



# **Ed Lewis (1936-2018)**

**Katharine House Gallery · Marlborough**  
Saturday 20th May - 17th June 2023

Christopher Gange  
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The Parade  
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Open 10.00am - 5.30pm  
Monday - Saturday

To find out more about Ed Lewis  
visit [www.edlewisart.com](http://www.edlewisart.com)



**Notes:** (i) All pictures are framed. Sizes shown are the image size, not framed size, height before width.  
(ii) Most of these works can be seen in their frames on our website.  
(iii) Works may be reserved at any time, but preferably not collected before 3rd June.

**Front Cover:** **Ed Lewis (1936-2018)**  
Untitled abstract. Late 1990s  
Oil on board  
Signed with initials  
Size: 60 x 80 cm      £2,950

**Above:** **Ed Lewis**  
Cat, Violin and Sylvia Plath Book. c. 2003  
Oil on board  
Estate Stamp  
Size: 42 x 57 cm      £1,250



# Ed Lewis (1936-2018)

**An exhibition of his paintings from the 1950s onwards, together with his own collection of Modern British Art & other works**

**You are warmly invited  
to the opening on  
Saturday 20th May  
12.00 - 5.00: Drinks**

## **Ed Lewis**

Self Portrait. Late 1990s

Oil on paper

Estate Stamp

Size: 49.5 x 39.5 cm      £850

## **Augustus John R.A. (1878-1961)**

Dorelia. c. 1900

Drypoint etching

Signed in pencil

Size: 10 x 8.5 cm      £950





## Brief Biography

Born in Wales, Lewis studied at Cambridge in the late 1950s following a period of National Service. After the death of his father in 1959 he was encouraged by a maternal relative, Myfanwy Piper, to pursue his preferred option of art. He entered the Slade School of Fine Art in 1960 through the intervention of Myfanwy's husband, John Piper, who showed Lewis's promising work to the Slade's principal, William Coldstream. Encouraged by fellow Welshman Ceri Richards, Lewis evolved a 'kitchen sink' feel for the simple poetry of humble surroundings.

In the late 1960s Lewis left London for his native Wales, teacher training and the security of a teaching job in the Rhondda. A rustic naturalism and gentle expressionism entered his work in response to the new environment. On retirement in 1996, Lewis moved to Bath where he continued to work and exhibit in mixed shows.

## Statement by Ed Lewis

First thing, most days, a session or two of sketchy drawings in the small pad I carry while I'm out jogging, reminds me what is most important, the starting all over again each morning.

A succession of extraneous activities might follow (cleaning, gardening or shopping) which will build up to, by boredom or urgency, and may even somehow 'inform' what I will be doing later with a paint brush. I often like to work in the quiet of the night, at home or in the studio, or plein air on a fine day. I alternate between painting abstract and figurative; each aids or relieves the other.

Abstract painting for me, now, is about process



*Ed Lewis apple picking in his garden*

rather than design: 'virtual reality', I'll call it.

How I start a painting is key to what happens, and then who I am, how I'm feeling and what day it is etc. : temperament. The subjects which I like to draw, using black chalk or pencil, are all around; but to give them fresh life in oil paint is no easy matter just yet.

I am largely self-taught, self-directed; I benefitted from one year post-university at the Slade, in 1960, and have attended one or two short painting courses since. I have had one solo exhibition, which I called 'art-biographical', in 2006 of drawings and paintings spanning 50 years.



## Ed Lewis (1936 - 2018)

As you would expect from a prolific artist who practised for over fifty years, Ed Lewis created a large body of work. From paintings and drawings to collages that burst out of their rectangular origins, no style or discipline could contain the immense energy and passion he had for art. It's impossible to separate his character from his work. He was an engaging and amusing raconteur, irreverent and eccentric. Thus a short walk became a journey, a map became an atlas, each new work a station on the way. There was no destination just a continuum so skilfully improvised.

His work was like a sentence that would unfurl itself into a memoir. No surface or object was left untouched and although he was a technically excellent artist, the orthodox couldn't contain his energy and ideas. From the first line, mark or gesture he was off transforming the prosaic into a rich and inspired tapestry of unbridled creativity. Envelopes, boxes, newspaper, toilet rolls were employed when an idea or impulse came to him, he just reached out for the nearest object and went to work. I once saw him take off his pullover and cut it into shapes just because he couldn't find the shade and body of the burgundy he needed from a tube. He carried on working in his vest.

Ed always seemed like he was at odds with the rectangle, disliked framing his work, and would only do so for the sake of galleries and exhibitions that demanded it. Although he wanted to be successful and recognised, it would have to be on his own terms.

He found the rules oppressive and unnecessary. They certainly didn't apply to him and in the end it cost him the recognition he so richly deserved. To play the game he would have to concede the life drive and individuality that sustained his practice. Of course he wasn't prepared to do so. Although he was a modest, unassuming man, as an artist he was fiercely courageous in his approach and in the defence of his ideas and passions.

This exhibition shows only a small selection of the work he created but it does represent the scale, length and breadth of his brilliance. Multiply this by the hundreds of works he created and you'll have some idea of what he achieved. And that body of work, from the figurative to the abstract, the drawings to the life studies, landscapes and the transformations from the 2 to 3D, demonstrate the processes of a consummate artist. I had the pleasure and privilege of sharing the same studios as Ed for 18 years and I always valued his feedback, it was honest (to the point where it could hurt) and so well informed and erudite. The pleasure was in that wry smile, the glint in his eye and the stories that so often exposed the stupidities of the universe. We both shared a love of poetry; it seems appropriate, in respect of Ed, that I quote the American poet Robert Lowell:

“My eyes can see what my hand has done”

Louis Hawkins



**1. Ed Lewis**

Beethoven Abstract. 1957

Oil on canvas

Artist's label on the back

Size: 76.5 x 101.5 cm      £3,500

**2. Ed Lewis**

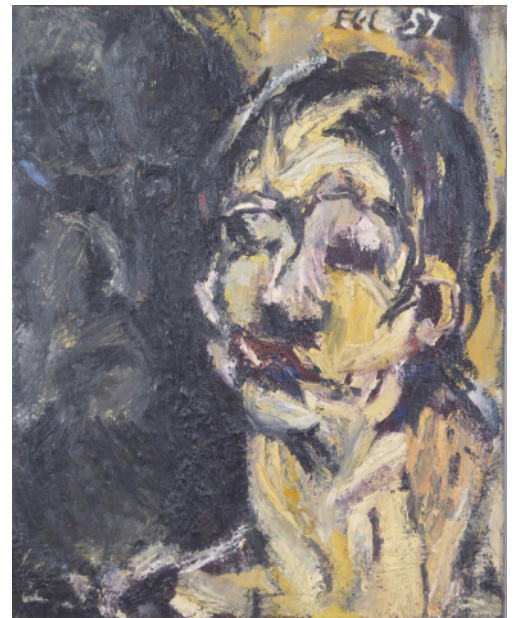
Anita with Male Presence. 1957

Oil on canvas

Signed & dated

Titled on the artist's label on the back

Size: 50.5 x 40.5 cm      £1,250







### 3. Ed Lewis

Oedipus & Jocasta. 1963

Oil on canvas

Signed & dated

Size: 91.5 x 76.5 cm £3,250





**4. Ed Lewis**

Gemlik, Sea of Marmara, Turkey. 1964

Oil on canvas

Signed with initials. Signed, dated & titled on the back

Size: 82 x 82 cm

£3,750





**5. Ed Lewis**

Horses, Howey, Radnorshire. 1965

Oil on board

Signed with initials & dated

Size: 121 x 91 cm

£3,750

**6. Ed Lewis**

A Cottage in Wales. c. 1970s or later

Oil on board

Estate Stamp

Size: 75 x 59 cm

£1,200



**7. Ed Lewis**

Sunflowers in a Jug. c. 1970s

Oil on board

Estate Stamp

Size: 79.5 x 59.5 cm

£1,600



**8. Ed Lewis**

Field of Sunflowers. c. 1970s

Oil on canvas paper

Estate Stamp

Size: 39 x 49.5 cm      £950



**9. Ed Lewis**

Sunflowers. 1970s

Oil on board

Signed & dated

Size: 73 x 47 cm      £1,500



**10. Ed Lewis**

Fitou Still Life. 1997

Oil on board

Signed & dated

Size: 60 x 40 cm      £1,250

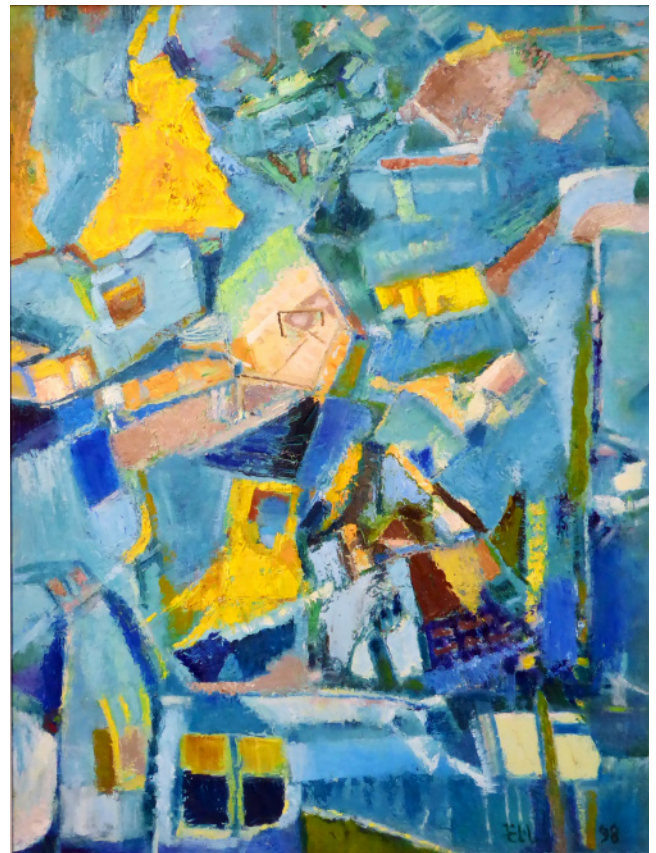
**11. Ed Lewis**

Untitled abstract. 1998

Oil on board

Signed & dated

Size: 79.5 x 69.5 cm      £1,500







**12. Ed Lewis**

Space. 1990s

Oil on board

Signed

Size: 67 x 76.5 cm      £2,500





**13. Ed Lewis**

Frieze 2. 1999

Oil on board

Signed & dated

Size: 44 x 99.5 cm £2,950

**14. Ed Lewis**

Metropolis. 1999

Oil on board

Signed, dated & titled  
on the back

Size: 57 x 77 cm £2,750







**15. Ed Lewis**

Heaven and Earth. 1999

Oil on board

Signed, dated & titled on the back

Size: 90 x 120 cm      £4,200



**16. Ed Lewis**

Little Sun. 1999

Oil on board

Signed, dated & titled on the back

Size: 42 x 57 cm      £1,750





**17. Ed Lewis**

Homage to *Goya's 'The Third of May 1808'*. c. 2003

Oil on board

Signed & dated on the back

Size: 60 x 79.5 cm

£1,400

**18. Ed Lewis**

Untitled abstract. 2003 (reworked 2011)

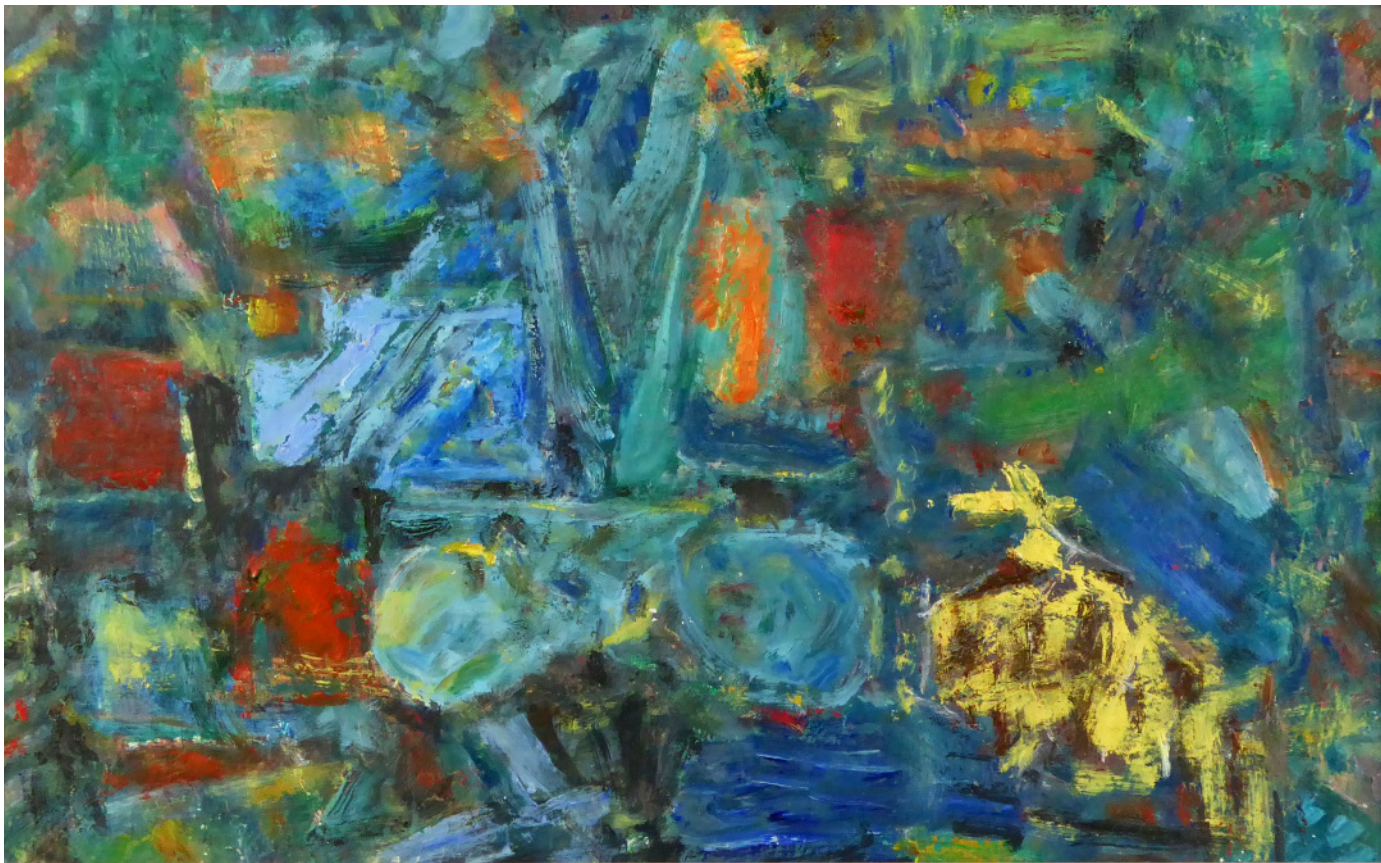
Oil on board

Signed & dated on the back

Size: 79.5 x 58 cm

£1,250





**19. Ed Lewis**

Happen Horse Extinct. 2009

Oil on board

Signed, dated & titled on the back

Size: 48.5 x 79 cm      £2,950





**20. Ed Lewis**

Aberdare. 1978

Oil on canvas. Signed, dated & titled  
on the back

Size: 41 x 23 cm

£950

**21. Ed Lewis**

The Red Coffee Pot. 2004

Oil on board. Signed & dated

Size: 70 x 60 cm

£1,500



**22. Ed Lewis**

Kitchen Table. 1983

Oil on board. Signed & dated

Size: 50.5 x 40.5 cm

£750







**23. Ed Lewis**

Horse Racing. 2005

Oil on canvas paper

Signed & dated

Size: 29 x 39 cm      £1,250



**24. Ed Lewis**

Night-time Queuing. 2004

Oil on canvas paper

Estate Stamp

Size: 50 x 40 cm      £750

## Ed Lewis's Collection of Modern British Art and other works

### 25. Sir Terry Frost R.A. (1915-2003)

Red, Black and White Collage. 2003

Canvas collage

Signed, dated & titled on the back

Size: 28 x 28 cm

£3,500



### 26. Sir Terry Frost R.A. (1915-2003)

Brown / Beige Flag

Oil pastel on paper

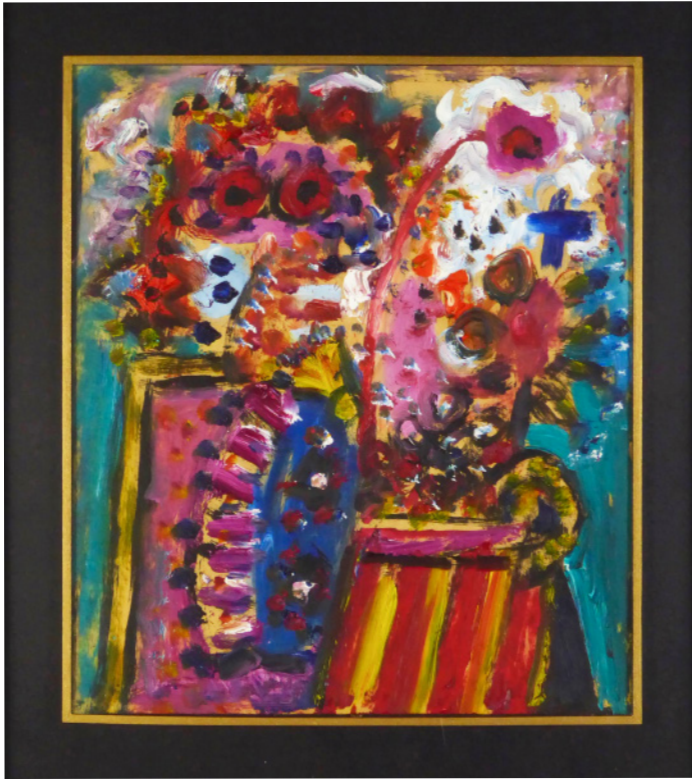
Signed in pencil

Provenance: Acquired from the Belgrave  
Gallery, St Ives in 1998

Size: 23 x 23 cm

£950





**27. Alan Davie (1920-2014)**

Flowers with a Blue Cross. 2007

Oil on board

Signed, dated & titled on the back

Size: 36 x 31.5 cm      £4,500

**28. Roy Turner Durrant (1925-1998)**

White Form. 1973

Gouache on paper

Signed & dated in pencil

Size: 38.5 x 53 cm      £1,800





**29. Anthony Caro (1924-2013)**

Leaf Pool. 2000

Card sculpture with original perspex case

Signed by Caro & numbered 318/500

Size: 35 x 59cm; 13cm deep      £2,500

Anthony Caro card sculpture framed in a clear perspex box. The sculpture is handmade by David Pelham, who collaborated with Caro, to produce this piece. Made in an edition of 500 copies which were signed and numbered. This is number 318.

This one is in excellent condition in every respect.



**30. Allen Jones R.A. (b. 1937)**

Dancing Couple. 2014

Mixed media: acrylic painted brass  
sculpture

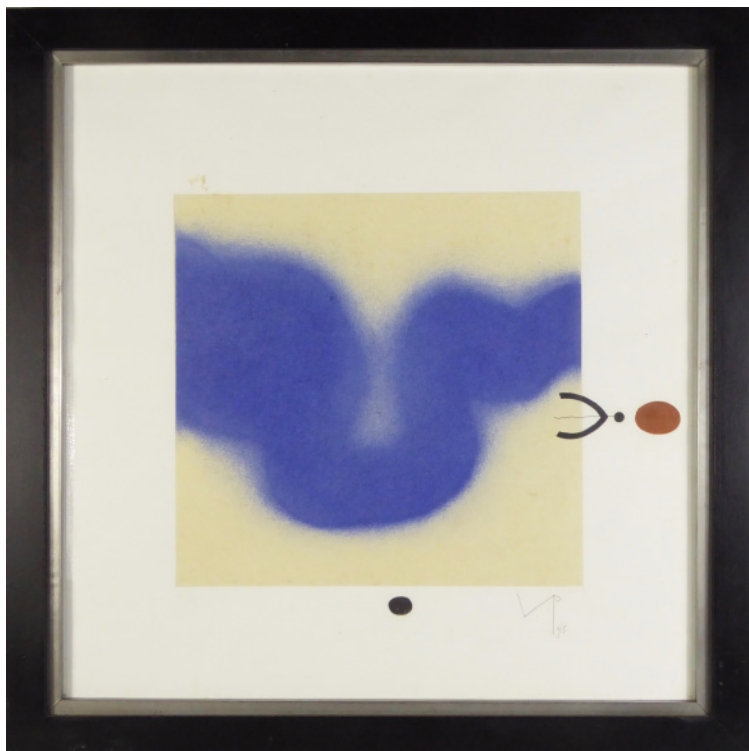
Signed by Jones & numbered 33/50

Size: 42cm high £2,950

Exclusively produced by the Royal Academy of Arts. Supplied with the original signed and numbered certificate from the Royal Academy.

The dancing male and female figures merge together displaying different poses of dance as they are turned around.





**31. Victor Pasmore (1908-1998)**

Magic Eye 6. 1995

Etching & aquatint in colours

Signed & dated in pencil

Sheet size: 47 x 47 cm £1,400

**32. Victor Pasmore (1908-1998)**

Linear Motif in Two Movements. 1974

Etching & aquatint in colour

Signed with initials within the etching

Size: 37.5 x 37.5 cm £400





**33. Ben Nicholson (1894-1982)**

Storm Over Paros. 1965

Etching

Signed, dated & numbered 45/50

Size: 28 x 32 cm      £2,500



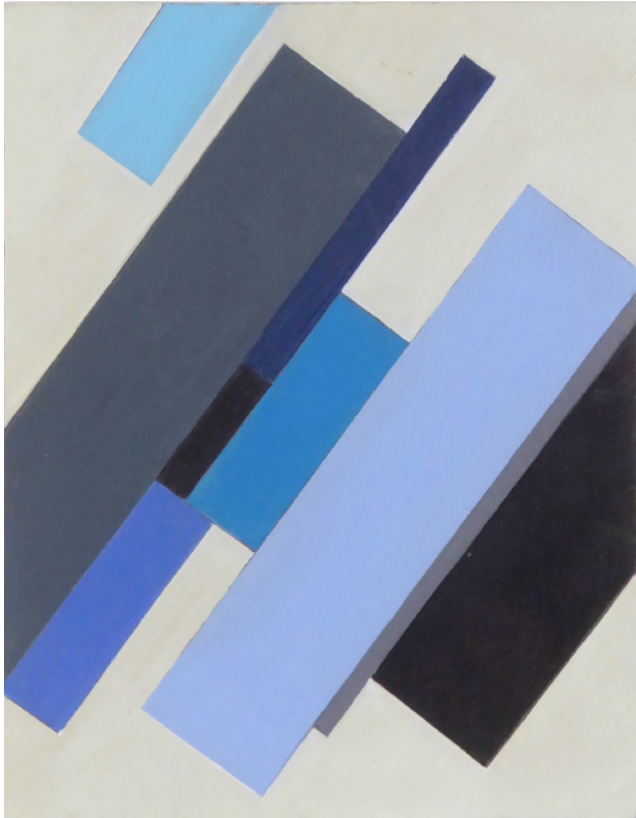
**34. Victor Pasmore (1908-1998)**

Images on the Wall. c. 1992

Etching & aquatint

Signed VP in pencil & inscribed A/P

Size: 30 x 30 cm      £650



**35. Michael Canney (1923-1999)**

Blue, Grey and White Abstract

Oil on board

Estate Stamp on the back

Size: 27 x 30.5 cm

£975

**36. Frank Beanland (1936-2019)**

Untitled. 2005

Acrylic on newspaper

Provenance: Belgrave Gallery, London with their label on the back stating signed with initials

Size: 55.5 x 72 cm

£395





**37. Sandra Blow R.A. (1925-2006)**

Chelsea Spring Fair. 1982

Colour lithograph

Signed & numbered 428/550

Size: 45 x 45cm                      £850



**38. Clifford Fishwick (1923-1997)**

Lundy Island. 1966

Gouache

Signed & dated

Size: 36.5 x 53.5 cm                      £650





**39. Larry Ham (1934-2007)**

Cobo. 1961

Oil & mixed media

Signed & dated

Size: 61 x 96 cm    £750

**40. Roger Hilton (1911-1975)**

Two Nudes. 1972

Lithograph

Signed, dated & numbered 20/25

Size: 33 x 33 cm    £750







**41. Ceri Richards (1903-1971)**

Bagatelle. 1970

Screenprint

Signed & dated

Size: 40 x 58 cm      £650

**42. Josef Herman R.A. (1911-2000)**

Figure Against Dark Sky

Lithograph

Signed in pencil

Size: 53 x 69 cm      £300





**43. Pablo Picasso (1881-1973)**

'Paloma' and 'Claude'. 1950

Lithographs

Picasso made these portraits using a finger painting technique, applying the greasy lithographic ink to the stone directly by hand.

Size of each: 30 x 22 cm

£750 the pair

2000 unnumbered copies were published.

The two portraits were issued as one image. The ones we have on offer have been separated and framed individually.





**44. Sonia Delaunay (1885-1979)**

Grand Carré Rouge. c. 1970

Lithograph

Signed in pencil & inscribed HC 10

Size: 90 x 63 cm      £1,800



**45. Naum Gabo (1890-1977)**

Opus XIX. 1969

Lithograph

Signed in pencil

Size: 45 x 30.5 cm      £750



**Ed Lewis (1936-2018)**

Lent. 1957

Oil on canvas

Signed on front and back & dated

Size: 75 x 60 cm

£2,500