



**Michael
Crowther**
Bollihope
and others

2nd April–23rd May, 2025

BENJAMIN RHODES ARTS

Farmer's Boy, 2024, oil on panel, 18.5 x 22 cm



Benjamin Rhodes Arts
is very pleased to present

Michael Crowther Bollihope and others

You are invited to the
Private View opening on
Wednesday 2nd April, 2025
6pm-8pm

Continues to 23rd May 2025
Wednesday to Saturday, 12pm-6pm

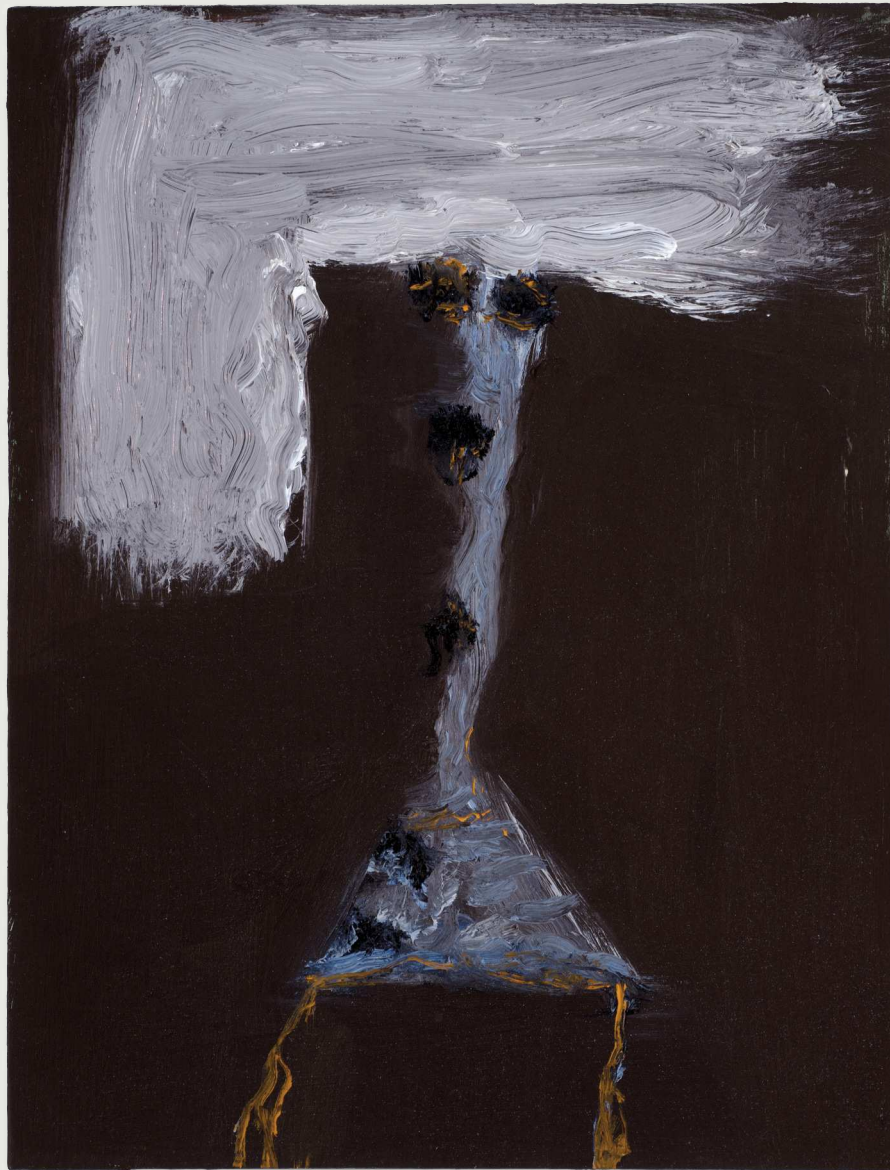
Untitled, 2024, oil on panel, 19.5 x 25.5 cm
Off, 2024, oil on panel, 25.5 x 16 cm

Amongst Farm Horses, 2023, oil on panel, 25.5 x 17 cm
Untitled, 2024, oil on panel, 26 x 20.5 cm

Untitled, 2024, oil on panel, 17 x 22 cm
Off, 2023, oil on panel, 25.5 x 19.5 cm



Bollihope, 2024, oil on panel, 24 x 16 cm



Among Farm Horses, 2023, oil on panel, 25,5 x 19,5 cm



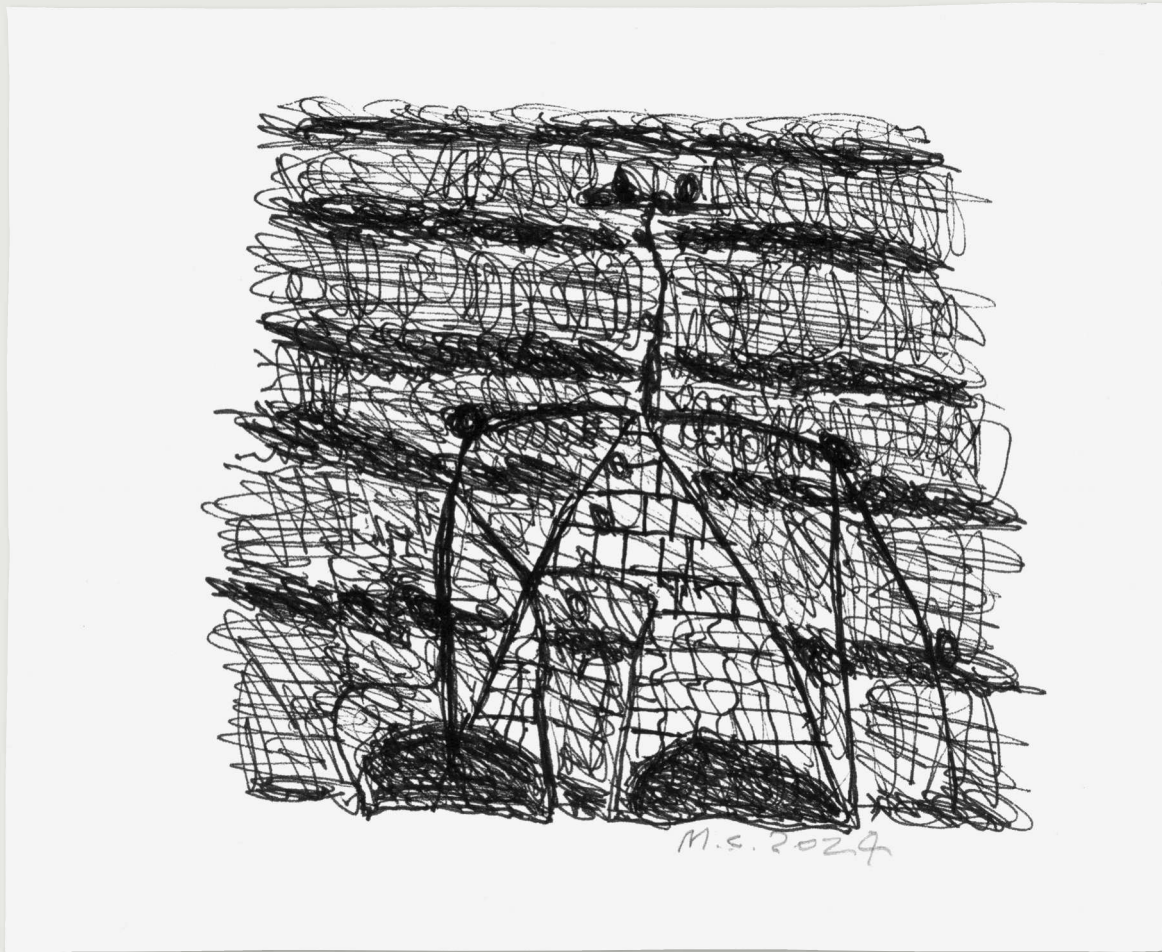
Untitled, July 2024, ink on paper, 25.5 x 19.5 cm

THERE ARE A NUMBER OF TITLES I have in mind which hover around the paintings. They may appear to have a loose connection to the final image but provide me with necessary fuel while I am working. Two are place names, most people would recognise Scarborough, a resort on the Yorkshire coast, few would know *Bollihope*, a place of scattered farms in County Durham. Other titles are more elusive, even evasive: *Off, Sideshow, Amongst Farm Horses, Silly Quid*. Some of these are the result of recent experience and recent reading, others have been around for an age, all of them are rooted in the bucolic, an area in which it seems I have an enduring interest. In the 1980s I made paintings and drawings of a farmhouse interior, a specific place I remember. I have large drawings from this time around the house, and elated drawings have been ever-present in my books, apparently in incubation.

Recent work has followed a period of still life painting. Shells, sea food, nougat, hot cross buns, cake stands, but mostly flowers, were set up on a deep shelf I constructed in the studio. For a long time I painted objects that were in front of me. The paintings were made wet into wet and kept mobile throughout, the final image mostly emerging after an eleventh-hour erasure and repaint. My current paintings have evolved from much of this. Our move back to the north of England has made its own contribution.

I try to look at a lot of painting. At the moment two seem especially memorable: an early van Gogh, *View of the sea at Scheveningen*, figures on the beach waiting for an approaching boat in stormy weather—even for van Gogh its surface is astonishing—and Sickert's *Noctes Ambrosianae*, which has 28 enraptured heads staring down from a cage-like balcony, the music hall decor painted brusquely and brilliantly. Things like these provide support and help, and help is what we need.

MC, 2025



Michael Crowther

b.1946, County Durham

Michael studied at Leeds College of Art (1964–68) and taught at Cardiff College of Art 1970–2006. He now lives and works in York.

His paintings from the 1970s and 80s, which were often huge and containing hidden narratives, were exhibited across the UK and in Europe including:

Serpentine Gallery, London (1975)

Reykjavik (1977)

The British Art Show (touring 1979–80)

11th Paris Biennale (1980–81)

John Moores Liverpool Exhibitions XIII (1982)

John Moores Liverpool Exhibitions XIV (1985)

Benjamin Rhodes Gallery, London (1985–88).

Public Collections include:

Arts Council of Great Britain

National Museum of Wales

Welsh Arts Council

Leicester Education Authority

Contemporary Art Society for Wales

Southern Arts Association

University of Newcastle upon Tyne.



BENJAMIN RHODES ARTS

62 OLD NICHOL STREET, LONDON E2 7HP • WEDNESDAY–SATURDAY, 12PM–6PM

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