford City Art Gallery
- 1967 Piccadilly Gallery, London
- 1967 Spring Exhibition, Bradford City Art Gallery
- 1967 Contemporary British Painting & Sculpture, Albright Knox, New York
- 1967 John Player Open, Midland Group, Nottingham
- 1968/69 Axiom Gallery, London
- 1968-70 Arts Council Collection tour
- 1968/70 John Moores Liverpool Exhibition Liverpool Art Gallery
- 1969 Curwen Gallery
- 1969 British International Print Biennale Bradford Art Gallery
- 1969 Arts Council of Northern Ireland Open, Belfast
- 1970 Eight English Printmakers Arts Council touring
- 1970 Three Plus Infinity, Whitechapel Gallery, London

1970/71 Artists International Association, London; Alfred East Gallery, Kettering
 1970/71 Lisson Gallery, London
 1971 Kunst der Partnerstadte, Frankfurt (Birmingham Museum & Art Gallery)
 1972 Editions Alecto International, Bluecoat Gallery, Liverpool
 1976 New Work, Birmingham Museum & Art Gallery
 1977 Midland Art Now, Ikon Gallery, Birmingham
 1977 Tolly Cobbold Eastern Arts Open
 1978 Miniatures, Coracle Press, London
 1983 Works on Paper, Royal Birmingham Society of Artists Gallery
 1983 Birmingham College of Art Centenary Exhibition, Midlands Art Centre
 1984 Twenty One for Twenty One, Ikon Gallery 21st Birthday Exhibition 1984 Kites, Derby City Art Gallery
 1985 Lamport Hall Painting Competition, Lamport Hall, Northants - Prize
 1985 John Radcliffe Hospital, Oxford
 1985/87/92/93/95/98/99/00 Royal Watercolour Society Bankside Gallery, London
 1985/86/89 Laing Open, Mall Galleries, London
 1986 From Plate to Paper, Birmingham Museum & Art Gallery
 1986 Extra Mural, East Midlands Arts at Alfred East Art Gallery, Kettering
 1986/88 Birmingham Pastel Group – Prize
 1987/88/92-95 Laing Open, Birmingham Post Building
 1988 Royal Institute of Painters in Watercolour
 1988 In Flight Brighton Polytechnic; Portland Gallery, Nottingham University; Doncaster Museum & Art Gallery Royal Airforce Museum, Hendon
 1987/89 Abbott & Holder, London
 1988/89 Constable Memorial Exhibition, Camden Arts Centre
 1989/90/92/93/99/01/02 Singer & Friedlander/Sunday Times Watercolour Exhibition, Mall Gallery, London
 1989 Royal Institute of Painters in Watercolour
 1989-98 Cowleigh Gallery, Malvern 1989 Paint the Town, City of Birmingham Centenary, R.B.S.A. - Prize
 1989 Anita Shapolsky Gallery, SoHo, New York
 1989/90 Ceri Richards Gallery, University College Swansea
 1989-92 Pastel Society, Mall Gallery London - Prize (Featured artist '90)
 1990 Royal Institute of Painters in Watercolour
 1990/92 Birmingham Pastel Group - Prize
 1990 Nevill Gallery, Canterbury 1990 Five Artists, R.B.S.A.
 1990 Pastel Society, Oaler Gallery, Bournemouth 1990 Barbizon Gallery, Glasgow Prize
 1990 Fountain Fine Art, Llandeilo, Wales

1990-92/99 Summer Exhibition, Anna-Mei Chadwick
 1990 New Gallery, Mumbles, Wales
 1991 British Artists for the 1990s, R.B.S.A.
 1991 Willowherb Studios Exhibition, R.B.S.A. 1991 Royal Society of Marine Artists, Mall Gallery
 1991/92/95 New Gallery, Mumbles, Wales
 1991 Cheltenham Group, Cheltenham Art Gallery
 1992 Hunting/Observer Art Prizes, Mall Gallery : Edinburgh: Kimberlin Gallery, Leicester
 1992 Malvern Open Drawing Competition
 1992 Art in Nature, Nature in Art Gallery, Gloucestershire
 1992 St. James's Gallery, Bath
 1992/93 Leeds City Art Gallery and R.B.S.A.
 1992 Watercolours from Birmingham: 150 Masterpieces from the Permanent Collection of Birmingham Museum & Art Gallery
 1992-94 Bradford on Avon Trust Exhibition
 1993 Pastel Society, Mall Gallery London *resigned membership
 1992 Silk Top Hat Gallery, Ludlow
 1993 Hunting/Observer Art Prizes, Mall Gallery and Victoria Art Gallery, Bath
 1993 Joie de Vivre, Midlands Contemporary Art
 1993/94 Malvern Open Drawing Competition
 1993 Bath Art Fair
 1993/95/97/00 Medici Gallery, London
 1993 Birmingham Pastel Society in Malvern, Cowleigh Gallery
 1994 The Featured Land, Art First, London
 1994 Duncan Campbell, London
 1994 Summer Exhibition, Art First, London
 1995 Art First, London Contemporary Art Fair
 1995 Landscape at Large, Art First, London
 1995/00 The Gallery Upstairs, Henley in Arden
 1995 Birmingham Pastel Society National Exhibition Centre Birmingham
 1995 Birmingham Pastel Society MAC, Cannon Hill, Birmingham
 1995 William Gear: Past and Present Friends Birmingham Museum & Art Gallery, an exhibition celebrating William Gear's 80th birthday
 1995 The Christmas Show Art First, London
 1996 R.B.S.A. Galleries, Birmingham; Art House, Manchester and Harewood House, Leeds Prize
 1996 Oils Masterclass Cowleigh Gallery exhibition and book launch
 1996 Anderson Gallery Broadway Birmingham Pastel Society
 1996-98 Malvern Festival Exhibition Cowleigh Gallery, Malvern
 1996/97 Singer & Friedlander/Sunday Times Watercolour Competition

1997 Three Years On Art First, London 1997 Birmingham Pastel Society Department of Art Univ. of Central England Prize
 1997 The Hunting Art Prizes, Royal College of Art London; Hunterian Museum Glasgow
 1997 20th Anniversary Exhibition John Davies Gallery, Stow-on-the-Wold
 1997 Mall Galleries, London; Art House, Manchester; Phillips, Hepper House, Leeds; R.B.S.A. Galleries, Birmingham.
 1997 Piers Feetham Gallery Chelsea Contemporary Landscape Drawings curated by William Packer art critic of the Financial Times
 1997-98 The Open Drawing Show: Cheltenham & Gloucester College of Higher Education; University Lincolnshire & Hull
 1999 Drawings & Watercolour Fair Park Lane Hotel, London (John Davies)
 1999 Birmingham Pastel Society Department of Art University of Central England - Prize
 1999 Mountain Wolverhampton Art Gallery
 200-03 Number Nine The Gallery, Birmingham
 2000 Royal College of Art Works on Paper Fair 2000 Real Prints Cowleigh Gallery
 2000 The Cork Street Gallery with Anna-Mei Chadwick
 2000 5th Open Print Exhibition Royal West of England Academy Bristol
 2000 London Lives Bankside Gallery London
 2000 The Discerning Eye Invited Artist (Sally Bulgin)
 2000 Real Prints Autumn in Malvern Festival
 2000 Two Rivers Gallery Cheltenham
 2001 Birmingham Pastel Society Department of Art, University of Central England: Mall Galleries, London; Leeds City Art Gallery; The Sculpture Gallery; Manchester Town Hall R.B.S.A. Gallery, Birmingham
 2001 Surface Invention Birmingham Museum & Art Gallery works on paper to coincide with the opening of the Water Hall Gallery
 2001 As Far As The Eye Can See - A Landscape Exhibition, Richard Attenborough Centre, University of Leicester
 2002 Made in Birmingham R.B.S.A Gallery Birmingham
 2002 The Discerning Eye Invited Artist (Richard Littejohn)
COMMISSIONS
 1960-63 Three murals for Flowers Breweries, Stratford-upon-Avon
 1972 Murals & Display System, Ove Arup/Department of Physical Metallurgy, University of Birmingham
 1978 Royal Agricultural Show International Pavilion, Alfa Laval Stand
 1988 Paintings for the J .M. W . Turner Ward, Battle Hospital, Reading Southern Artlink commission
 1994 Ross-on-Wye Swimming Pool Mural shortlisted
 1994 Clwyd Fine Arts Trust River Dee Project shortlisted

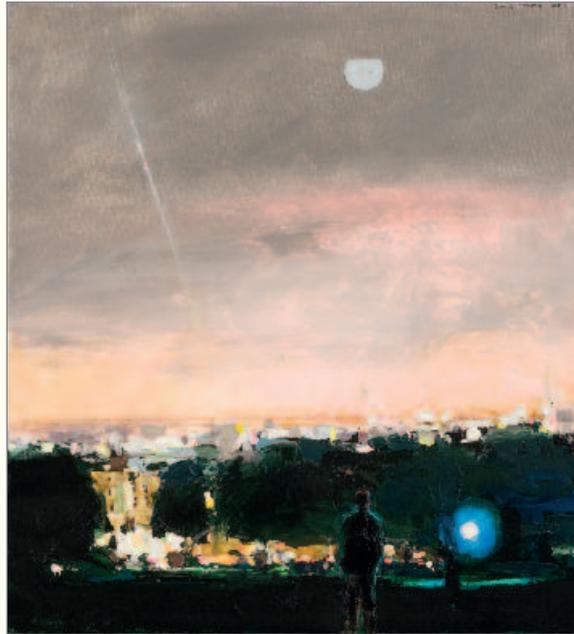
1995 West Mercia Police Headquarters, Hindlip Hall two 5' x 5' oils
 1997 Watercolour of Mathon Court for Ninky Phipps' birthday
PRIZES
 1955 Industrial Britain Richard Thomas and Baldwin Painting Prize
 1958 Royal Artillery Painting Prize (during National Service 1957-1959)
 1985 Lamport Hall Painting Competition First Prize
 1988 Birmingham Pastel Society Everyman Award
 1989 City of Birmingham Centenary Exhibition Winsor & Newton Sponsors Prize
 1989 Pastel Society, London First Prize Daler-Rowney Award
 1990 Singer & Friedlander/Sunday Times Watercolour Competition - First Prize £15,000
 1990/92 Birmingham Pastel Society Everyman Award
 1996 Singer & Friedlander/Sunday Times Watercolour Competition - Third Prize £1,000
 1997/99 Birmingham Pastel Society First Prize Daler-Rowney Award
 1997 Cheltenham Open Drawing Competition - Commended
 1999 Singer & Friedlander/Sunday Times Watercolour Competition - Second Prize £5,000
 2007 Kaupthing Singer & Friedlander/Sunday Times - Third Prize
 2011 Short listed for House of Lords, No 1 Millbank

PRINCIPAL COLLECTIONS

Miami-Dade Community College, Florida House of Commons Acquisition Committee
 Betty Parsons, New York Albright-Knox Art Gallery, Buffalo, New York
 Rank Organisation Art Institute of Chicago, Robert Mayer Collection
 Birmingham Museum & Art Gallery Victoria & Albert Museum, London
 Arts Council of Great Britain Charterhouse Bank Ltd
 Ashmolean Museum, Oxford Bass Museum of Art, Miami Beach, Florida
 Museum of Modern Art, New York (member's gallery)

David Prentice CV: Graeme Collins
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Solitary (2007)
 Oil on canvas, 22 x 20 ins



john davies gallery
Period, Modern & Contemporary Art

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