

Keyi



2013



an exhibition of works by

Arkeyi

2013

Front Cover
1 Studio Campion, 2012
oil on canvas
91.5 x 121.9 cm (36 x 48 in)

Foreword

For almost fifty years now, Geoffrey Key has been one of the most successful and recognised names in Northern contemporary art. His boldly stylised landscapes, still lifes, equestrian and figure subjects – long sought after by Manchester and Salford’s private collectors and institutions – now evidently inspire the work of several succeeding Northern painters. And yet, while he has often shown his work to international acclaim, Key chose to build his success largely on his own patch, and always on his own terms.

In 1966, while many of his peers were participating in the *Northern Young Contemporaries* exhibition at the Whitworth Art Gallery, Key, who had not been invited, opened a one-man show at the Salford Art Gallery. Art critic for the *Daily Express*, William Hickey in his glowing review of the show quoted dealers and collectors who praised Key, alternately terming him “the best thing to come along since Lowry”, and “nothing like Lowry.” Other critics followed with favourable comparisons to Henry Moore and Keith Vaughan, but these too were subsequently termed “superficial.” In the catalogue essay accompanying Key’s *Industrial Paintings* exhibition, Neville Rawlinson, an early collector of his work finally commented: ‘It is unnecessary to make comparisons, or to attribute influences; [Key] has already established a style, which is personal and recognisable, and he is constantly experimenting and developing. He is a young man with notable accomplishments; and tremendous promise.’

For the most part, Rawlinson’s statement still holds true, but at the time, Key met all this praise with the wry good grace that still marks his character, stating: “the thought of being taken up and lionised doesn’t worry me, simply because it hasn’t happened and might never happen.” Nevertheless, throughout the rest of the 1960s and the 1970s, Key continued to find himself described by critics



and curators as ‘one of the best local artists, untouched by Lowry-mania’; ‘one of the, if not the best artist working in the area’; ‘an immensely gifted artist’; ‘a consistent ambassador for [Salford]’, and so on.

If Key found this growing acclaim flattering (and why not?) it clearly had no bearing on how his work grew and developed, as it did very prolifically. Hints of various strands of British and European modernism may surface off and on, but his style and technique have the kind of internal consistency that only comes out of an assured, wholly individual artistic personality.

Indeed, confidence and eccentricity would appear to be the cornerstones not only of Key’s work, but also his personality, and even appearance. Bearded, bow-tied and keen-eyed, with a nifty line in waistcoats, his conversation about his work, and himself is open yet considered. He speaks warmly and evenly, and is moreover a good listener, showing genuine interest in how others see his work – even if these reactions have little to do with his actual motivations. Moreover, video interviews and studio footage show a true epicurean’s fearless enjoyment of



2 Panama with Saw, 2012

oil on canvas
76.2 x 61 cms 30 x 24 ins



3 City Workers, 2012
oil on canvas
61 x 50.8 cms 24 x 20 ins

paint. Watching Key take a fully loaded brush and meet his canvas with a sure, solid, sweep of colour is to feel all the rush of making that first mark on a blank page, with none of the angst or self-doubt.



This same joie-de-vivre also fills the Salford studio-home Key shares with his wife, Judith O'Leary, an avid horsewoman, and editor of several books on his work. Their house is filled with African and Asian artefacts, particularly from India and Tibet, many of which were collected on travels to exhibit Key's work in the Far East. Key's own carved heads and busts sit fittingly in rooms furnished with baroque paintings, sculpture and furniture, where they peep out from beneath his impressive collection of fedoras. The curving forms of orchids, majolica pots and treen, stained glass and pops of yellow throughout the rooms harmonise with Key's own pictures, past and present, drawing the eye with their stylish, rubber-ball energy.

Key can scarcely remember a time when art was not at the centre of his life. As he recalls: 'I remember the shock and delight of experiencing the smell of oil paints and turpentine and the feel of paper and canvas. These physical things are sources of pleasure on their own, so add to them the fact that drawing has always been the most instinctive and simplest way to describe something, and I was set on the path to become an artist from as early as I can remember.'

Opposite
4 City's Edge, 2012

oil on canvas 121.9 x 91.5 cms 48 x 36 ins

In an effort to foster his interest, and possibly gain some relief from the tedium of housework, Key's mother would often take him to the City Art Gallery (as it was then known). At that time the gallery's now eclectic collection was largely comprised of donations by late Victorian industrialists, and reflected their taste for the Pre-Raphaelite and early Social Realist painters [e.g. Waterhouse, Millais, Ford Maddox Brown, Sickert etc.]. Even subliminally, such works must have made some impression on Key's young imagination, and it is tempting to believe that seeing one of William Roberts's monumental women might have had some sort of formative influence, even if his mother (and his instincts) discouraged him from actually copying works. He could not help but know the work by Adolphe Vallette and, particularly, L. S. Lowry. Later, as a student, he often saw Lowry at the Lyons Coffee House on Albert Square and came to know the iconic painter.



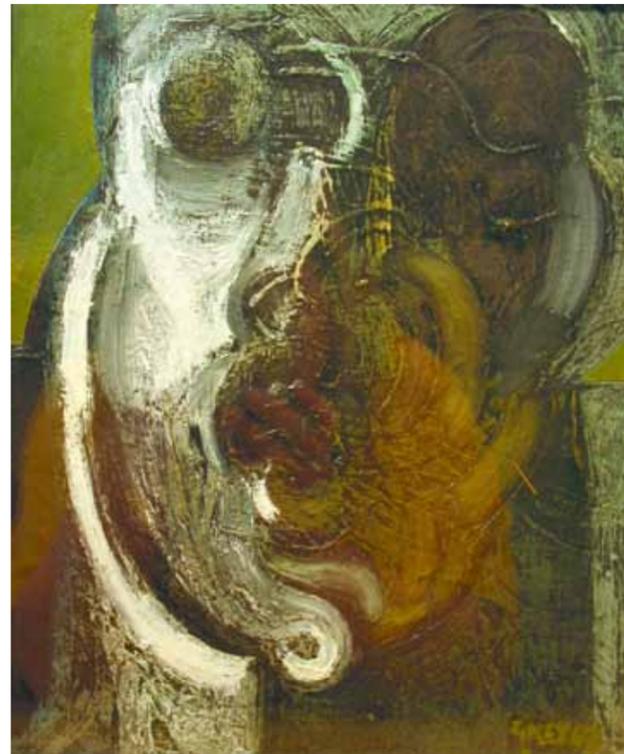
When he was thirteen, Key won a place at the Manchester High School of Art, Ernest Goodman's initiative, and by the late 1950s he began studies with Ted Roocroft and Harry Rutherford at the Manchester Regional College of Art. Key frankly describes his first pictures as being more or less re-treads of Rutherford's work, which in turn was largely informed by that of his own teacher, Sickert. In his early career, Key was often referred to as a close successor to Lowry, if only because he painted local townscapes and used a similar restrained palette. But unlike Key (or for that matter Rutherford, whose work was far more influential on Key) Lowry



defined his cityscapes by their human presence. In these early works – studies of Manchester’s city centre – Key instead combined Rutherford’s bold, prosaic style with a strong graphic appeal that recalls prints by the Grosvenor School, and demonstrates his early interest in compositional dynamism.



Piccadilly, Manchester, 1965
David Messum Fine Paintings Ltd



Head, 1967,
Salford Art Gallery



Flowers in Moonlight, 1966,
Salford Art Gallery

Throughout the late 1950s and into the early 1960s, like many artists of the time, Key experimented with a variety of styles and influences taken from (among others) Ben Nicholson, Victor Pasmore, Paul Nash and Keith Vaughan. He sifted various aspects from these artists’ work for technical, formal and stylistic clues, but his artistic conclusions remained completely personal. Early works like *Head* (1967) and *Flowers in Moonlight* (1966) show a focus on pure composition and an emphasis on tone and texture over colour familiar from works by Nicholson, in particular.



5 Guitar, 2012

oil on canvas
61 x 76.2 cms 24 x 30 ins

Opposite
6 Park Tango, 2012

oil on canvas 76.2 x 101.6 cms 30 x 40 ins

His astute borrowings from European modernism (particularly the School of Paris) show he was possibly also looking at works by Picasso, Braque, Lipschitz and Zadkine, among others. But whatever signposts technical, formal or stylistic he may have found in the work of other artists, his destination remained completely his own, and would inevitably be centred on his native North.

Upon completion of his post-graduate work in sculpture, Key moved to Glossop in Derbyshire, where he took up a teaching post. Around this time he became increasingly obsessed by the Nab, and made countless studies of the fell and its surroundings: these are both landscapes and exercises in the interplay of curves and straight lines. Key describes his focus on these early, formative landscapes: 'I didn't go searching for the subject matter because [the Nab] was my environment and changing seasons changed the format and shape of the hill. What really instigated it was the relationship of shapes and forms within the hill-shape... One key part was a strong vertical shaft of light above the hill and this particular motif...this form in relationship to sun and moon shapes



has been through my work right up to the present time.' Simultaneously, he also painted industrial landscapes, mostly of Eccles, and often based on the view outside his classroom window. This particular aspect, coupled with the fact that in the 1960s, art class was basically little more than a holding pen for unruly students, partly influenced Key's decision to eventually quit teaching and take up painting full time.



Following his highly successful Salford show, during the 1970s he exhibited at several northern venues, including Sheffield, Manchester, and Bradford. By the early 1980s, he also began to show his work at Todmorden Fine Art, a Dickensian bran tub of a gallery located off a side street in this West Yorkshire market town. It was then, and is now still owned by renowned art dealer, David Gunning, whose keen eye for a good picture and complete lack of pretence has drawn collectors and artists for over thirty years. Key also continued to gain international exposure and acclaim with solo and groups exhibitions in London, New York, Lausanne, Nancy and Clermont-Ferrand at the *Salon d'Automne* exhibition. Dealers, collectors, and curators outside of England were now becoming familiar with his richly textured nudes, landscapes and still lifes, painted in bold colours tempered by subtle glazes and marked by his signature post-Cubist style.

In the 1980s, he travelled to Amsterdam, where he painted the city's unique topography in a site-specific



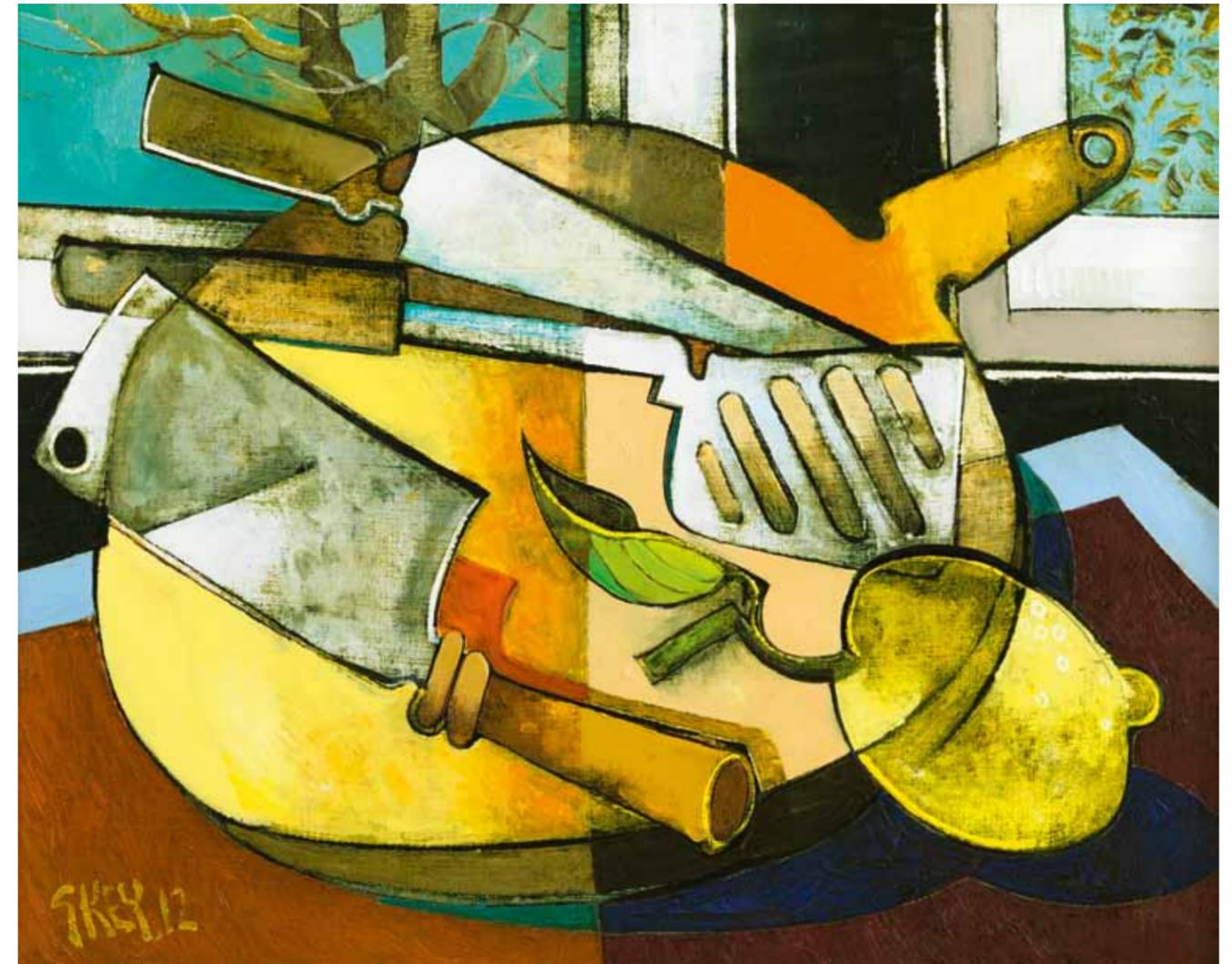
David Gunning, renowned art dealer

palette that radically shifted, when almost a decade later, he repeated the exercise in Hong Kong. 'My use of colour developed dramatically', he says. 'My first visit to Hong Kong and the New Territories opened my eyes – in Northern Europe I had not witnessed such intense light and vibrant colour.'

Although his palette, in most respects, would never be the same after his return from the Far East, from the beginning his working method has remained largely consistent. He begins by strongly outlining his compositions on the support ground, before blocking in his forms using a very basic primary palette: warm colours to advance forms, and cool ones to recede. He then uses various glazes to make adjustments and refinements to tone. For the most part, his forms are not only contained, but exist largely as elements of whatever pattern of curves and parabolas Key believes they afford.



Shopfront at Todmorden Fine Art



7 Kitchen Window, 2012

oil on canvas
61 x 76.2 cms 24 x 30 ins



He never works from any sort of set model, be it a photograph or an actual arrangement of objects, still less does he set up his easel and paint *en plein-air*. Instead, he finds individual objects that appeal, studies them visually, sets them aside and reinterprets them based on his own stored perception or subliminal concept of their form. 'I rarely paint directly from life, as I would feel I was in the process of copying. This means that much of my work is formed from memory or an amalgam of memories.' In fact, Key finds the specific details of an object (the texture of lemon rind, the folds of a pepper, etc.) unimportant, and even a possible distraction from the whole. "The mind has a wonderful way of distilling an image down to its essential", he says.

Just as importantly rather than tackling each canvas as an individual vehicle for expression, he tends to paint in series, and regards each picture as a link in a chain:

'... I look on painting as a problem. Once solved, the finished painting dictates the next problem... After painting the Nab, the relationship of curved to straight lines were very much human or figure forms so the Nab itself dictated figures. I incorporated very simplified figure forms within the landscape and in time the figure forms became more dominant and the actual Nab shape became more insignificant and

reduced to just a strong horizontal... so from that came a concentration on figures.'

This approach also extends to his city/landscapes, for which he often makes studies whilst on the train. There are studies in only the most shorthand, rudimentary sense, which he then variously combines to make compositions based on how he believes they create a visual rhythm. This notational approach means that his city/landscapes are not topographical, but expressions of a vitality, largely unseen, which exists within them. Often only the presence of cooling towers or canals point to these views being someplace north of Watford.

However, if you were to ask Key to 'explain' his work, what he aims to 'say', and expect a quantifiable list of sources and tropes, you might be disappointed. This is not because he is unclear, or even cagey about what motivates him as an artist; it is more that he understands the inherent tedium of explaining why art is made. 'If I sat around 'waiting for inspiration' I'd get nowhere...No, I aim to sit down to work every day, let my thoughts assemble themselves and set down the ideas that flow. This isn't as mysterious as it might sound it's a matter of discipline and application, getting on by getting on. In the course of working in this way my imagination works on things I've seen and



8 Farm Tango, 2012

oil on canvas
61 x 50.8 cms 24 x 20 ins

experienced, distils them, getting to the essence of the image so I can express what matters.'

Key's work is proof that he finds the process of painting, drawing and sculpting tremendous fun. But after nearly fifty years, he also understands that while being an artist may be fun, the details of it, the technical aspects, the required time investment, even the motivation to go to the studio every day, are decidedly not. As he puts it: 'a valid aim of good art can be about celebrating beauty and happiness in even the smallest things. As with anything of true value and quality, I like to think the hard work is there, hidden in the background, with the results evident for the viewer to gain a positive, even joyful, experience.'

On one hand, this reticence about his artistic goals, or 'message' makes a convenient hedge against pinning himself or his work to any one interpretation, or identity. But pruning his visual language back and eliminating useless details, enhances the intensity of his forms and compositions, allowing the viewer to see them as a spontaneous, self-contained whole. And his bold, populist images, infused with vivid colour, mobile perspective, and a genuine sense of enjoyment, make up a visual reality Key creates entirely by himself to share with the viewer. Cones, curves, and ellipses – splashed with pure colour – are united by strong black lines or just a sense of gravitational pull. And in Key's world, gravity is not so much a force as a benign unifying energy. The sense of humour or, maybe



more accurately, bonhomie in a lot of his work, evokes – for me, at least – the bright, wicked fun of animated cartoons, the best of which prove that any break from reality, continuity, logic or physics is permissible, if not essential. He toys with light and form, interlocking surface and depth in a way that could be loosely termed cubistic. But Key never really deconstructs his fruit, guitars, jugs, hats, etc.: all things which can be considered comic as well as beautiful – if only because to do so might take the inherent fun out of them.

In his landscapes, the rhythmic interplay of curves and straight lines packs a fleeting graphic punch, like the view from a speeding train (which is often his actual



9 Power Station and Canal, 2012

oil on canvas
50.8 x 76.2 cms 20 x 30 ins



David Messum and Carol Tee of Messum's at Geoffrey's studio

point of view). Likewise, the primary colours and hyperbolic curves of cooling towers, bridges and roofs imply the verve of humanity, though he rarely, if ever, includes actual figures in these works. His riders, which are informed by his sculpture and knowledge of ancient reliefs, alternately appear to charge out of the canvas or freeze in attitude. But for all their classical power, Key's energy of line, form and colour also reminds us of the arrested action of Wile E. Coyote suddenly looking down after overshooting a cliff.

Key's people, whether single or grouped in city streets and cabarets – are arranged in frontal, hyper-stylised attitudes: to suggest aspects of femininity or urban life, rather than actual individuals. Often his objects and forms are ambiguous enough to suggest a dual meaning: the twisting tree that resembles a dancer; the curve of a hill that evokes the female nude (or, for that matter, vice-versa); or a doorknob against a blue ground that could just as easily be a crescent moon, depending on how one sees it. Regardless of subject matter, however, what consistently emerges from his work is Key's sincere desire to help the viewer to see the duality of the visible world: that it is, in turn, gritty and bright, solid and buoyant, awkward and elegant, comic and dignified.



With its bold colour and complex tonalities, strong lines and contrapuntal curves, Geoffrey Key's work expresses the contemporary energy of the (largely) industrial North with true cosmopolitan panache. But what truly sets his

work apart and has made its popularity so enduring is that he apparently never had any problem with either side of this equation. His style is sympathetic with European modernism, but not dependent upon it. In fact, its flavour is just as Northern as it is, arguably, continental. And, if stylistic chords from Key's work can be heard in that of later Northern contemporary painters (and I contend they do), perhaps this further proves just how diverse Northern art has always been.

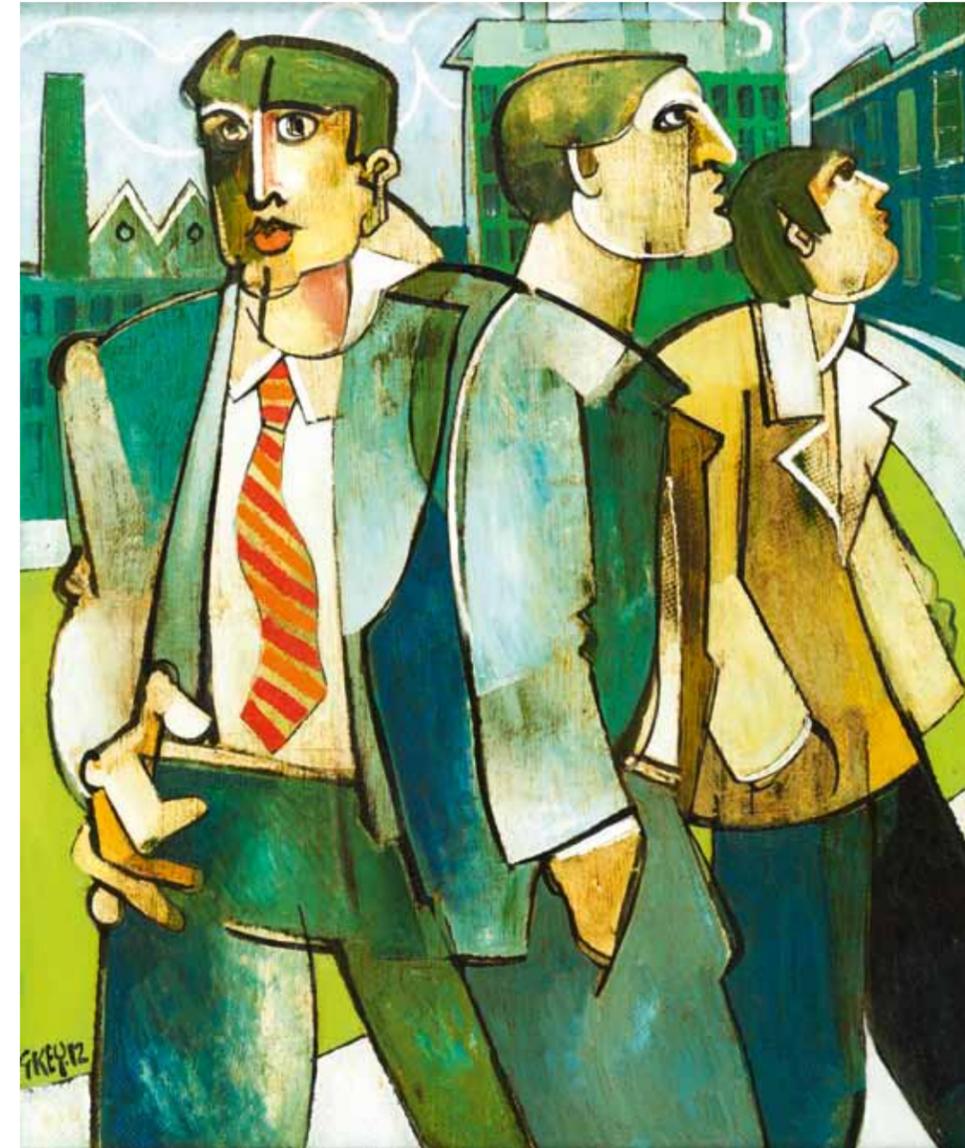


Geoffrey with George Aird, Salford's well know framer who also worked for L. S. Lowry.

Key's confidence in contrasts, his epicureanism, his sincere commitment to his roots, and the sheer brio of his work remind me of someone, who knew all about evoking the complex without getting complicated. Often termed the first modernist (if not Cubist) writer, Ernest Hemingway once wrote: 'A few things I have found to be true. If you leave out important things or events that you know about, the story is strengthened. If you leave or skip something because you do not know it, the story will be worthless. The test of any story is how very good the stuff is that you... omit.'

This quote is so much in keeping with how Geoffrey described his own creative motivation above that it's tempting to ask whether he's a fan. But then I go back and look at his work, and I remember that ultimately, it really doesn't matter.

Andrea Gates
Archivist and Art Historian for Messum's



10 Visitors, 2012

oil on canvas
61 x 50.8 cms 24 x 20 ins

Opposite
11 Shopping, 2012
oil on canvas 76.2 x 61 cms 30 x 24 ins

Appreciation

The remarkable paintings of Geoffrey Key have been part and parcel of the stock of Todmorden Fine Art since the early 1990s, when we first came across his work at an exhibition in a local gallery. In a very short time, we had built up a vast customer base of enthusiastic collectors, who eagerly began collecting Geoffrey's work. He has an instinctive understanding of form and colour, is a first-class draughtsman and he has an imagination which enables him to create an infinite variety of images – still lifes, portraits, landscapes, nudes, townscapes, dancers, horses, jesters, clowns, figure subjects etc. In addition, Geoffrey's works have an international quality – stylistically, they would be at home as much in New York, Paris, Rome, Hong Kong or Tokyo as they are in the United Kingdom. They supersede national boundaries, which is why they are found in prestigious collections throughout the world.

Key's work is constantly evolving. In the early sixties, he was observing and drawing influences from the works of the great twentieth century painters, whose work he particularly admired – not in the spirit of imitation, but sifting from them certain features, which he felt could enhance his own work. His debt to Ben Nicholson is clearly seen in some of his earlier works, and there is evidence of his admiration for artists such as Victor Pasmore, Paul Nash and Keith Vaughan. In later works, we see the influence of Picasso and Braque – again, there is no sense

of imitation, but rather, re-evaluation, and every image that Key creates bears his own distinctive interpretation. Furthermore, in this early period of his artistic career, Key was also observing nature and natural forms and interpreting them in his own unique way.

He was also struggling with the problems of tonal harmony, a preoccupation, which occupied him then, and one, which still occupies him to the present day. Tonal harmony is a leitmotif, which features throughout Key's illustrious career. If one follows Key's work through the '70s, '80s, and early '90s, it becomes clear that his earlier concept of stylised figures evolved into the monumental figures collectors now appreciate today.

This is but a brief resumé of the vast body of work that has emanated from the studio of Geoffrey Key over the past 50-plus years. There are many other great works that fall into categories, which, because of space, I have been unable to cover. It is certain, however, that over the next few years, we shall be hearing far more about the work of Geoffrey Key, as he surely takes his place as one of the most innovative and important painters living in Britain today.

David Gunning
Todmorden Fine Art



It still makes me smile

Ten years ago we discovered an artist so exciting, and so free of the typical 'gallery artist' stereotypes that we walked out of a gallery and into the nearest branch of NatWest in order to secure a loan and take *Still Life with Shallots* home with us.

At the time we didn't know anything about this artist, Geoffrey Key, but as our experience and confidence with buying art has increased, we realised that this is how art *should* be bought – from the heart – and you don't need to know much about Key to see that his art is of exceptional, international quality.

Of course, once home, curiosity got the better of us and we embarked on our research. Numerous books, internet searches and reviews were consulted along with the purchase of another painting here, a drawing there, a few mixed medias, another oil, and so it goes: a landscape, a horse, a still life, people in bars and on the beach.

During our research we came across an article by an art connoisseur of note, which stated:

'The drawings and paintings hung in my study are selectively the most persuasive and enduring in my collection. Works by Lowry, Stanley Spencer, Vaughan, Craxton, Paul Nash, Meninsky, Mathew

Smith, Geoffrey Key. All have a poetry, a kind of magic, and none more so than Key.'

Laurence Ives, 1976

This statement really made me smile back then – how wonderful it must be to sit in such a study, I thought.

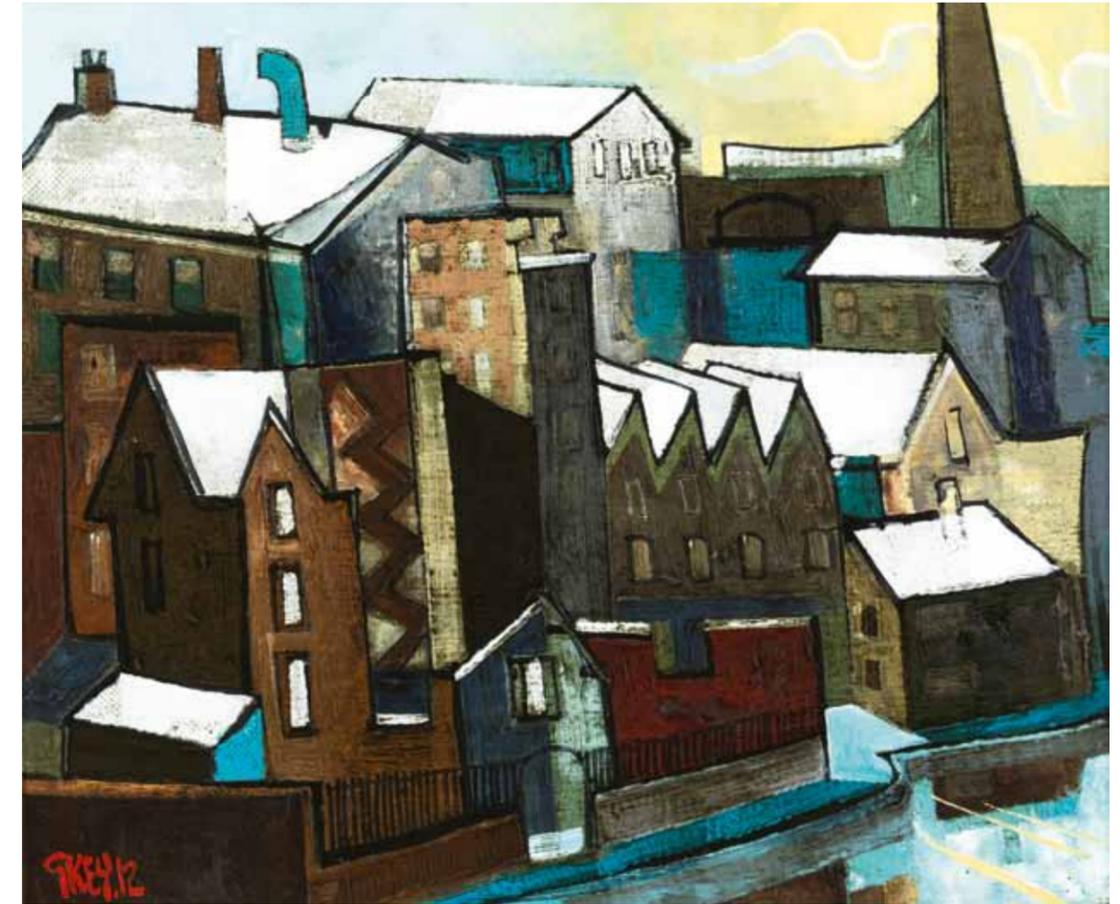
Yet here I am, writing notes for an exhibition in the same way Mr Ives did over 30 years ago, and looking up at the walls of my study, I get that magic & poetry; I really get it.

We recently viewed some of Geoffrey's series depicting people in cities going about their everyday business. People looking into the canvases, not out at the viewer, purposeful striding away as if uninterested in our world; or standing hands on hips leveling a steely glare toward the viewer. Such is the perceived attitude of city life in the second decade of the 21st Century, but I have not seen any other artist capture this mood in such a convincing way. Gone are the days when painters from the north have to be pastiches of Lowry. Here, Geoffrey Key depicts the same northern town, with a group of people only two or three generations on from the matchstick images, yet the message is clear: "Welcome to the (modern) city."

Welcome to one of the most important and exciting artists in England today.

James Darbyshire, 2013

*Chartered Surveyor
Collector, 2013*



12 Canal Wharf, 2012

oil on canvas
50.8 x 61 cms 20 x 24 ins

I HAD BEEN AROUND THE WORLD LOOKING AT ART and building my collection; looking at Lowry in Hong Kong, Rembrandt in Maastricht, Peplow in Scotland and Picasso in the south of France. On my travels I chanced upon another artist who struck me as being as unique in his craft as any of the aforementioned, Geoffrey Key.

Geoffrey's work came into view more and more as I delved into the world of art and if I walked into any gallery it would instantly grab my attention. In no time at all I could recognise his work instantly and got to really appreciate the journey of the artist's work over the last half a century.

You see, in my view, Geoffrey Key's work is a milestone in art. It is utterly unique and can't be imitated; you don't see

imitations even though his art is highly collectable. In his studio he is lost in a creative space of his own.

On meeting another giant in northern art, George Aird, for coffee and a chat occasionally, he comments "how does Geoffrey know what to do? How does he sit in front of a canvas and start painting? Where does he get his ideas from?"

For me this says it all; we can't get into the mindset of great artists because they are out there on their own, pushing the boundaries in the solitary confinement of their own mind, creating new reality. We will never know the answers until they appear on the canvas....

Andy Holt
Industrialist and collector, 2013

Press Cuttings

1966

'Geoffrey Key [has] gone it alone with his first one-man exhibition at the Salford City Art Gallery... [and] had critics, art dealers and buyers raving about his work.'

William Hickey, 'Uninvited artist gets his own show' in the *Daily Express*

'Paintings, wash drawings, with some sculpture by Geoffrey Key at Salford City Art Gallery ... show him to be an artist of considerable promise – and achievement – deeply interested in the human figure... his great influences are Moore and Vaughan, though his paintings are not pastiches of either.'

F. W. Fenton, 'Artist of Promise: Dual Influences, in *The Daily Telegraph*

1969

Trained at Manchester Art College and at a secondary school in Salford, Lancashire, Geoffrey Key has not adopted a fixed style, but rather, paints according to his inspiration, which explains [his] variations between the abstract and the concrete... his subjects express the richness of colour and a grand sense of the poetic, but are only symbolic in so far as he sees them.'

R. Smith, 'Geoffrey Key' in *La Revue Moderne* [trans.]

1979

'Perhaps the artists who stands out most is Geoffrey Key, who in recent years has gained considerable stature. His robust female forms show a self-confidence which is compelling.'

Jane Clifford, review of Manchester Academy Exhibition, in *The Daily Telegraph*

1980

'The Geoffrey Key of last year was a changed artist... a less blatantly likeable [artist], but one who has found new strength and lingers on and on in the mind because he's stopped escaping from the world around him.'

Waldemar Januszczak, review of the Altrincham show, in *The Guardian*

'Geoffrey Key can make a magical scene in which figures belong to the communal world of each other. They radiate an intimacy, which does not come from a direct or literary portrayal. They can relate to animate or inanimate objects, to a horse or bird, an urn or a chariot. There is always a feeling of wonderment in these works.'

Lawrence Ives – taken from the catalogue foreword of The Oriel Gallery, Dublin

2010

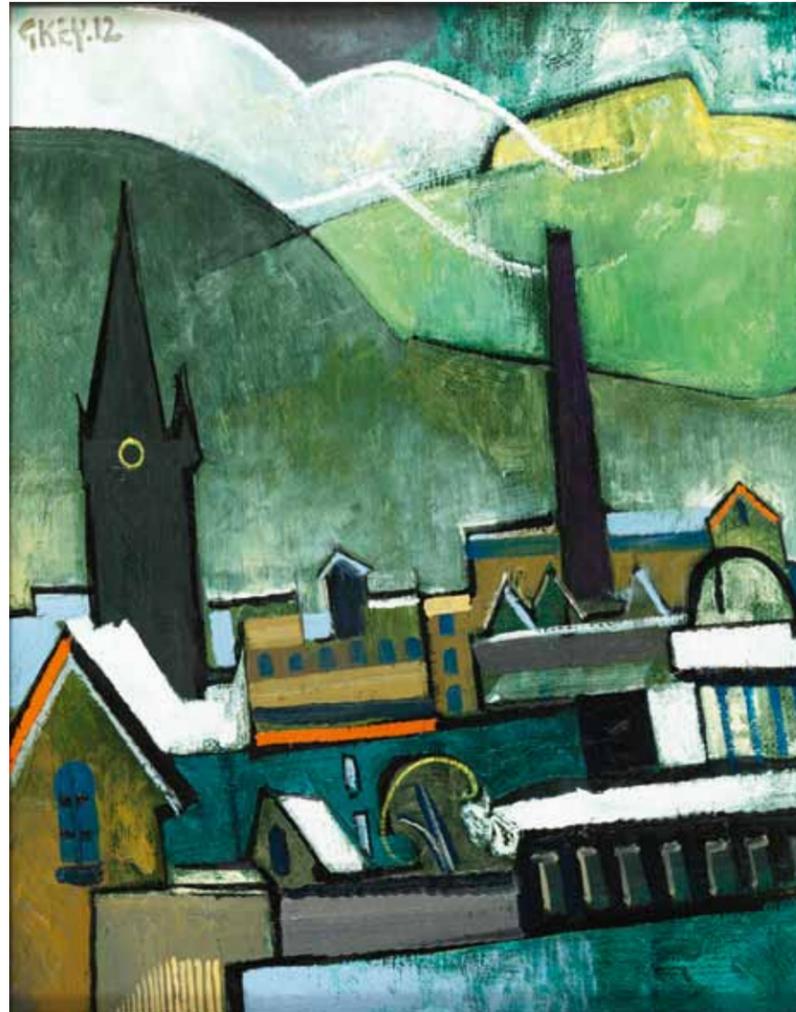
'Collectors speak of the deep relationships they develop with their Key works – work may be acquired for any number of reasons and locations, yet for those experiencing it, often becomes much more than simply part of their surroundings.'

Lancashire Life



13 Clouds and Smoke, 2012

oil on canvas
91.5 x 121.9 cms 36 x 48 ins



14 Church and Chimney, 2012
oil on canvas
50.8 x 40.6 cms 20 x 16 ins



15 Wooded Valley, 2012
oil on canvas
50.8 x 76.2 cms 20 x 30 ins

Works on Paper



16 **Figure, 2006**
crayon on paper
45.7 x 30.5 cms 18 x 12 ins



17 **Horse in Ploughed Field, 1969**
mixed media on paper
40.6 x 27.9 cms 16 x 11 ins

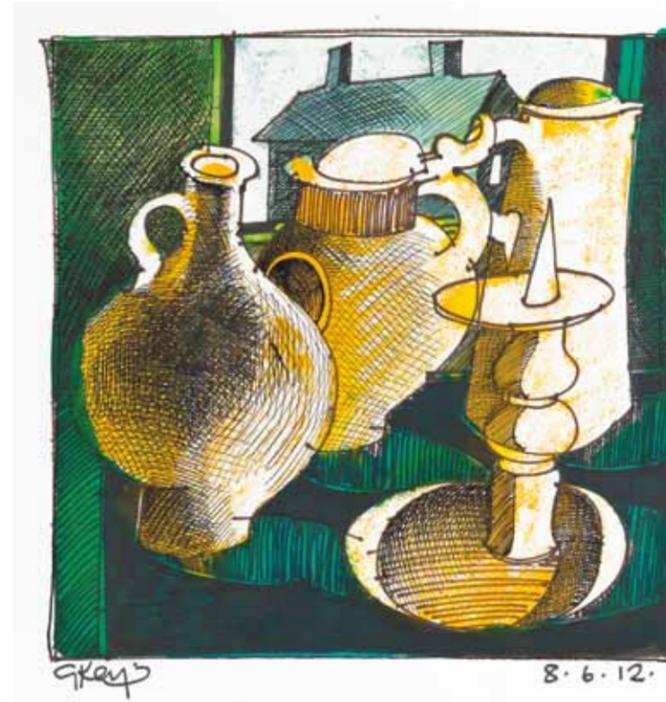
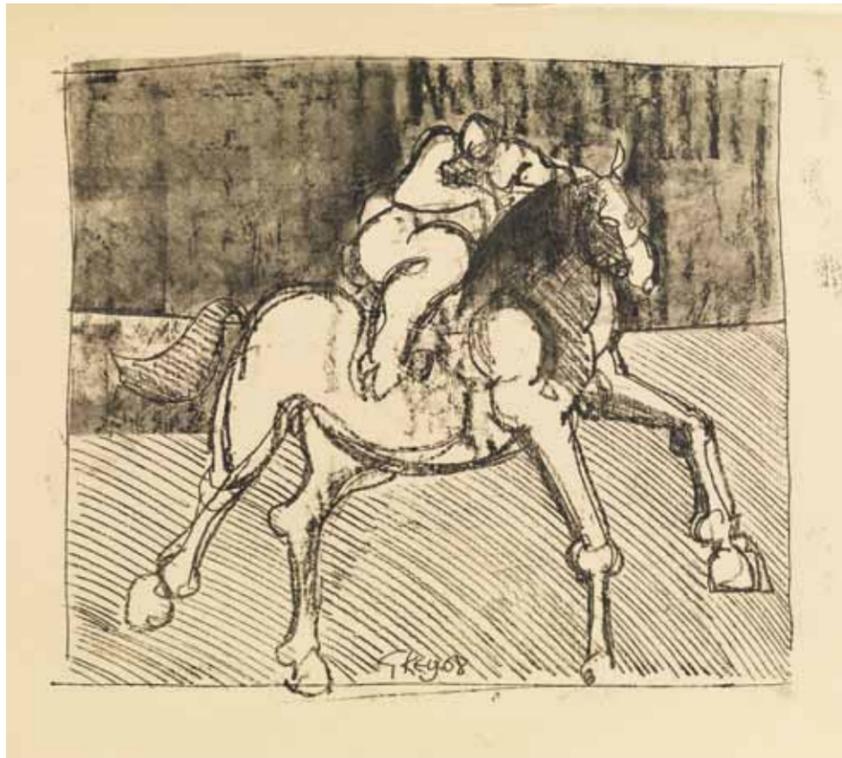
18 **Rider with Clouds, 1969**
mixed media on paper
58.4 x 40.6 cms 23 x 16 ins





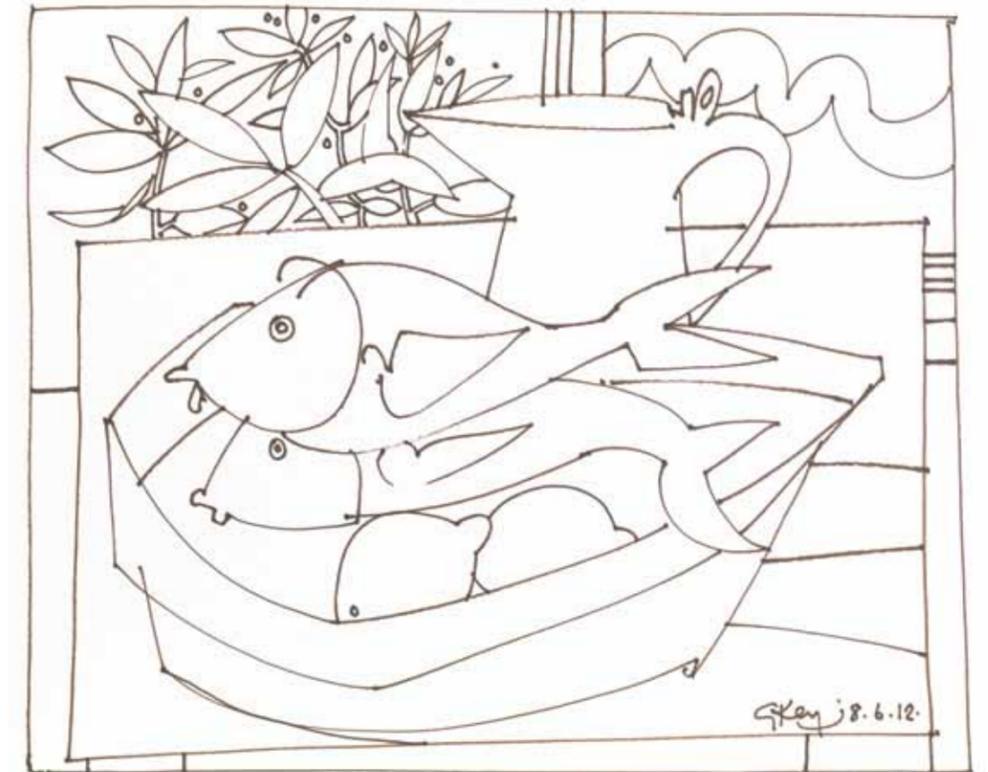
19 Nab Figures, 1966
ink and wash on paper
15.2 x 17.8 cms 6 x 7 ins

20 Night Rider, 1968
ink on paper
35.6 x 40.6 cms 14 x 16 ins



21 Window Still Life, 2012
ink and wash on paper
35.6 x 35.6 cms 14 x 14 ins

22 Fish, 2012
ink on paper
38.1 x 45.7 cms 15 x 18 ins





23 Instrumentalists, 2008

ink and wash on paper
43.2 x 30.5 cms 17 x 12 ins

24 City Workers, 2012

ink on paper
45.7 x 30.5 cms 18 x 12 ins



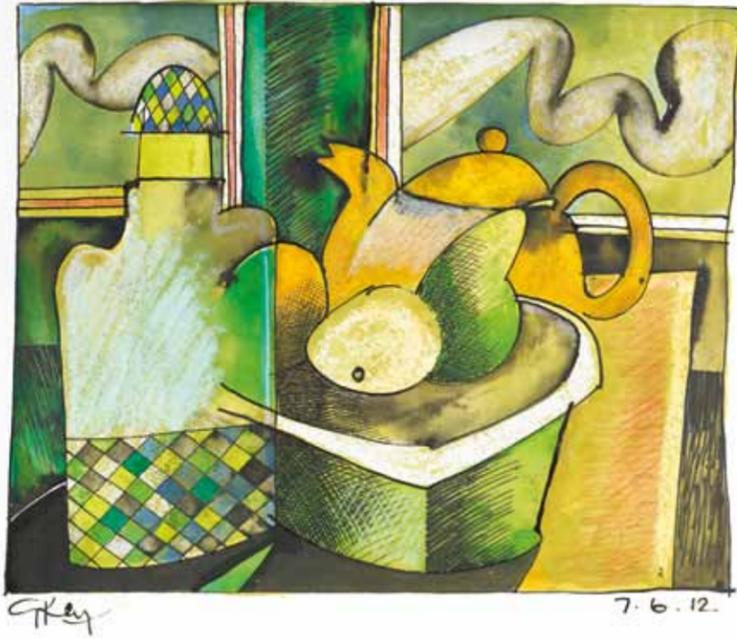
25 Factory Workers, 2012

ink on paper
45.7 x 30.5 cms 18 x 12 ins

26 Party Girl, 2001

ink on paper
48.2 x 35.6 cms 19 x 14 ins





27 **Table Still Life, 2012**
mixed media on paper
35.6 x 40.6 cms 14 x 16 ins

28 **Whitby, 1970**
ink and crayon on paper
40.6 x 55.9 cms 16 x 22 ins



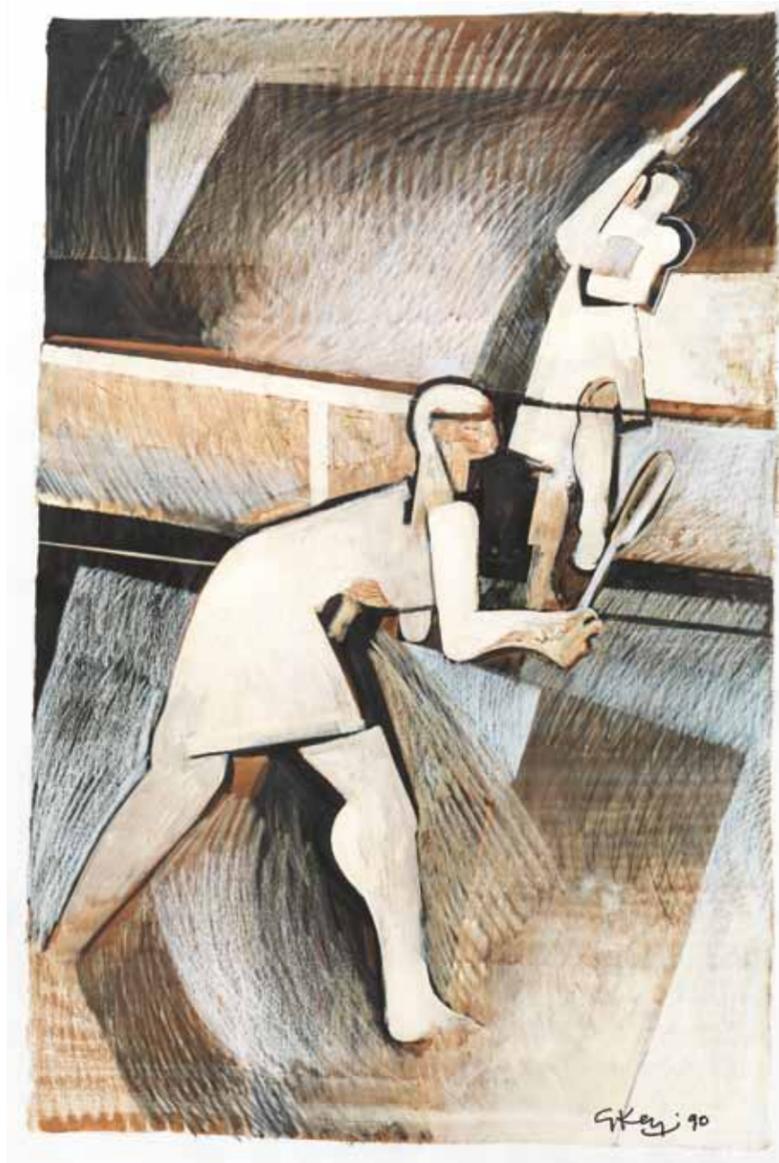
29 **Lake Bala, 2002**
ink on paper
35.6 x 40.6 cms 14 x 16 ins

30 **Moorland, 2005**
mixed media on paper
33 x 45.7 cms 13 x 18 ins





31 Table Conversation, 1991
mixed media on paper
58.4 x 73.7 cms 23 x 29 ins



32 Tennis Players, 1990
mixed media on paper
78.7 x 50.8 cms 31 x 20 ins

33 Dancers, 1998
ink and wash on paper
35.6 x 25.4 cms 14 x 10 ins

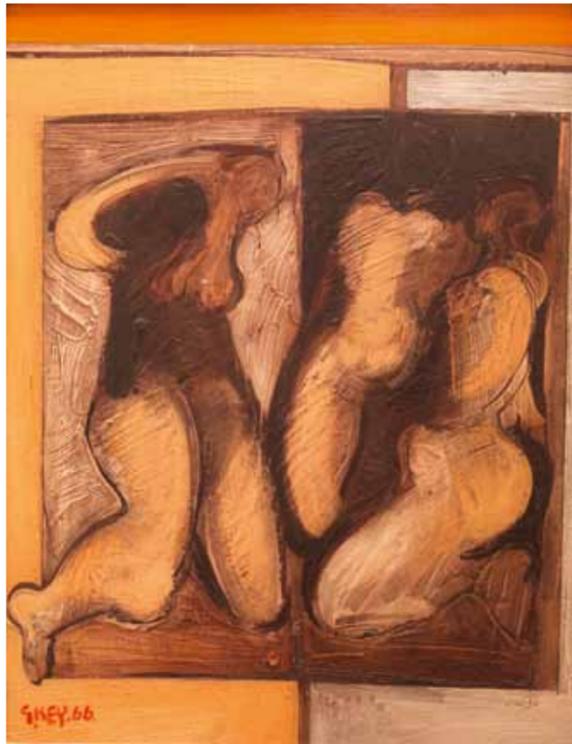




34 Xanthos, 1980
bronze, edition 6/10
23.5 x 25.5 x 15.5 cms 9¼ x 10 x 6¼ ins



35 Trojan, 1986
bronze, edition 5/10
58 x 65.5 x 27 cms 22¾ x 25¾ x 10¾ ins

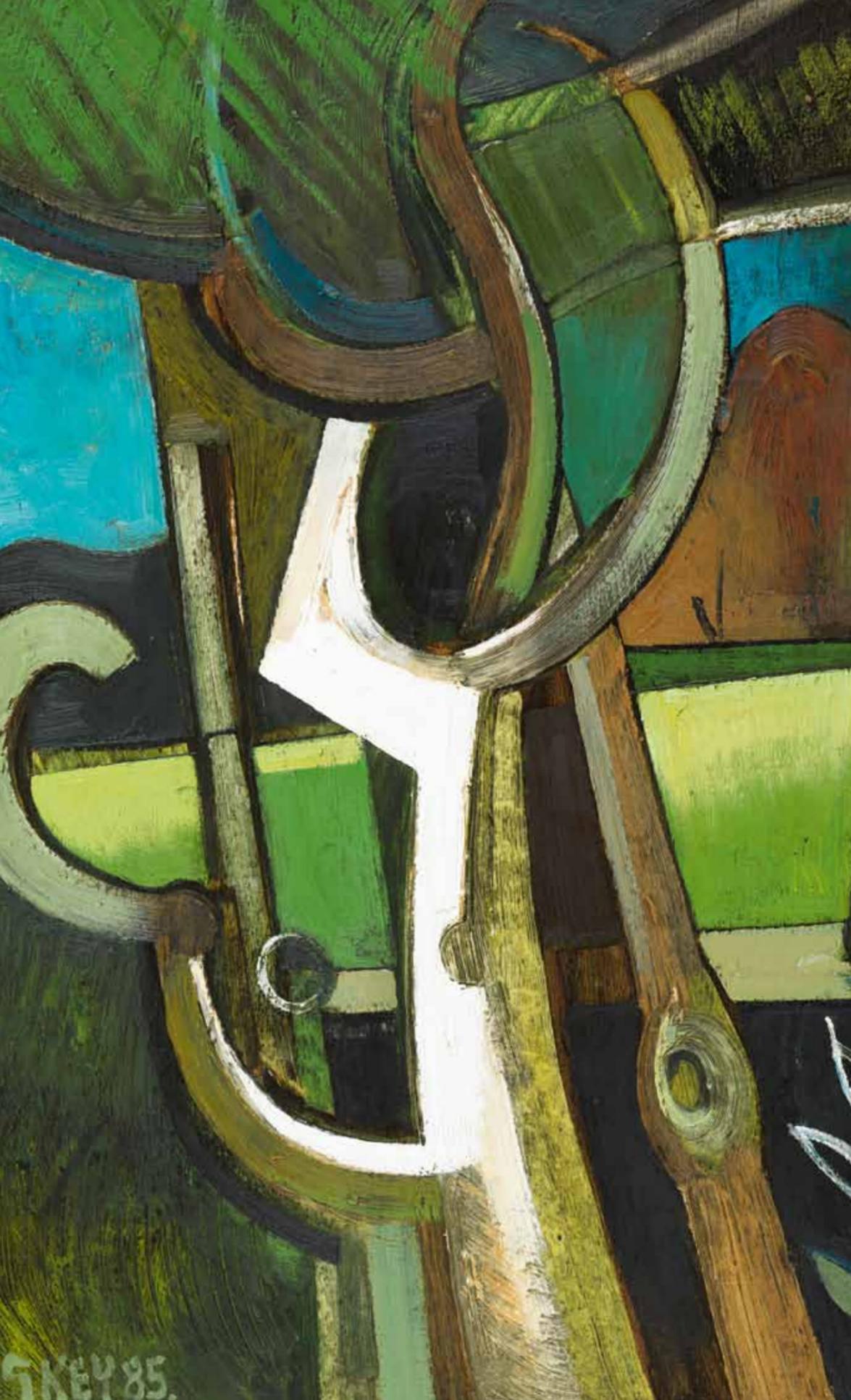


36 **Hillside Figures, 1966**
oil on panel
48.2 x 38.1 cms 19 x 15 ins

37 **Nab Figures, 1966**
oil on panel
55.9 x 86.4 cms 22 x 34 ins



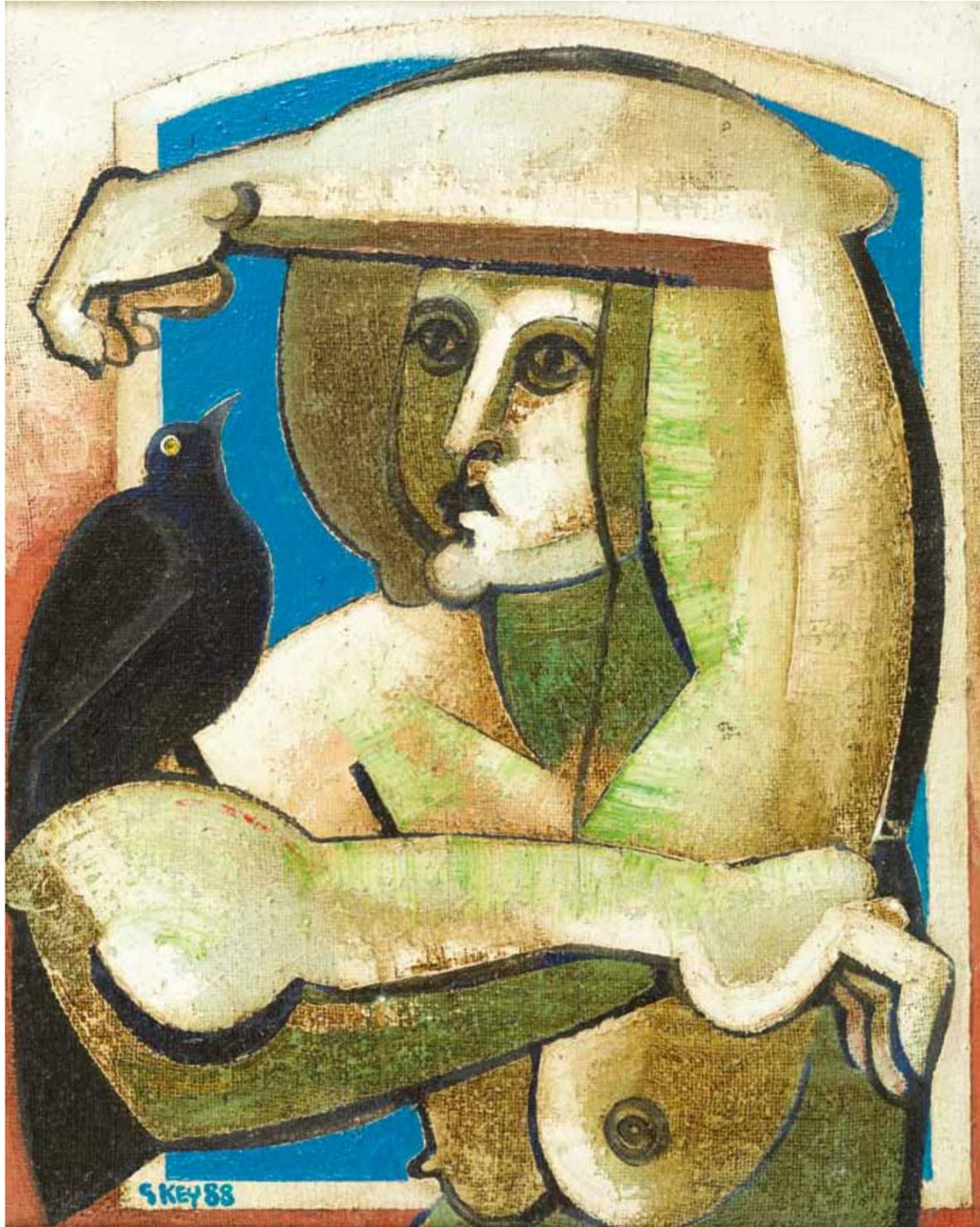
38 **Nab Gathering, 1967**
oil on panel
61 x 89 cms 24 x 35 ins



39 White Tree, 1985
oil on panel
76.2 x 45.7 cms
30 x 18 ins



40 Girl with Flowers, 1986
oil on panel
61 x 48.2 cms 24 x 19 ins



41 **Arm Arch with Blackbird, 1988**
oil on canvas
76.2 x 61 cms 30 x 24 ins



42 **Sunlit Window, 1989**
oil on panel
61 x 40.6 cms 24 x 16 ins



43 Still Life with Tankard, 1990

oil on panel
38.1 x 55.9 cms 15 x 22 ins

44 Two Bottles, 1990

oil on panel
55.9 x 45.7 cms 22 x 18 ins

45 Coffee Grinder with
Pumpkin, 1990

oil on panel
61 x 76.2 cms 24 x 30 ins





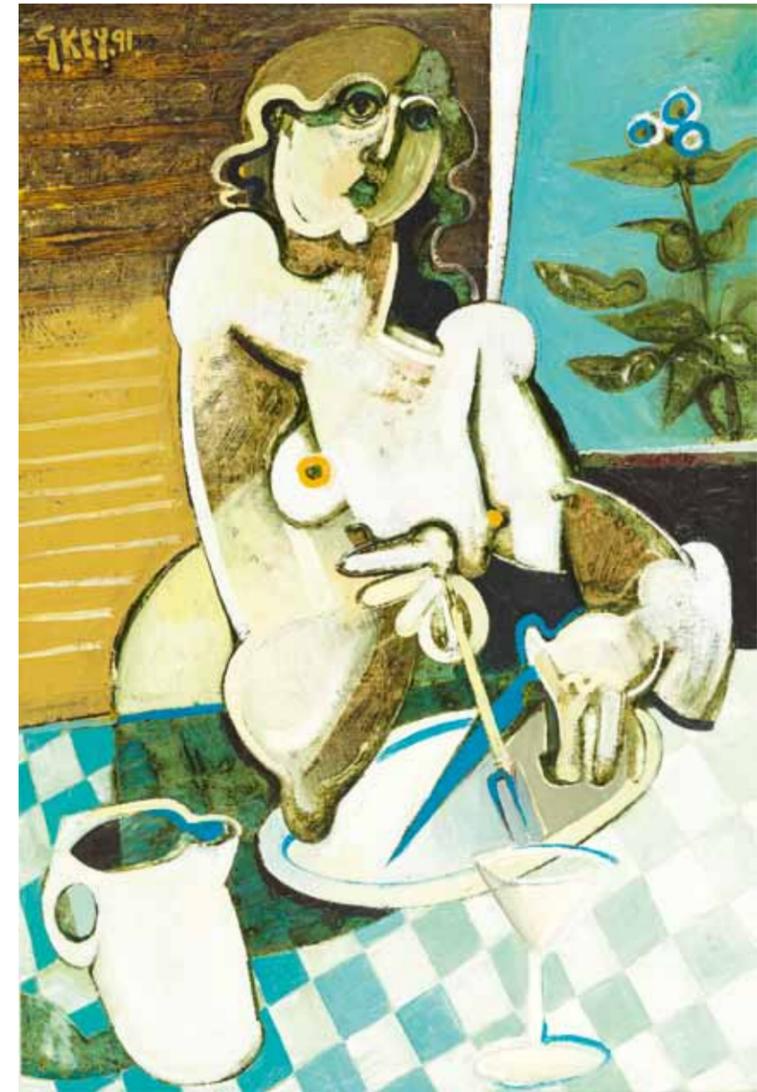
46 **Still Life with Tankard II, 1990**
oil on panel
45.7 x 61 cms 18 x 24 ins



47 **Window Still Life, 1990**
oil on panel
58.4 x 50.8 cms 23 x 20 ins



48 **Ginger Jar, 1991**
oil on canvas
50.8 x 61 cms 20 x 24 ins



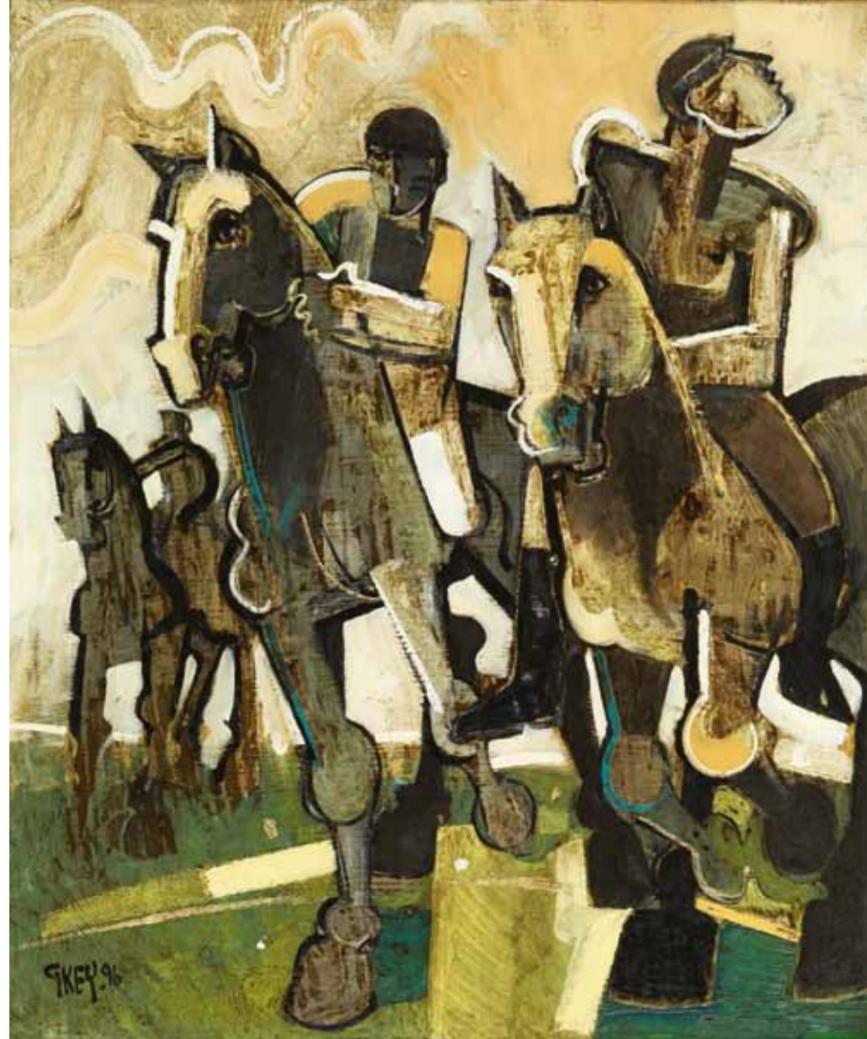
49 **Summer Meal, 1991**
oil on panel
50.8 x 73.7 cms 20 x 29 ins



50 **Kitchen Table II, 1995**
oil on panel
61 x 78.7 cms 24 x 31 ins



51 **Scales and Bottle, 1995**
oil on panel
40.6 x 50.8 cms 16 x 20 ins



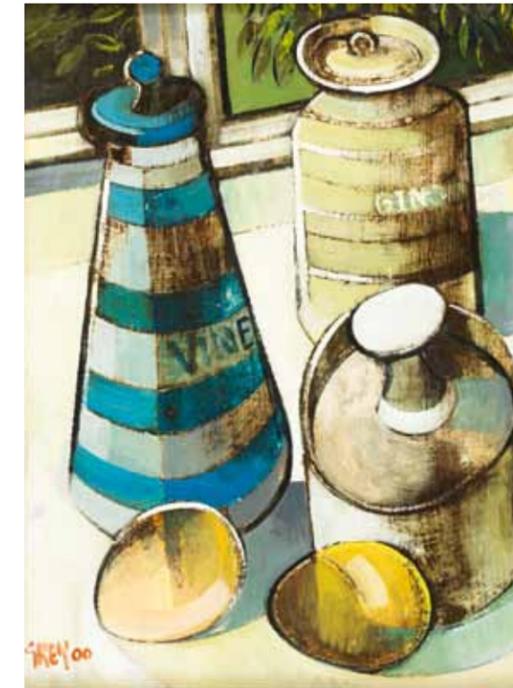
52 Dusk Riders, 1996
oil on canvas
61 x 50.8 cms 24 x 20 ins



53 Waiting for Drinks, 1997
oil on panel
50.8 x 68.6 cms 20 x 27 ins



54 Tamarind and Mangosteen, 1998
oil on canvas
50.8 x 61 cms 20 x 24 ins



55 Still Life with Eggs, 2000
oil on canvas
40.6 x 30.5 cms 16 x 12 ins



56 **Wooded Valley, 2001**
oil on canvas
40.6 x 50.8 cms 16 x 20 ins



57 **Road and Trees II, 2002**
oil on canvas
50.8 x 61 cms 20 x 24 ins



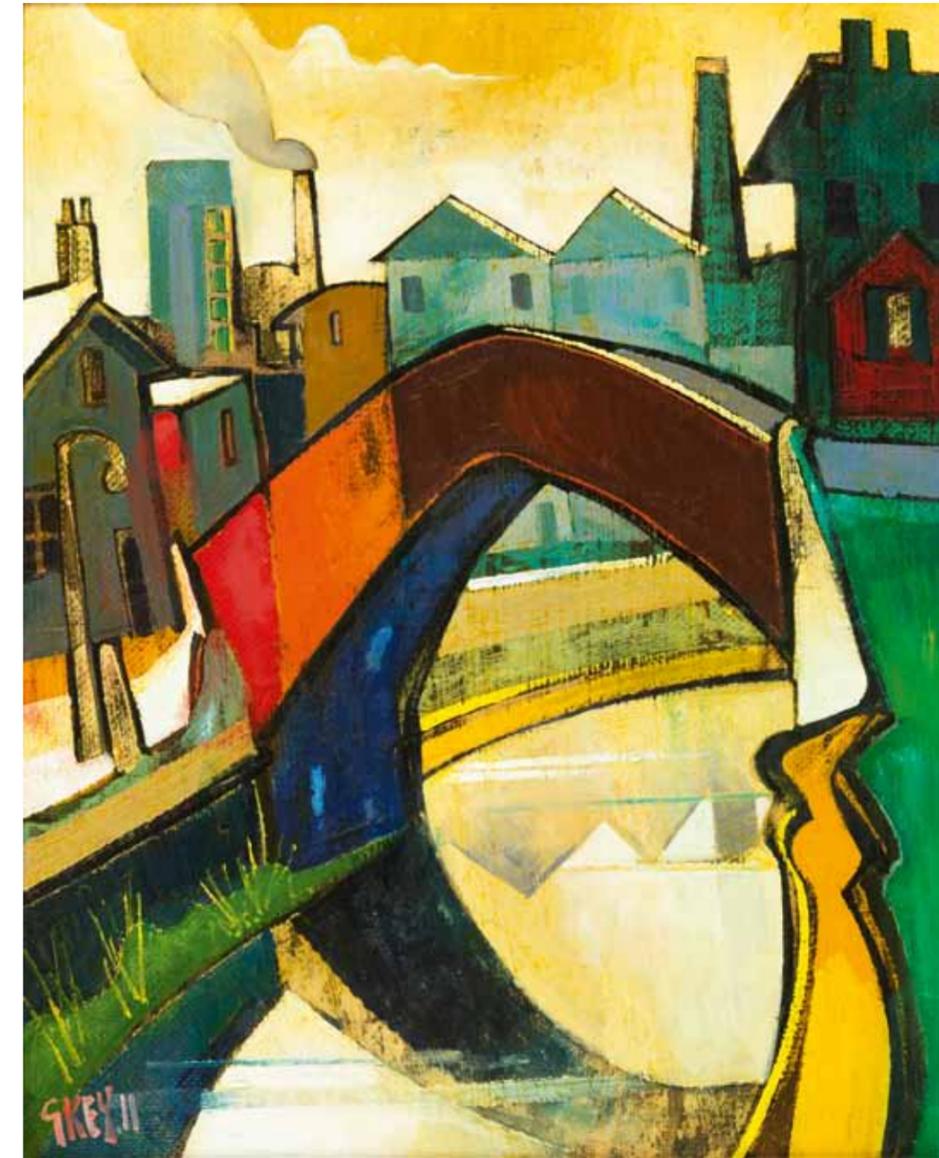
58 Hilltop Farm, 2007
oil on panel
88.9 x 61 cms 35 x 24 ins



59 Smoke and Steam, 2010
oil on canvas
61 x 76.2 cms 24 x 30 ins



60 Evening Rooftops, 2011
oil on canvas
50.8 x 76.2 cms 20 x 30 ins



61 Tow Bridge, 2011
oil on canvas
50.8 x 40.6 cm (20 x 16 in)

About Geoffrey Key

Geoffrey Key was born and educated in Manchester, in the North West of England. The decades of his professional career as an artist thus far encompass a phenomenal body of work and a serious following amongst collectors. His earliest and self evident abilities led to a sound academic training from the beginning; his tutors formed part of the artistic lineage of the most important figures in British painting and sculpture of their time. He has continued to build upon this legacy. His first post-academic aim, achieved through concentrated work on a single landscape subject, was to divest himself of all but the creative toolkit of his training.

50s – 60s

Manchester High School of Art, Regional College of Art, Manchester. Awards included national Diploma of Design, Diploma of Associateship of Manchester, Guthrie Bond Travelling Scholarship, Heywood Medal for Fine Art, Postgraduateship in Sculpture.

Major exhibitions: City of Salford Art Gallery (continuing with periodic solo shows through to 1990); University of Sheffield.

Major commissions and collections: Mather & Platt, City of Manchester Art Gallery, Rutherford Loan Collection, Salford City Art Gallery, Bolton Art Gallery, North West Arts, New Salford Players Theatre, Wilsons Brewery, National Westminster Bank

70s

After a few years working as an art teacher by day and a painter and sculptor by night and at all other free moments, Geoffrey Key relinquishes the security of a salary and embarks upon a solo career. He begins to show work more widely with exhibitions in the UK and in Europe, where he is asked to represent the UK at art events in France.

UK exhibitions: Salford Art Gallery; White Rose, Bradford; Turnpike, Leigh, Lancashire; Pitcairn, Cheshire (annual solo shows continued until 1990); .

European exhibitions: Vision 35, Nancy, France; Salon d'Automne, Clermont Ferrand, France; Gallery Tendenz, Germany.



80s – 90s

While work continues to be represented and collected in the UK, Geoffrey Key is invited to participate in further European exhibitions, and for the first time, in Hong Kong, where a series of successful solo shows take place. Visiting the Far East for the first time brings a heightened and more intense experience of colour and light in nature, which influences Geoffrey Key's palette from then on.

Solo shows UK: Carlisle Art Gallery; Harris Museum & Gallery, Preston; Harrods Gallery & ICAF, London; Arley Hall, Cheshire; Portico, Manchester; Millyard, Uppermill, Lancashire.

International: Galerie Unip, Lausanne, Switzerland; New York Coliseum; Powerscourt, Dublin; 25th Salon, St Ouen, Barbizon & Moret-sur-Loing, France, (a landscape commission from Societe Roquefort followed); Damme, Belgium; Joshua Fine Art, Kuala Lumpur; Carol Lear, Sydney, Australia; Mandarin Gallery, Hong Kong.

2000 & onwards

During the most recent decades solo shows have continued and a number of books have been published on the subject of Geoffrey Key and his work.

UK solo shows have taken place in Lancashire, Cheshire and Tyndeside.

Major International solo shows: Sandra Walters Consultancy, The Rotunda, Hong Kong; Oriel Gallery, Dublin.

These notes give a brief illustration of how Geoffrey Key's career path has evolved in the wake of his dedicated output; itself a continuum of work that has been informed and influenced by his own experience and surroundings.



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