

I WAS ALWAYS
FOR BOATS
David Brayne



STILL



Handwritten notes on a piece of paper pinned to the wall.

Handwritten notes on a piece of paper pinned to the wall.



brother
PSTN



I WAS ALWAYS
FOR BOATS

David Brayne RWS

6-20 May, 2017

at White Space Art, Totnes

view exhibition online

whitespaceart.com

I (COVER)

The Boathouse

acrylic and pigment on canvas 80 x 100cms



*‘Mr Nicholson... I received your order for 10 shillings with thanks. How is the little, as he sailed is boat yet. I suppose you have a pool with you near by. If he is like **I was always for boats**’.*

Alfred Wallis, 1929

WHILE Cornish sailor and artist Alfred Wallis spent years toiling at sea and in retirement painted from his memory ‘what belonged to be’, David Brayne grew up in Boston, in that strange and unique landscape of the

Wash, where the land, water and sky seem virtually indistinguishable. It certainly left a profound mark on his visual imagination. Later, he found himself living near the Somerset Levels, another singular, flat landscape where water plays a prominent role.

It’s interesting that David studied Philosophy and Art. His work offers aesthetic and intellectual interpretation. “Boats are perfect for containing the figures – they act like ‘space cages,’ holding the figures together; the fishing rods or nets link them both physically and metaphorically to each other and to the water,” he explains. The mysterious characters are inspired by people he knows but are left sufficiently indistinguishable, as if in a dream, so

the viewer chooses what to see and may conjure a narrative of their own.

David’s paintings may be tender and ambiguous. A solitary figure within a vast landscape appears fragile, yet we see a strength in the simplicity of the composition and boldness in his lines, creating geometric shapes in the hull of a boat, for example, or in the curve of a hill. While dark cliffs, rocky features, or a table and sofa in an interior give anchorage and a place for the figures to rest. Sometimes they merge with shadows while at other times they float on the surface.

A painting starts as a soft sketch, before the underpainting and the application of his favoured pigments, mixed with a water resoluble acrylic binder. Here lies the unique quality of David’s resonant, richly textured work. The final piece takes many sessions as he washes away layers and reapplies colour, harmonising, building shifting, chalky swathes of water, sky and land. His distinctive use of paint has won plaudits and awards in the UK, especially at Bankside at the Royal Watercolour Society, and abroad, recently China, India and the US.

David’s style has a dreamlike blend of the past and contemporary, as interiors and still lifes conjure ideas of Bloomsbury drawing rooms while fisherwomen and boats appear as though they may have been standing, waiting for centuries. It’s not what Wallis had in mind, but within their ethereal and meditative world, all is just “what belonged to be”.



2

Grey Gulls

acrylic and pigment on paper 40 x 34cms



3
Before a Looking Glass
pigment and acrylic on paper 25 x 18cms



4

Painting Still Life

acrylic and pigment on paper 22 × 29cms

5

I Go to the Sea II

acrylic & pigment on paper 36 x 34cms

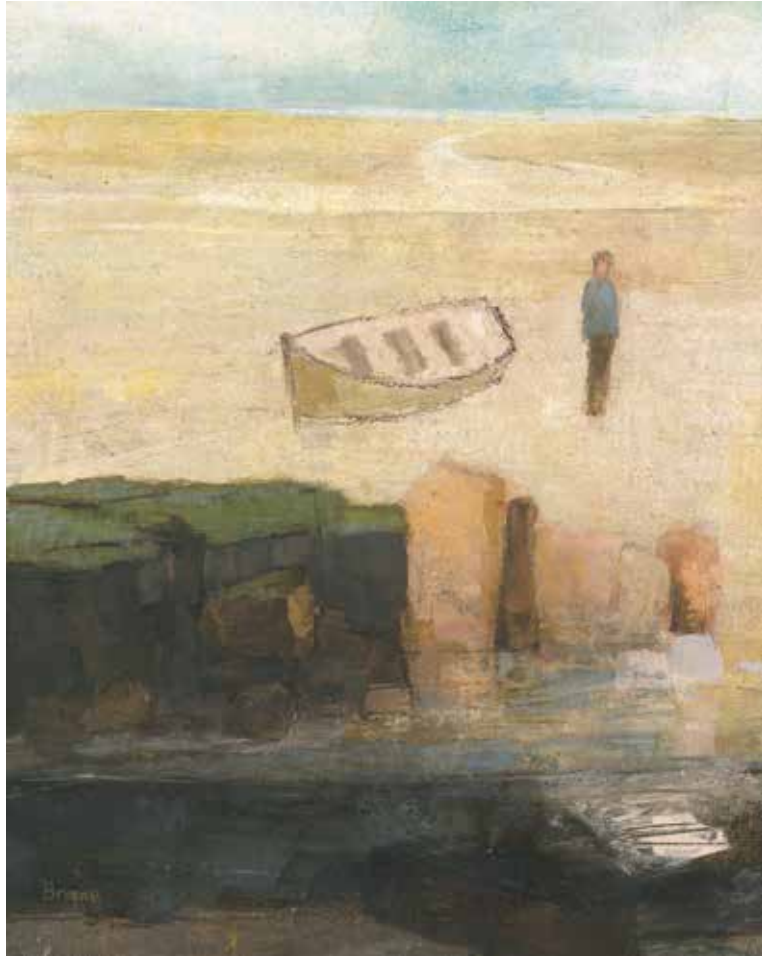




6

Riverbank Woods

acrylic & pigment on paper 32 x 40cms



7

Rockpool

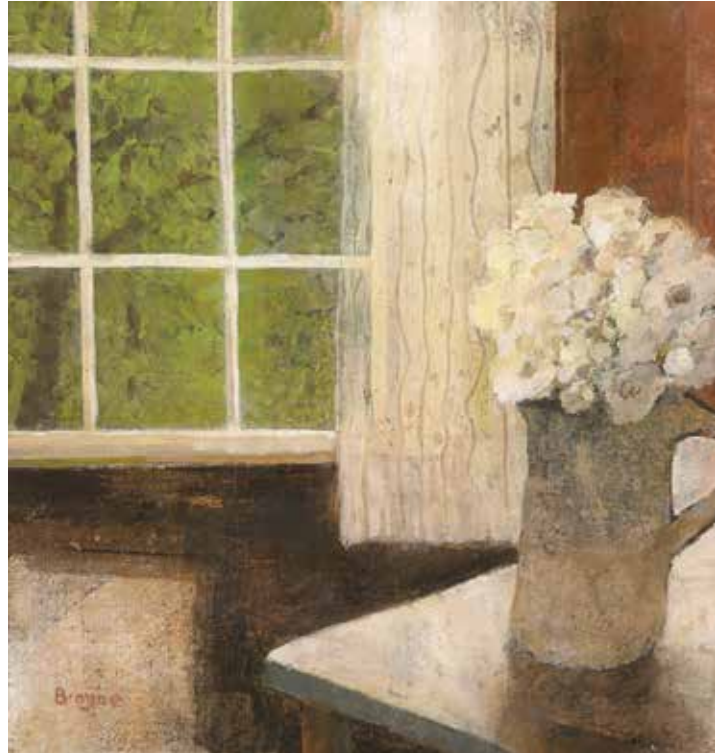
acrylic and pigment on paper 42 x 34cms

8

Wide Net II

acrylic & pigment on canvas 68 × 80cms





9

Here, Every Spring

acrylic & pigment on paper 30 x 30cms



10

The Orchard When the Sun Is On
acrylic & pigment on paper 23 x 25cms



11

In the Nature of Things

acrylic & pigment on paper 33 x 31 cms



12

Miranda

acrylic & pigment on canvas 50 x 40cms



13

Man and a Dog

acrylic & pigment on paper 19 x 23cms



14

Grey Horse

acrylic & pigment on paper 27 x 30cms

15

Waiting for the Tide

acrylic & pigment on paper 64 x 79cms





Born in 1954, David Brayne spent his childhood in the fenlands on the east coast of England surrounded by saltmarsh and flat expansive fields with watery dykes under big skies. He has vivid memories of long-distance running for his school along the high North Sea tidal bank in strong and freezing winds. David now lives and works in Somerset.

Education

- 1974 Nottingham School of Art, Arts Foundation course
- 1977 Gloucestershire College of Art, Painting
- 1985 University of Exeter, Philosophy

Since leaving university Brayne has continued to paint most days.

Solo exhibitions

- 1985 The Library Gallery, University of Exeter
- 2011 The Somerset Levels, Victoria Art Gallery, Bath
- 2014 Still Waters Run, Victoria Art Gallery, Bath
- 2015 Foss Fine Art, Battersea, London
- 2016 Between the River and the Sea, Campden Gallery
- 2017 I Was Always For Boats, White Space Art

Selected exhibitions

- 1986-92 Contributed to group exhibitions at The Institute of Contemporary Art in Mumbai; Thomas Deans Gallery, Atlanta and galleries in London, Edinburgh, Cambridge, Leeds and the West Country
- 1993 Royal Academy of Arts Summer Exhibition
Running Hare (acrylic and silver leaf on paper) is the first of more than 30 paintings exhibited at the Summer Show.
- 2001 Elected member of the Royal Watercolour Society
Bankside Gallery, London
- 2003 The Art of Sensuality; paintings and sculpture curated by Edward Lucie-Smith, Bankside Gallery, London
- 2008 The Poet and The Painter, devised and curated by David Brayne. An exhibition of paintings by members

- 2008 of the Royal Watercolour Society in collaboration with the Poetry Society. Bankside Gallery, London
Featured Artist at the Royal Watercolour Society Autumn Exhibition, Bankside Gallery, London
- 2009 The Figure, the Landscape and The Still Life,
Three Person Show, White Space Art, Totnes
- 2011 Autumn, Three person show, White Space Art, Totnes
- 2014 Cultivation & Creativity, RHS and RWS exhibition to celebrate joint 210th anniversaries, RHS Wisley Gardens
- 2015 Line and Colour, Two man show with David Pearce,
White Space Art, Totnes
- 2016 Exhibition celebrating Shakespeare 400, The Globe Theatre
- 2016 ING Discerning Eye - 25th Anniversary Exhibition, London
- 2017 International Watercolour Biennale, invited guest artist.
Qingdao Museum of Art, China

Awards and Prizes

- | | | |
|---------|-------------------------------|----------------------------|
| 1988 | Laing Open Exhibition | 1st Prize |
| 1994 | National Open Art Competition | 1st Prize |
| 1995/96 | Millfield Open, Somerset | Prizewinner |
| 1997 | National Open Art Competition | 2nd Prize |
| 1998 | RWS Watercolour competition | Winsor and
Newton Prize |
| 2001 | National Open Art Competition | Commended |
| 2011 | ING Discerning Eye exhibition | Benton Prize |
| 2013 | ING Discerning Eye exhibition | Chairman's prize |
| 2015 | The Turner Trust | Turner Medal |

Art fairs

- 2010- Affordable Art Fair Battersea, Hampstead & Bristol,
- 2014-15 20/21 International Art Fair, London, White Space Art

Some publications

- 2004 The Watercolour Expert, The Royal Watercolour Society.
Published by Cassell
- 2006 Watercolour Masters, RWS, published by Cassell
- 2014 Watercolour Secrets. Ed. Jill Leman, published by
Bloomsbury
- 2015 Acrylic Artist magazine December (USA), Creating
Colour, article by Ken Gofton



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I Was Always for Boats, 6-20 May, 2017

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Hauling Nets

acrylic and pigment on paper 16 x 24cms

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