



LONDON | TOKYO



MESSAGE FROM THE DIRECTOR



KATHRYN BELL
DIRECTOR

2025 got off to an excellent start for both the gallery and the consultancy. The beginning of the year is often slow as we all may feel the need to hibernate to survive the short days and cold weather.

But, perhaps it was the advent of a new art fair in January, or the new consultancy projects that came off the cold streets into the gallery; we felt some optimism.

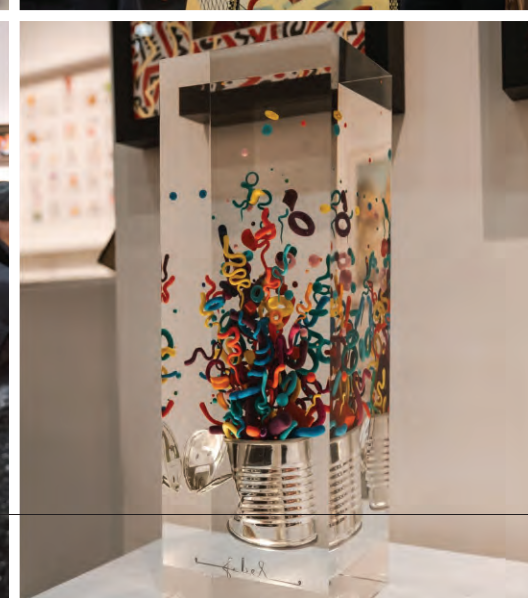
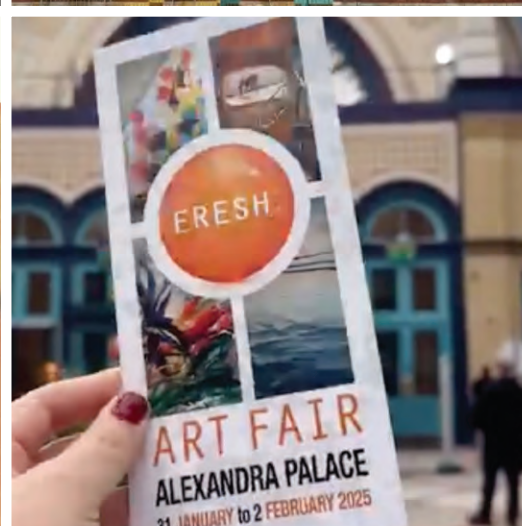
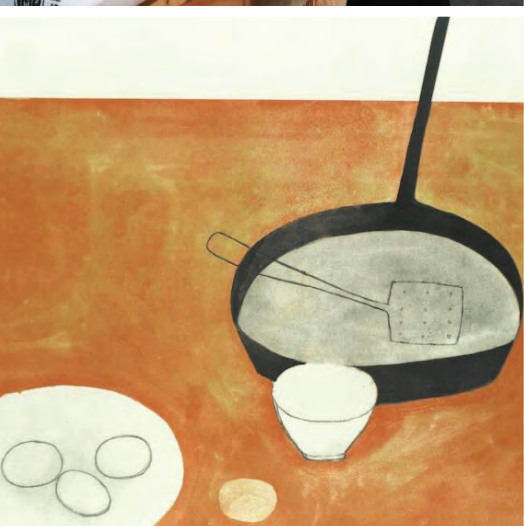
In early January we all seemed to fit together as a team - ALISHA and DAISY working on the newsletters, social media and forward planning, while Maddy and I shared the hours at the gallery, working with clients who were selecting multiple pieces for their newly refurbished homes. We also embarked on a refurbishment and rebrand for the whole business.

The art fairs in London and New York went well and we are excited to be returning to Austin, Texas, this month as the sun floods into our Belsize Village gallery and lights up our current show *'A Postcard from Japan'*.

I'm delighted with this newsletter which shows what we have achieved this year, our exciting plans for the rest of the year, whilst offering some interesting articles for you to immerse yourself in when you have time.

On the subject of 'immersing' yourself we continue our collaboration with writer Cath Wilcox who has been interviewing our artists and appraising their work for the magazine style books that we feature at the gallery.

I think Fine Art Consultancy has a unique approach and this newsletter and this project reflects that.



FRESH ART FAIR

ALEXANDRA PALACE, JANUARY 2025

We have been doing the independent FRESH ART FAIR at Cheltenham Racecourse since its launch in 2017. It's a wonderful fair that brings together dealers from all corners of the UK and shows work in all media; from ceramics and glass pieces to more conventional artworks.

At Cheltenham they always host an outdoor sculpture park which includes many large scale works. When the family organisers - who have a gallery in Cheltenham and very much see the fairs from a dealers perspective - began to speak about a London fair dealers were interested. This was announced for January 2025 and was to be hosted at 'Ally Pally.'

Arriving to hang the stand underlined how different this fair would be; Alexandra Palace is an incredible building that sits perched above North London and it really felt uplifting and a privilege to be arriving in the Great Hall with the organ at one end (built in 1873 and then rebuilt in 1925 after the fire and considered 'the greatest organ in Europe') to unload our vans and walk through the doors into the exhibition hall.

The fair was well laid out around a central square with wide

aisles. Fresh Art Fair accepts work from living and deceased artists so we chose to display both CONTEMPORARY and MODERN BRITISH and arranged our stand into two halves.

The private view was lively with a friendly buzz and most mentioned how delighted they were to have an art fair in the neighbourhood; some visitors had travelled from out of London whilst some had strolled up the hill from Muswell Hill.

During the opening our two big sales were a unique piece from 1973 by WILLIAM SCOTT and a large oil by SARAH WATSON which was a first time big art purchase which we delivered and helped hang after the fair.

The first day and weekend continued in this vein and we now can't wait to return to Alexandra Palace and 'Fresh' on 29TH JANUARY 2026.

DISCOVER ART THAT FINDS YOU

Fine Art Consultancy love helping clients find artwork that truly speaks to them. Whether you're refreshing a room or designing a space, our personal consultancy makes it easy to find the perfect piece. Here's how a few clients did just that...

MICHAELA'S STORY

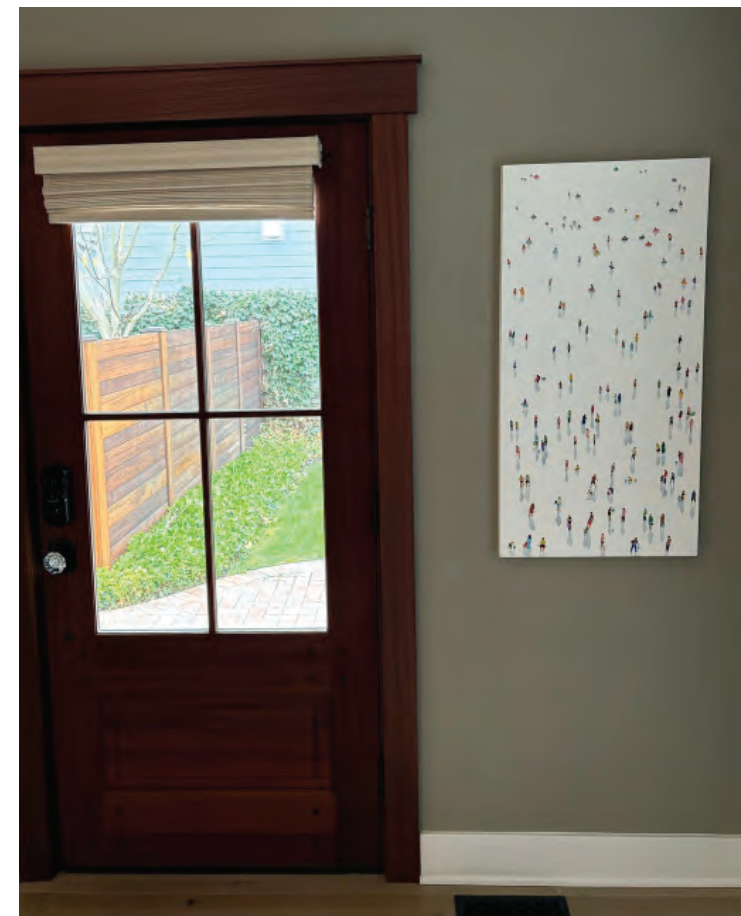
A HOME THAT FEELS COMPLETE

After years of walking past our gallery, MICHAELA finally stepped inside while renovating her home — and immediately connected with KAREN LYNN'S RED CHAIR, displayed in the window.

"I must've walked past Fine Art Consultancy hundreds of times in eight years. I'd popped in before, but never found the right piece — until now."

Gallery assistant, DAISY, showed her a few more works and explained how our consultation service works — from trying pieces at home to full installation. Michaela took two more artworks to test in her study and sitting room.

"Seeing the pieces in their 'homes' made all the difference. I've loved them ever since — both rooms feel complete. Kathryn was so helpful in guiding me and sharing details about the artists and installation."



TRAVIS & CHARLIE

A HONEYMOON MEMORY IN PAINT

On their extended honeymoon, TRAVIS AND CHARLIE spotted our booth at the AFFORDABLE ART FAIR IN SINGAPORE — a chance encounter that turned into something special.

"We'd just landed in Singapore when we passed the Art Fair in a cab. We'd been to the one in New York and decided to visit. That's where we met KATHRYN and fell in love with a HENRY WALSH piece — perfect for our beach house."

We arranged everything, from shipping the piece back to London and then on to New York. Months later, Kathryn reunited with the couple (virtually) at the New York fair.

"We couldn't make it in person, but Kathryn sent a photo of the stand — and in the background was another Walsh we loved. She walked it two blocks to our apartment so we could see it in person. That piece now lives with us too."

"Funny how the art you're searching for ends up finding you. It really helps having someone like Kathryn to guide you."

ARTICLE BY MADDY MAHER
GALLERY ASSISTANT

“Closing my eyes in a moment of quietness, I can see a water-
scape in my mind. It is sometimes very dark and frightening.
At other times, it is crystal clear with infinite expanse”

- YUKO MORIYAMA

POSTCARD FROM JAPAN

日本からのポストカード

As spring gives way to summer, we're taking a moment to reflect on 'A POSTCARD FROM JAPAN'—an exhibition we held April-May 2025, that brought a quiet sense of awe to the gallery and offered visitors an intimate glimpse into the practices of two extraordinary artists: YICHING CHEN AND YUKO MORIYAMA.

Ation of craftsmanship. It was, in many ways, a return.

A nod to the Gallery's early years, when Director KATHRYN BELL lived and worked in Tokyo and first began shaping the gallery's distinctive curatorial voice—one rooted in cross-cultural exchange and a deep reverence for artistic process.

It was during this time that the JAPANESE & BRITISH ART NOW PROGRAMME was born, supporting artists working between the UK and Japan—a focus that continues to define the Gallery today.

Missed the show? A small selection from A Postcard from Japan is still available—and we'd be delighted to show you in person. To everyone who joined us, thank you. We're proud to represent such respected artists and excited for what's next.

To enquire about remaining works or join our Exclusive Preview List, please get in touch.



YUKO MORIYAMA, who first collaborated with the Gallery in those formative Tokyo years, brought her signature charcoal water scenes to the exhibition—meditative, expansive, and masterfully constructed, mark by mark, with nothing but charcoal and fingertip. Her work invites viewers to slow down and look again. What begins as a soft smudge or line becomes, with distance, a vast and moving waterscape.

YICHING CHEN, whose relationship with the Gallery began in 2017, offered a contemporary take on traditional Nihon-ga technique. Working with mineral pigments and gold leaf on silk or handmade paper, Chen's pieces such as ÉVEIL and BLOSSOM I dazzled in their delicacy. Her work conjures more than beauty—it evokes scent, movement, memory.

Both artists embody what we love most: the ability to capture stillness and transformation in a single frame. Visitors remarked on the sense of calm their work offered—some describing it as “*like stepping into a poem.*”



INSIDE THE ARTIST'S STUDIO

REBECCA MCLYNN

An artist's studio is a precious space and one which we don't usually get to see. Each is different, tailored to the artist's personality and practice - yet always a pleasure to visit.

APRIL 2025, Director, KATHRYN BELL, and Gallery Assistant, ALISHA O'BRIEN-COKER, had the pleasure of visiting REBECCA MCLYNN'S STUDIO at her new home in Clapham, London.

They made sure to document the visit to share their experiences with those of you who may have always wondered, what happens in the artist's studio?

Rebecca's studio is tucked away in the attic, with its high ceilings, exposed brick walls and large windows ushering in the day. Meanwhile, you can see an array of new and old works laid out carefully on the floor whilst some are stacked in different corners of the room - waiting to be seen.

FAC: Explain a bit about why your canvases are laid out on the floor. I think it would be interesting to unpack.

REBECCA: It's the process, because paint is wetter than when most people use oils, if I tried to do it upright, the paint would all just slide down. Sometimes a bit of dripping down is okay, it's something that I want to incorporate in it.

However, I tend to pour the paint on and let the paint dry - and they basically need to be flat to build up the composition. I never do the traditional approach of having the canvas on an easel and mapping out a composition. I never do that.

FAC: Your approach is more of a kind of instinctive one when you're painting.



Ultimately, for any artist, you adapt. Even if you don't have the space you will be creative in a different way - this could mean doing little paintings or drawing for a bit or taking photos. The studio definitely informs the work you make.” - REBECCA MCLYNN



REBECCA: Yes, definitely! I mean they're not abstract, but I am trying to abstract it down - simplify it. But then sometimes maybe I will go back in and put detail in. They are literally bridging that - they are not completely abstract or figurative, they're somewhere in between.

I feel quite optimistic about it (her new work) and I've got more in my head - creating new, fresh colours. Bright oranges, pinks (...) I still love my monotoes and my seascapes and all that but I just want to focus a bit on colour for a while.

FAC: How do you know when you're done or when to stop?

REBECCA: I think years of having done paintings where I've overdone them - I've become a more aware of when to stop.



There'd been a couple of times when we had to move to a different studio, and then the main studio (Brixton), they actually sold the building a few years ago. So it's always been a bit precarious since. the price has also gone up. When we were looking for the next studio space, I thought it's actually wise now to have a space at home where I could work.

A space with good light. I now know that it's not essential for me to be in a room with other artists - I know artists now already! When we saw this (her current studio), it was already a working studio. It was just a no-brainer.

FAC: This double-height makes such a difference psychologically. It's lovely being so high up. From your point of view and work.

I always have to remember that less is more. Less is more! Especially when your work has an element of process, one move can make it look great but one move can also ruin it. You've kind of got to be open to that risk. This is why I work on more than one at a time. Because if I work on just one I tend to overdo it.

FAC: Can you tell me about what drew you to having a studio in your home?

REBECCA: Earlier on in my career, I always tried to surround myself with other artists. I thought that was absolutely essential.

I hated the idea of a little studio at the bottom of the garden. But after lockdown, and when my studio set up became more and more flakey, I started to reconsider.



Director Kathryn Bell sharing a cup of tea in conversation with Rebecca Mclynn

REBECCA: It really does. It's just a lovely feel to it, like a sanctuary. I want to have hanging plants when it's all done - it's not organised properly yet.

I didn't want to do that thing which artists do where they spend so long organising their studio and painting the floor white and then they don't get on with the work. I was thinking "Get on with the work first!"

FAC: An interesting point you make about not getting distracted. We all have it in us — I'm sure creatives especially do. It's that classic "arranging the pencils" moment...

REBECCA: I've seen it so many times in the studio. People that had really covetable studios that you envied. Then you

realised all they'd been doing was painting it and making it look stunning for weeks and weeks.

FAC: What is it about the studio or having your own space that's so important to you?

REBECCA: Well, it's my space. It just makes you feel safe in exploring your ideas. I am also not in a space where I have to put anything away or change it into a dining room or anything like that. This is the first time that I have ever had a studio that I've really loved. It's really perfect and I am still getting used to it.

Ultimately, for any artist, you adapt, don't you. Even if you don't have the space you will be creative in a different way - this could mean doing little paintings or drawing for a bit or taking photos. The studio definitely informs the work you make.



FAC: And what do you use the photographs for? Are they reference points?

REBECCA: Yes, they're reference points. I will never take a photograph and copy it, but I use it for colour and detail and texture - it reminds me of different places.

The work will be an amalgamation of different moorlands that I have been to. I will often pick a place that almost reminds

FAC: What role does the urban London landscape you can see out of these windows play in your work?

REBECCA: There's almost like a longing or a nostalgia in all of my work. When I lived in Manchester or in the North and I lived near Derbyshire and all that sort of stuff, I didn't want to go near landscape work. It didn't interest me at all. I focused a lot on urban scenes, kind of Matissey.

It was only when I came down to London and lived in the city that I wanted very much to make work about nature and wild places. So it's interesting being in the middle of London in a studio. Perhaps if I lived in the middle of the countryside I'd be more tempted to do cityscapes.



me of another place, collecting lots and lots of photographs. These are just a few of them but I have thousands.

FAC: If you could describe your studio in 3 words, what would they be?

REBECCA: Oh gosh, okay. Industrious - is that the right word? Sanctuary. Inspiring!



INTERNATIONAL MODERNISMS

A look at 20th century art and the worlds that shaped it

“Modernism” is a term frequently referred to and heavily researched within art history. Yet its definition is a contentious one, given our growing acknowledgement of alternative timelines, geographies and cultures. So, what exactly are we referring to when we talk about “Modern art”?

WHAT IS MODERN ART?

Modernism is a term that has been frequently used to account for a period of rapid sociological and technological transformation between the end of the 19th century to mid-late 20th century.

Its origin point is typically traced back to Europe’s Industrial revolution, which gave rise to mass production and urban centres, whilst ultimately shifting economic, social and political landscapes forever.

These changes were accompanied by broadening worldviews and a focus on self-consciousness, encouraged by the emergence of scholars such as Friedrich Nietzsche (1844-1900) and Sigmund Freud (1856-1939).

In 2025, it is easy to take for granted that art, for the most part, had served a specific intention - representing that which was. This involved prioritising naturalism and realistic depictions of subjects and scenes for aristocratic patrons.

However, Impressionists like Claude Monet (1840-1926) and Edgar Degas (1834-1917) began capturing the everyday’s fleeting moments through loose, visible brushstrokes, conveying a sensory experience.



Image: Vicente do Rego Monteiro’s *Woman before a mirror*, 1922

Meanwhile, their Post-Impressionist counterparts sought to take things further both conceptually and viscerally. Where Georges Seurat’s (1859-1891) pointillism blends abstraction with sensibility, Vincent Van Gogh’s (1853-1891) oil paintings reveal an inner essence, bringing the artist’s emotional turmoil to the forefront.

This movement towards increased artistic experimentation, with a rejection of the conservative values and forms, built the foundations for the emergence of Modern art as many of us understand it today. For example, Tate describes modernism as a movement that “sought alignment with the experience and values of modern industrial life” whilst retaining a “tendency towards abstraction” and “innovation”.

Despite this seemingly clean and universal chronology, ideas around modernism and modern art have become increasingly unstable. Attempts to situate art history within a global context, and revisions to the canon more broadly, have resulted in definitions of modernity (as well as its chronology and geographical boundaries) being interrogated.

Professor of Global Modern and Contemporary Art at the University of Florida, Kaira M. Cabañas, argues that art history has largely been overdetermined by Western, assimilationist logic that threatens to centre a singular narrative. She claims that the West asserts both epistemological and dominant narratives, claiming “authenticity and primacy”, whilst casting the generalised term of “global” for work produced elsewhere.

In *Mapping Modernisms: Art, Indigeneity, Colonialisms*, Elizabeth Harney and Ruth B. Phillips argue that definitions of Modernism, as purported by some major art institutions, fail to recognise artists operating within the structure of empire who sought to “re-engage with ‘traditions’ that had been distorted (...) by the colonial project”.

Therefore, for some artists, modernism was less about innovation as it aligns with stereotypical examples of Cubism or abstraction, but rather a “return to or continuation of realist/natural modes of expression”.

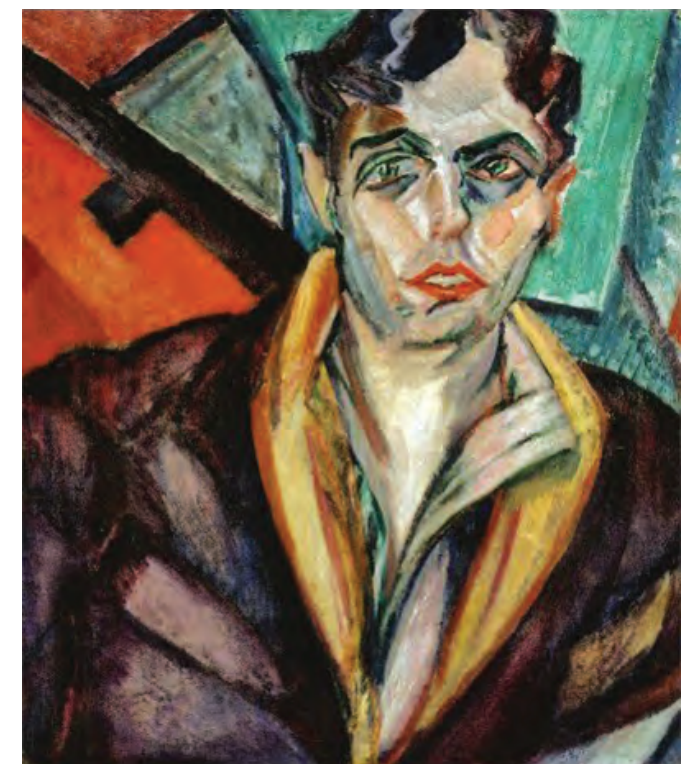


Image: Anita Malfatti’s *Portrait of Oswald*, 1925

Recently, however, there has been a growing attempt to account for these nuances within the art historical canon. In 2024, the 60th Venice Biennale’s main exhibition *Foreigners Everywhere* shed light on the artistic contributions of queer, outsider, folk and indigenous artists since the early 20th century as a

means of questioning “historical definitions of modernism” and “modernisms of the Global South.”

Opening the exhibition was a room devoted to abstract works made by non-western artists, including Hugette Caland - daughter to the first president of the Lebanese Republic.

Her brightly coloured Suburb (1969) was stifling for its emphasis on curvature, as opposed to sharp geometrics, whilst the surrounding negative space left room for a “hint of fantasy”.

Nearby, a room devoted to 20th century portraiture by artists in the Global South presented a blend of European modernism with local influences.

Adriano Pedrosa, Director of the 60th Venice Biennale, argued that this form of cross-cultural influence was comparable to Oswald de Andrade’s notion of “cannibalisation” as a “tool for the modern intellectual”, whereby portraiture artists such as the Iraqi-born Dia Azzawi (b.1939) and the Brazilian Tarsila do Amaral (1886-1973) encountered European modernism and “cannibalised what they saw to produce something singular and of their own”.

BRASIL! BRASIL! THE BIRTH OF MODERNISM

Closer to home, the Royal Academy of Arts recently hosted an exhibition titled Brasil! Brasil! The Birth of Modernism (28th January - 21st April 2025) featuring over 130 works by what they identified as being Brazil’s key 20th-century artists. The exhibition focuses on cross-cultural fusions between the

1910s to 1970s, whereby Brazilian artists combined international influences with local artistic traditions and motifs to forge a new type of modernism.

In his article, Brazilian Art: Lay of the Land, David McAllister describes how the European imagination continued to linger until the turn of the 19th century, despite Brazil having gained independence from Portugal in 1822. In an attempt to forge something new, Brazilian artists began to look inwards - drawing on the landscape as a source of inspiration.

The exhibition featured works by Tarsila do Amaral (1886-1973), an artist who made a point of incorporating distinctly Brazilian themes into her work. Meanwhile, the Lithuanian-born artist Lasar Segall (1889-1957) drew on Brazil as his adopted country by incorporating its vibrant and tropical colours into his works depicting forests and favelas.

By looking inwards, the exhibition also explored the ways in which the influence of previously overlooked Indigenous communities manifested itself within works by Vicente do Rego Monteiro.

Despite having no direct contact with Brazil’s Indigenous populations, he frequently incorporated their motifs into his early works. For example, his triptych Indigenous Composition, 1922 (below) takes inspiration from the intricate designs found on excavated ceramics produced by members of the Marajoara society between 400-1500CE.



Image Left: Lasar Segall’s Brazilian Landscape, 1924 (Right) Tarsila do Amaral’s Favela Hill, 1924.

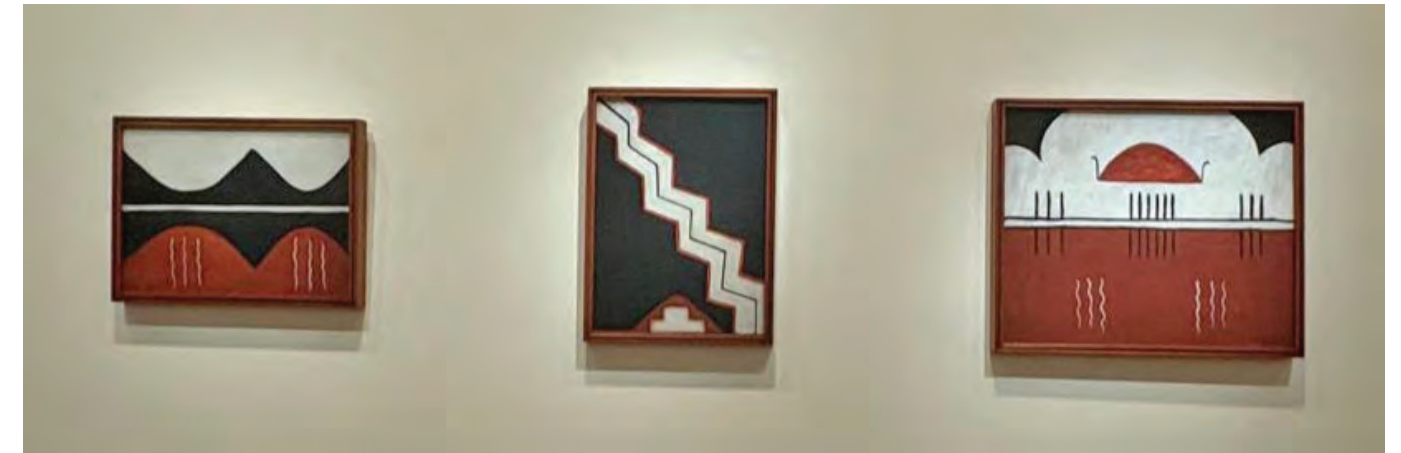


Image: Indigenous Composition, 1922

LOOKING TO THE FUTURE

In October 2025, Tate Modern will showcase Nigerian Modernism, an exhibition which aims to “celebrate the achievements of Nigerian artists” working against a backdrop of cultural, political and artistic rebellion.

Through international networks and gatherings, Nigeria’s leading artists between the 1870s-1930s began negotiating their own collective and local cultures with “European subjective academic styles and technology”, parallel to the European modernist interest in African and Oceanic art.

Dr Bea Gassman de Sousa uses the works of Ben Enwonwu (1917-1994) as a framework to explore the development of modernist art in Nigeria— one which she describes as not

only having “renegotiated pan-African iconography” but also as being formed in response to “intermittent contact with the West”.

Ultimately, traditional definitions of ‘Modernity’ as it relates to a specific set of economic, social and political conditions fail to account for the diversity of experience and artistic responses born from it. Instead, Modern art can be seen as “entangled, mutually constitutive, and culturally situated”.

Institutions and scholars are beginning to reevaluate standards of modernity, instead focusing on locational approaches, specific contexts as well as the transcultural and national interactions, modern art becomes a more expansive genre with endless possibilities.

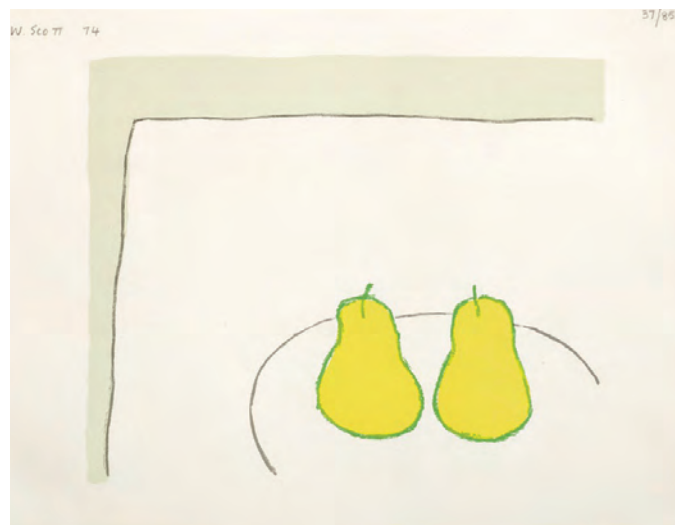
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- ⁸ Quote taken from the exhibition’s wall text.
- ⁹ McAllister, David. Lay of the Land (Royal Academy of Arts Magazine, Spring 2025) p61-65.
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- ¹³ Harney and Phillips, Mapping Modernisms (2018).

SPOTLIGHT ON OUR

MODERN BRITISH ARTISTS

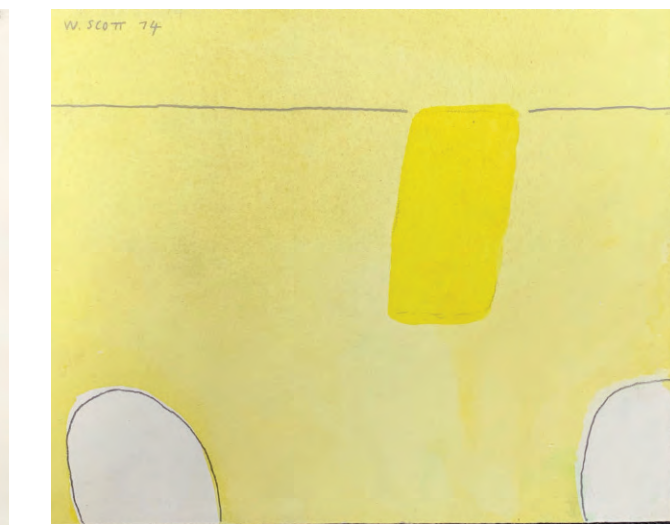
At Fine Art Consultancy, we proudly represent 20th century Modern British artists whose legacy still influences. In early 2025, we showcased their work alongside contemporary talents they've inspired. Here are three highlights.



WILLIAM SCOTT

YLemon Pears, 1974, lithograph

Born in Scotland and raised in Northern Ireland, Scott (1913–1989) studied at the Belfast School of Art before joining the Royal Academy in London. His early work fused classical still life with modernist abstraction, later shaped by encounters with Rothko and Pollock.



Yet he never fully left figuration behind. In paintings and prints like Lemon Pears, everyday objects — pots, pans, pears — become meditative forms. “*I abstract... the things of life,*” he said. His work is sensual, minimal, and quietly resonant.



JOHN PIPER

Yellow Flowers Levinson 392, 1987, etching with aquatint

A British art polymath, Piper (1903–1992) began with abstraction before turning to romantic, moody depictions of Britain’s landscapes and architecture. As a WWII war artist, his images of bombed cathedrals became iconic.

Fawley Bottom, 1967, mixed media (gouache, watercolour and ink)

Fawley Bottom, named after his Chilterns home, loose brushwork captures hedgerows and twilight skies. Yellow Flowers, created later in life, shows his lasting sensitivity to line, atmosphere, and memory.



MARY FEDDEN

Still Life with Lamp, 1982, watercolour

Bristol-born Fedden (1915–2012) forged a vibrant, distinctive path in British art. Trained at the Slade and active during WWII, she later travelled widely with husband Julian Trevelyan.

Her joyful still lifes, bold forms, and rich textures are unmistakable. In Still Life with Lamp, glowing colours, torn paper, and playful everyday details reveal her signature style. Once overlooked in modernist histories, Fedden is now celebrated for her warmth, wit, and originality.



2025 EXHIBITION CALENDAR



SUMMER SHOWS

2nd July – 31st August
Our annual SUMMER SHOW brings together Fine Art Consultancy’s established and emerging artists — a vibrant mix of familiar names and fresh perspectives.

SUMMER ARTISTS’ PARTY
Thursday 3rd July, 6–9pm
Join us for a relaxed summer evening with our artists and friends.

SUMMER BREAK
Gallery Closed: 11th – 29th August

AUTUMN EXHIBITIONS

LOVE AND LANDSCAPE
8th September – 5th October
A solo exhibition of expressive new oil paintings by SARAH WATSON, whose powerful landscapes are painted largely en plein air.

“A series of brand new, large-scale abstract and landscape paintings that harness human emotion in all its messy beauty.” — SARAH WATSON

SIGHTLINE: TWO ARTISTS FROM CORNWALL
8th October – 9th November
A joint exhibition by long-standing gallery artists LIZ HOUGH (St Ives) and SALLY SPENS (Falmouth). Their practices — rooted in drawing, printmaking, and observation — explore line, landscape, and memory.

“SIGHTLINES speaks to both the physical use of line and the deeper act of looking — through landscape, memory, and perception.” — LIZ HOUGH

“In prints and paintings, I seek to reveal something essential. Drawing and the etched line are central to how I see.” — SALLY SPENS



WINTER SHOWS

CHRISTMAS EXHIBITION: GALLERY ARTISTS
17th November – 19th December
A curated festive showcase featuring selected works from across the gallery’s portfolio.

ARTISTS’ CHRISTMAS PARTY
Wednesday 11th December, 6–9pm

WINTER BREAK
Gallery Closed: 24th December – 2nd January

ART FAIRS 2025

BRITISH ART FAIR, LONDON
25th – 28th September

AFFORDABLE ART FAIR, BOSTON
23rd – 26th October

AFFORDABLE ART FAIR, STOCKHOLM
1st – 5th November



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Newsletter compiled and written by
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