

The image is a richly textured tapestry or rug. It features a central figure of a woman with a serene expression, wearing a blue patterned garment. The background is a complex interplay of colors and patterns, including deep blues, greens, and golds. There are numerous star-like motifs, some in gold and some in red, scattered throughout. The overall style is reminiscent of traditional Central Asian or Persian textile art, characterized by intricate geometric and organic designs. The lighting is somewhat uneven, highlighting the texture of the fabric.

TIMUR D'VATZ

TIMUR D'VATZ

Dream and Dreamer

1st - 19th December 2020

For pricing enquires please email us on
info@cadogancontemporary.com

GALLERY HOURS
TUESDAY - FRIDAY 11AM - 6PM
SATURDAY 12PM - 6PM

CADOGAN
CONTEMPORARY

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A short introduction

by Christopher Burness

It seems such an age ago, but I recall so clearly meeting Timur for the first time in 1991. He seemed heroic. As I understood it he had somehow dismantled the Berlin wall all on his own and had escaped the Soviet tyranny to bring his talent to the West.

And so he did! A scholarship to the Royal Academy, the Prize for best newcomer that year... Cadogan Contemporary was so lucky and so delighted to represent Timur right from the very beginning. The magic of his painting is so closely linked with the iconic tradition of medieval painting, so strongly narrative in its depiction of myths and legends universal to so

many cultures. And yet beguilingly infused with an elusive connection to the modern world full of strong colour, a stillness and a timelessness that has resonated with so many of our collectors for 28 years.

I believe we have presented at least thirteen exhibitions since his first solo one in 1992, each more fascinating and entrancing than the last. This year, Cadogan Contemporary is celebrating its 40th Anniversary since I opened the first gallery on Pont Street, and we are delighted to be ending this strangest of years with such a powerful exhibition of the artist who has now been with us the longest.



Dream and Dreamer

by Timur D'Vatz

I see myself as a young man, on a February morning in 1993, turning from a crowded Piccadilly into the sheltered courtyard of the Royal Academy of Arts, stopping in the middle to look up at the daunting facade of the building. I had agreed an 11am appointment with the Keeper of the RA Schools, Professor Norman Adams. Memories play a selective game on one's mind. Sometimes it's just glimpses of textures and colours or reminders of scents and sounds - muted in the endlessness of time. However, the clear and lasting memory of Norman Adams is his welcoming smile and his kind eyes through gold-rimmed spectacles.

Beyond tall double doors, the lofty studio space merged with clouds sweeping across a vast skylight. It was a classical spacious atelier with canvases on easels and around the walls. There was a table with open books and sketches. The interview lasted about an hour. I showed Norman Adams my work and explained that I had recently arrived from Moscow and was interested in continuing my art studies in London. I was thrilled when Norman suggested I should bring my works for the entering committee to see and that he would be happy to recommend me.

I started the first year of the Post Graduation three-year course at the Royal Academy Schools in September 1993, as the first Russian student to be accepted. This was an exciting time to exhibit at various London venues and to be a part of the city's vibrant art scene.

It was also then that I started exploring the subject of Celtic mythology and the theme of Arthurian legends. I see mythology as the starting point for an inner journey through outer experience. In order to go forward we must also go back to our roots; the journey forward is always a return. Myth is a poetic interpretation of human knowledge. Some ancient legends carry the metaphor of the hunt where the hunt is the quest, the journey and the search for ourselves.

This year's exhibition at Cadogan Contemporary consists of a retrospective selection of works commemorating the twenty-eight years the gallery and I have worked together. Most of the paintings are based on Arthurian legends, mythology and spiritual meditations. There are also studies of nature and oil sketches for the official portrait of Archbishop of Canterbury, which is currently in the works.



Part I
Myths and Legends

Myths and Legends

Medieval tapestries may lose their original colours but always preserve their arabesque story. They take you on a journey – a quest through floral patterns, out-of-perspective woods with running deer and flying falcons, a cavalcade of knights and ladies approaching a hidden castle in the distance. The stories are still familiar: the infinite Grail search and eternal battle between good

and evil. I am still inspired by their vivacity – The Green Knight, The Lady of the Lake and The Fisher King. The painting becomes an exaggerated kaleidoscope of events gathered into a precise instance of time. The collage of figures, animals and patterns takes you on a journey away and into yourself.

Golden Deer Chase
oil on canvas
100cm x 165cm (39" x 65")



Lady of the Lake
oil on canvas
96cm x 162cm (37.8" x 63.8")



White Stag Legend

oil on canvas

71cm x 71cm (28" x 28")





Hunters with hound and falcons

oil on canvas

112cm x 122cm (44" x 48")



Vision
oil on canvas
80cm x 110cm (31.5" x 43.3")



Blue Falcon. Snow
oil on canvas
50cm x100cm (19.5" x 39.4")



Dream and a Dreamer
oil on canvas
127cm x 183cm (50" x 72")





Autumn
(four panels)
oil on canvas
168cm x 184cm (66" x 72.4")



Red Horse Rider

oil on canvas

20cm x 20cm (7.9" x 7.9")

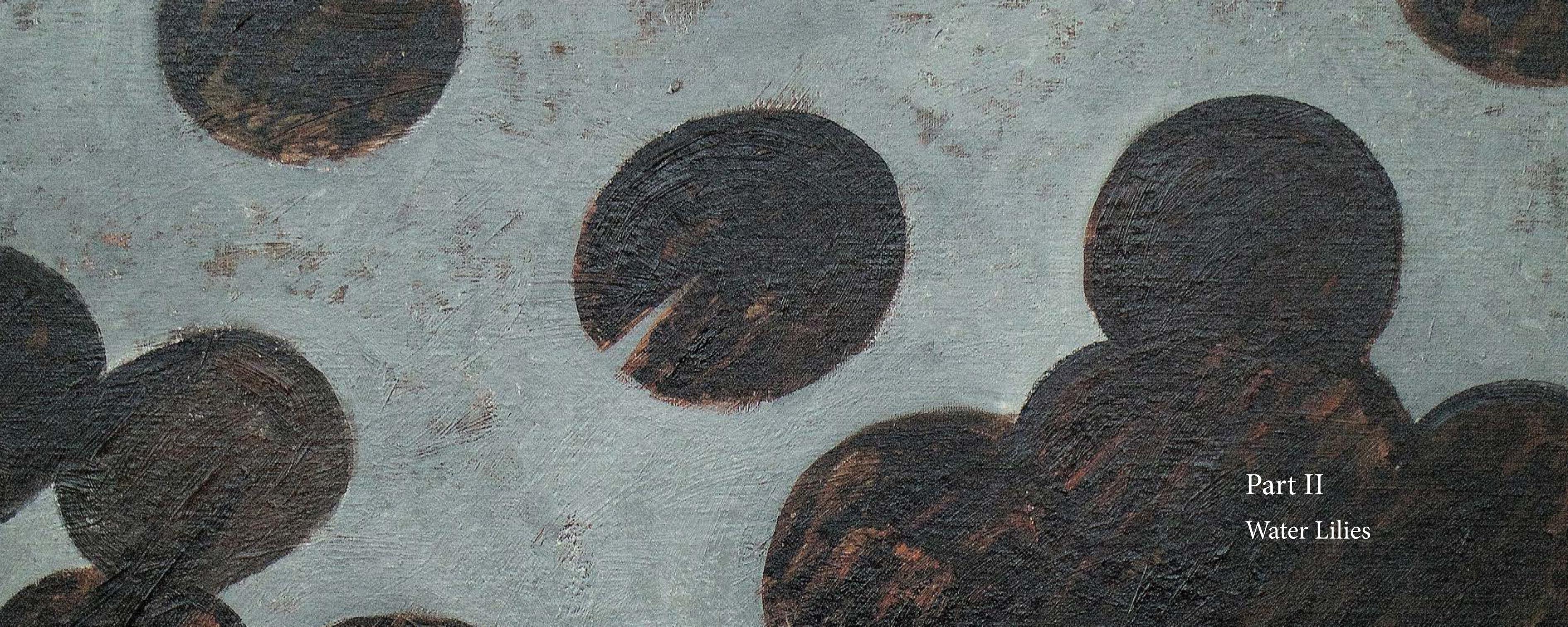


Hunter
oil on canvas
30cm x 30cm (11.8" x 11.8")



Long Boats
oil on canvas
100cm x 240cm (39" x 94.5")





Part II

Water Lilies

Water Lilies

It was during a family trip to Maine, USA last year, that I came across a marshy lake surrounded by trees in blazing colours of autumn. Georgetown is a small deal of scattered houses throughout the woods, two bridges away from the mainland of busy shops and restaurants. A serpentine road runs through an endless forest and finally comes to this wide pond, which hosts thousands of golden water lilies on its deep, dark surface. Every morning I would set out on a journey with my paint box and do a few oil sketches at the water's edge. The colours

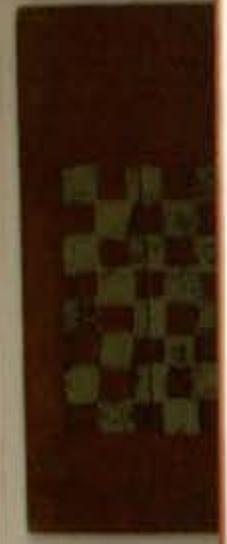
would change depending on the weather but it was always an autumnal hue. There was something very mysterious in the morning mists, isolation and tranquility. I was always thinking about Pre-Raphaelites and their Arthurian Grail search. Avalon found! I could see the enigmatic hand holding the sword – The Lady of the Lake. I was entering an enchanting world of dream and colour. I was also thinking about Giverny: how would Monet see this North American version of his Water Lilies?

Black Waterlilies

oil on board

38cm x 38cm (15" x 15")





Waterlilies. Grey and Black
oil on board
46cm x 55cm (18" x 21.5")



Waterlilies. Red
oil on canvas
35cm x 45cm (13.8" x 17.7")



Waterlilies. Gold

oil on canvas

20cm x 25cm (7.9" x 9.8")





Waterlilies. Rain
triptych
mixed media on canvas
213cm x 108cm (84" x 42.5")



Waterlilies for Henry
oil on canvas
110cm x 89cm (43" x 35")



Waterlilies. Ochre and Grey

oil on canvas

25cm x 35cm (9.8" x 13.8")



Waterlilies. White and Grey
oil on canvas
34cm x 42cm (13.4" x 16.5")



Waterlilies II
oil on canvas
50cm x 50cm (19.7" x 19.7")



Waterlilies. Red and Grey

oil on canvas

23cm x 28cm (9" x 11")



Waterlilies. Grey and Red
oil on canvas
50cm x 50cm (19.7" x 19.7")





Part III

Justin Welby
Archbishop of Canterbury

Justin Welby

My interest in medieval art and history led me to a deeper understanding of the life of Thomas Becket, 12th century Archbishop of Canterbury – his life, his dynamic relationship with Henry II of England and finally his martyrdom.

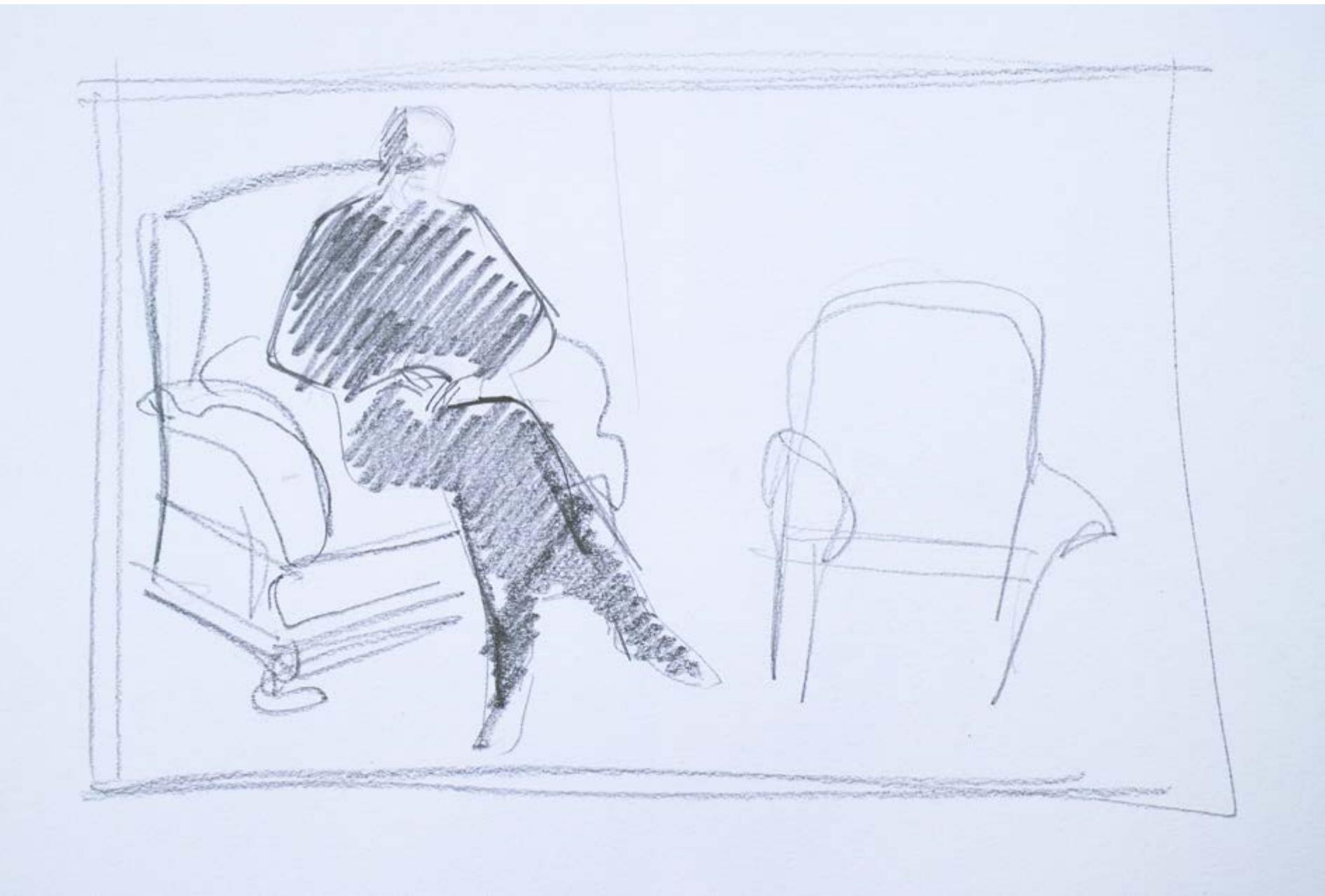
Five years ago, at a symposium at Lambeth Palace, dedicated to the life of Archbishop Thomas Becket, for the first time I met Justin Welby, present-day Archbishop of Canterbury. I was introduced to him by an old friend, David Nicolas, mayor of Avranches, who was staying as a guest at the palace. We spoke French – the last thing I could have imagined when meeting the Archbishop of Canterbury!

This first acquaintance slowly developed into friendship through conversations about religion and philosophy. I was discovering more and more about the Archbishop's character – his spirituality, inspiring devotion, his simplicity in life and also an incredible sense of humour.

A few years later, Archbishop Justin kindly conducted a special marriage blessing ceremony for my wife and I in

the medieval chapel of Lambeth Palace, and nearly a year later, he baptized our son, Henry. The question of doing a portrait gradually came about after the Archbishop visited my exhibition in London and one at the Scriptorial Museum in Avranches, Normandy. Lambeth Palace's collection of portraits will include an official representation of Justin Welby. The Archbishop has personally referenced wonderful early Renaissance and Tudor portraiture – where the inner spirit of the sitter is more present than in ornate baroque state portraits.

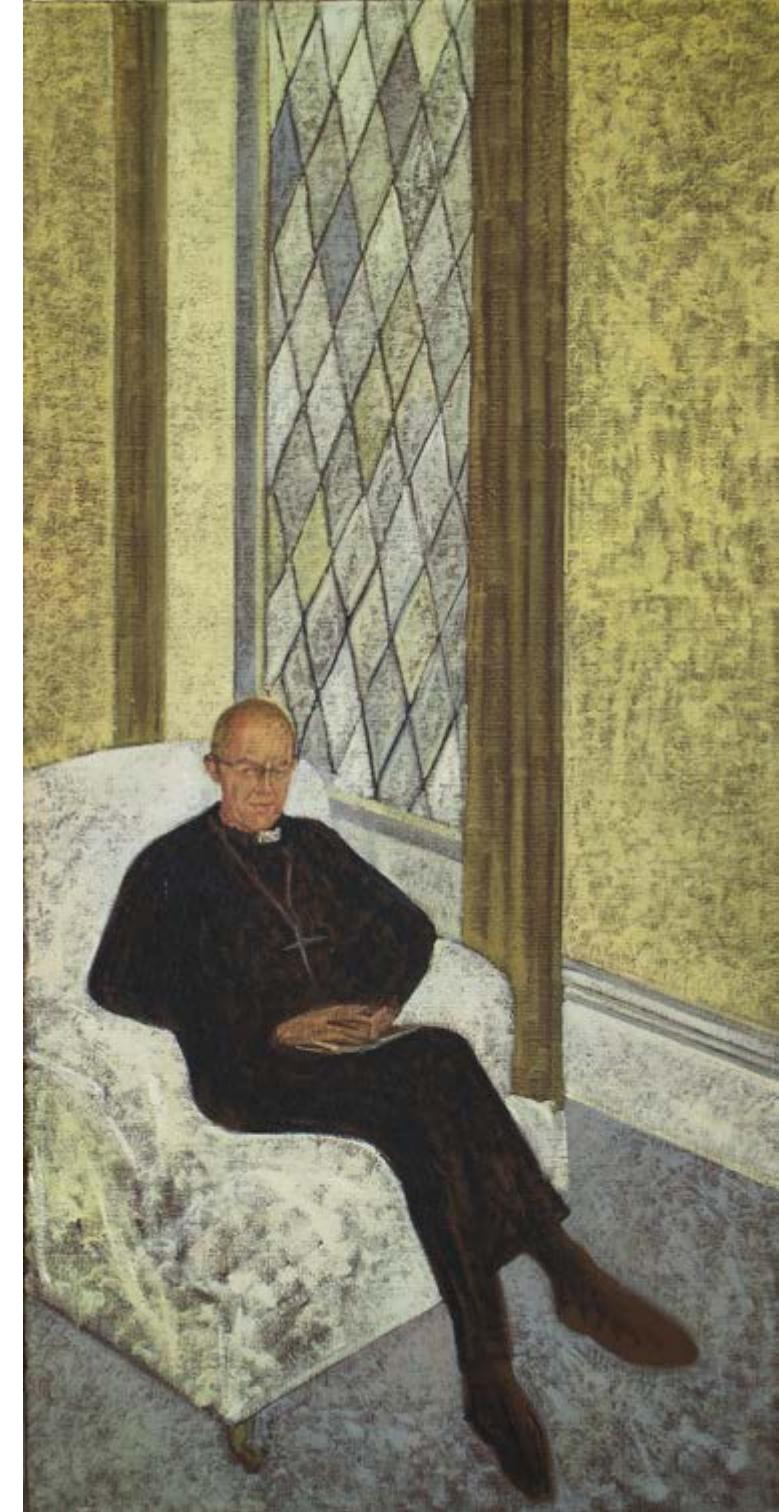
I have worked with some simple snapshots taken while spending time together with Justin Welby. I still need to have a proper sitting session with him. The sketches presented in this exhibition are early ideas, experiments with different techniques, not yet emphasizing detail and actual likeness. One of the thoughts is to use a wooden panel for the portrait, which will give a particular ambience; I've already worked on a small-scale sketch on wood and am happy with the effect. The selection of paintings presented here are a work in progress as I immerse myself in discovering how to present the Archbishop's devoted figure.



Archbishop Justin Welby. Old Palace.
Canterbury, 28th December 2019

oil on canvas
100cm x 50cm (39" x 19.7")

pencil on paper
20cm x 30cm (7.9" x 11.8")





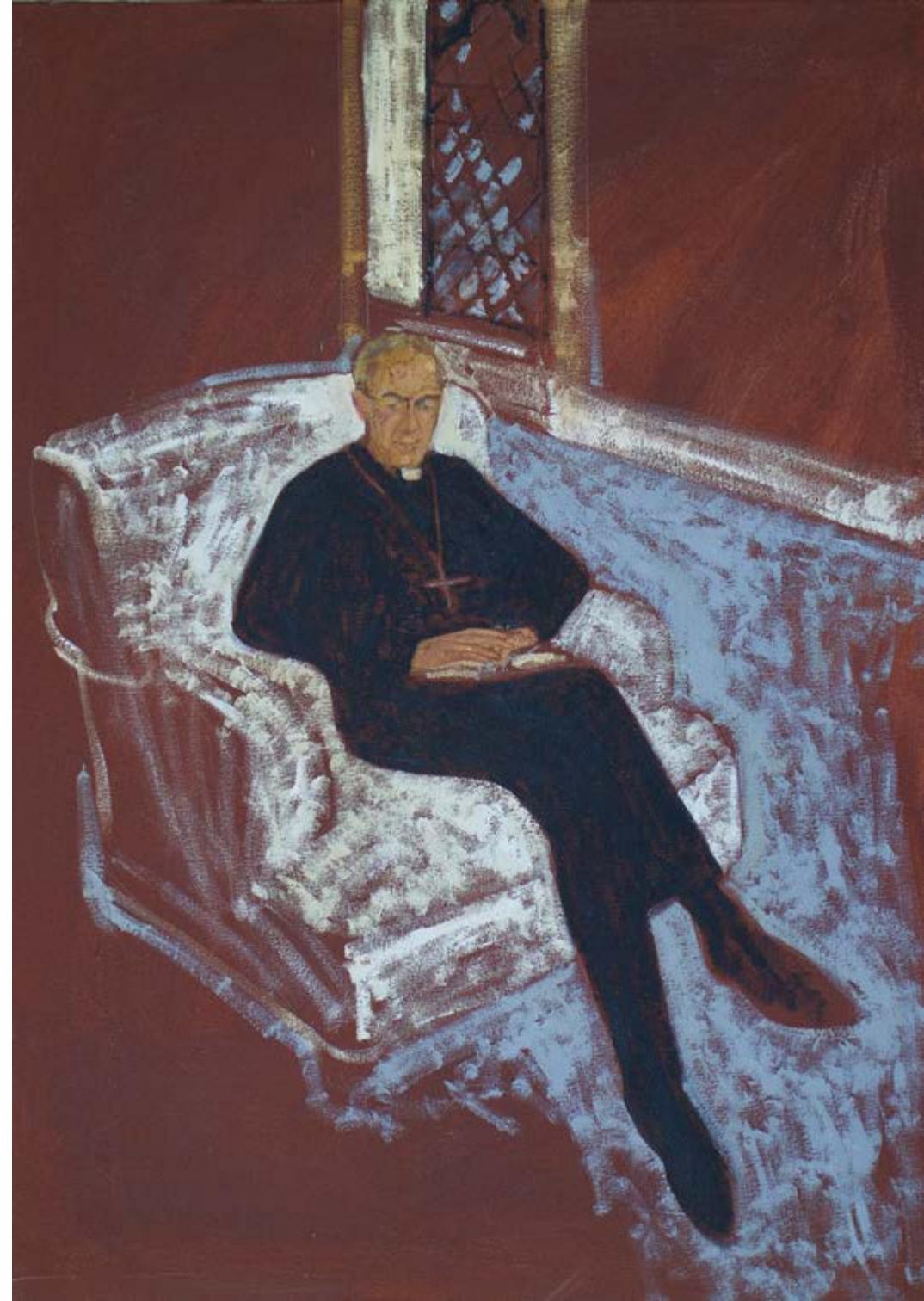
Archbishop Justin Welby. Old Palace.
Canterbury, 28th December 2019

oil on canvas

70cm x 50cm (27.5" x 19.7")

pencil on paper

15cm x 12cm (5.9" x 4.7")



Archbishop Justin Welby. Canterbury

oil on canvas

90cm x 70cm (35.5" x 25.5")





Archbishop Justin Welby.
Normandy, November 2019

oil on panel

23cm x 20cm (9" x 7.9")

pencil on paper

30cm x 40cm (11.8" x 15.7")





Archbishop Justin Welby. Canterbury
Cathedral, December 2019

oil on board

41cm x 31cm (16" x 12")

oil on canvas

70cm x 50cm (27.5" x 19.7")



TIMUR D'VATZ

1968 Born in the USSR
1983-87 Republican College of Art, Tashkent
1993-96 Post-Graduate Royal Academy Schools, London
Awarded Jack Goldhill and Sir James Walker Scholarships

SELECT EXHIBITIONS

2020 'Dream and Dreamer', Cadogan Contemporary, London
2020 Painting and altar commission for the Oratoire Résidence Mgr. Jacques FIHEY, Coutances, France
2019 'Un voyage merveilleux', Scriptorial d'Avranche, Normandy, France
2018 Cadogan Contemporary, London
2017 Galerie de Buci solo exhibition, Paris
2018 Cafogan Contemporary, London
2016 Opera Gallery, Beirut
2015 Galerie Montmartre, Paris
2014 Cadogan Contemporary, solo exhibition, London
2014 Art 14 London, Olympia, London
2014 ArtCatto Gallery, Algarve, Portugal
2014 Galerie De Buci, solo exhibition, Paris
2013 Alif Gallery, solo exhibition, Dubai
2013 Galerie de Buci, solo exhibition, Paris
2013 Opera Gallery, Dubai
2013 Uzbekistan Embassy exhibition, London

2013 Hay Hill Gallery, solo exhibition, London
2012 The Influence of Historicism, Medici Gallery, London
2012 Cadogan Contemporary, solo exhibition, London
2010 Design Museum, London 2009 Opera Gallery, Singapore
2009 Cadogan Contemporary, solo exhibition
2008 Opera Gallery, Dubai: Alecos Fassianos and Timur D'Vatz
2007 Cadogan Contemporary, one-man exhibition, London
2007 Opera Gallery, Venice
2006 Cadogan Contemporary, one-man exhibition, London
2006 Opera Gallery, Paris
2004 Cadogan Contemporary, one-man exhibition, London
2002 Cadogan Contemporary, one-man exhibition, London
2002 Aberdeen Art Gallery, Scotland
2002 BP Portrait Award 2002, National Portrait Gallery, London
2002 Modigliani Centre, Florence
2001 Bruton Street Gallery, London
2000 Cadogan Contemporary, one-man exhibition, London
1997 Kouros Gallery, New York: five students show from the Royal Academy of Arts
1996 Degree Show Royal Academy of Arts. Awarded A. T. Kearney Prize
1995 Royal Academy of Arts Summer Exhibition, London
1994 Cadogan Contemporary, London
1994 '3+3' Exhibition, Bruton Street Gallery, London
1994 Royal Academy of Arts Summer Exhibition, London
Awarded Guinness Prize for 'First Time Exhibitor'
1994 Cricket Hill Associates, New York
1993 Cadogan Contemporary, London
1992 Cadogan Contemporary, London

