

An abstract painting by Fiona McIntyre titled 'Arboreal'. The artwork is a dense composition of thick, expressive brushstrokes. The color palette is dominated by various shades of green, ranging from deep, dark forest greens and blues to bright, vibrant yellows and lime greens. The overall effect is one of a lush, textured forest scene, though the forms are non-representational and highly gestural. The brushwork is visible throughout, creating a sense of movement and depth. The text 'FIONA McINTYRE' and 'ARBOREAL' is overlaid in the center in a clean, white, sans-serif font.

FIONA McINTYRE  
**ARBOREAL**





3

WALLACE SEYMOUR  
Bespoke Oil Colour  
Extra Fine  
Malachite  
Genuine  
Series E  
40ml  
Milled in cold-pressed Linseed Oil

WALLACE SEYMOUR  
Artist's Oil Colour  
Extra Fine  
Cadmium Red Light  
PR 106  
Series 5  
40ml  
Milled in cold-pressed Linseed Oil

WALLACE SEYMOUR  
Artist's Oil Colour  
Extra Fine  
Cadmium Yellow Deep  
PY 35  
Series 4  
40ml  
Milled in cold-pressed Linseed Oil

WALLACE SEYMOUR  
Artist's Oil Colour  
Extra Fine  
Cassel Earth  
Genuine Van Dyke Blue  
Series 1  
40ml  
Milled in cold-pressed Linseed Oil

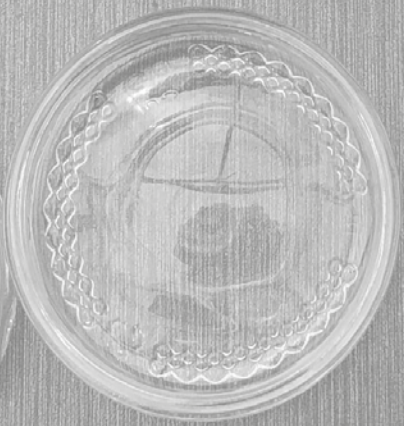
WALLACE SEYMOUR  
Artist's Oil Colour  
Extra Fine  
Flake White  
Series 1  
Milled in cold-pressed Linseed Oil  
Wallace Seymour Fine Art Products

WALLACE SEYMOUR  
Artist's Oil Colour  
Extra Fine  
Vine Black  
Series 1 165  
Milled in cold-pressed Linseed Oil  
Wallace Seymour Fine Art Products

WALLACE SEYMOUR  
Bespoke Oil Colour  
Extra Fine  
Indigo  
Genuine  
Newly Prepared, Colours  
From India  
Series C  
Milled in cold-pressed Linseed Oil

WALLACE SEYMOUR  
Bespoke Oil Colour  
Extra Fine  
Indigo  
Genuine  
Newly Prepared, Colours  
From India  
Series C  
Milled in cold-pressed Linseed Oil

40 ml e 40 ml e





FIONA McINTYRE  
**ARBOREAL**

EXHIBITION  
**Saturday 15th until 29th May 2021**

Halliday's Mill Gallery  
London Road  
Chalford  
Gloucestershire  
GL6 8NR

EXHIBITION TIMES  
10.00 to 4.30 Thursday to Saturday  
or by appointment

[enquiries@hallidaysmillgallery.com](mailto:enquiries@hallidaysmillgallery.com)  
[www.hallidaysmillgallery.com](http://www.hallidaysmillgallery.com)

*All pictures are unframed sizes*





# ARBOREAL

An exhibition of paintings and drawings by

**Fiona McIntyre**

Fiona is donating a percentage of profits from the exhibition to trees for cities, the only UK charity working at a national and international scale to improve lives by planting trees in cities.

THE EFFECTS OF CLIMATE CHANGE ARE ALREADY BEING FELT. WE ARE EXPERIENCING WARMER, WETTER WINTERS, AND HOTTER, DRIER SUMMERS, CREATING HIGHER TEMPERATURES IN OUR CITIES. CLIMATE CHANGE HAS CAUSED AN INCREASE IN PESTS AND DISEASE, WHICH HAD NEVER PREVIOUSLY AFFECTED THE UK. THE IMPACT HAS BEEN AN UNPRECEDENTED THREAT TO SOME ICONIC TREE SPECIES, INCLUDING ASH, HORSE CHESTNUT AND OAK. BY PLANTING THOUSANDS OF URBAN TREES WORLDWIDE EACH YEAR, TREES FOR CITIES IS BUILDING RESILIENCE AGAINST THREATS FACING THE NATURAL ENVIRONMENT. PLANTING A RANGE OF TREE SPECIES ENHANCES STRUCTURAL AND FUNCTIONAL DIVERSITY IN WOODLANDS AND ON CITY STREETS, AS WELL AS BUILDING RESISTANCE TO PESTS AND DISEASE.



[www.treesforcities.org](http://www.treesforcities.org)



## INTRODUCTION BY DAVID FERRY

My first encounter with a 'type of' tree' was at the Blackpool Pleasure Beach amusement park, as a youngster. I was fascinated by the *Yule Log Flume* ride. To get to "sit in a tree" was a big thrill, and it moved along a track, splashed and plunged, uphill and down. In more mature years I understand the tree as legend, escape, magnificence, serenity, power, and the all-important lungs of the planet.

To appreciate and absorb such bounty requires the acumen of a skilled person. Such specialists include arborists, scientists, conservationists, and historians. However there are other 'specialists' able to capture another essence of the tree and its surroundings, and these are artists and poets. Fiona McIntyre is one such artist. She is technically skilled and very proficient with her paints and materials, but she possesses an extra measure of dexterity, that of perception.

The British artist Paul Nash used binoculars to study nature whilst constructing his paintings. He analyzed the tree and its connecting landscape through the 'dual lens of observation'. One side of this instrument could be said to be the 'lens of the logical', and on the other, the 'lens of sensitivity' which activates the more hidden spirits of nature. Fiona's field glasses operate in similar ways. You can have all the manual dexterity you like, but the ultimate reckoning is activated by this 'dual visual translation'. The *Yule Log Flume* is clearly of no existent measure for the truth we later discover. These advanced encounters are brought to us through the virtuosity and vision of true artists.

**Professor David Ferry RE**

President of The Royal Society of Painter/Printmakers, London





1 **SAP RISING**  
Oil on linen, 95 x 110 cm





2 **REWILDING, LADY PARK WOOD**  
Charcoal and earth from the forest floor on paper, 62 x 72 cm

## ESSAY BY PETER DAVIES

The richly sensual, poetic and lyrical landscape paintings of the Edinburgh trained Scot Fiona McIntyre belong both to a strand of French-inspired tartan colourism and painterliness, and to an English romanticism that goes beyond landscape topography and customary allusion to *genius logi* to divine mystical truths and esoteric energies in wild and open or cultivated and enclosed environments containing lakes, with their mysterious and unfathomable reflections, trees, castles or other historically and culturally significant architectural landmarks.

In this context it is no surprise that this driven, ambitious and imaginative Gloucestershire-based artist should have joined the 60-strong 'Arborealists', a group of tree painters founded by artist and former Southampton curator and conservator Tim Craven, and St Martin's lecturer Philippa Beale. The artist herself has spoken eloquently of the ecologically significant subject of the tree - calling her 2015 monograph by former Canadian museum director, curator and art historian Alan Wilkinson "A Tree Within" - about becoming "attracted to trees because they stand witness to our history and guardians of a timeless place where the troubles of this century become irrelevant." The axiomatically titled arboreal composition *Greening Deep* and *Sap Rising* indeed bare witness to such all embracing themes and provide eminent instances of how this serious and accomplished artist has melded lateral pastoral extension with upward growth and structural verticality, diaphanous highlight with opaque shadow, intangible atmospherics of light-eroded landscape with the concrete and mechanical growth shapes of fully formed natural objects.

McIntyre's career trajectory has, typically for artists in this restless, uncertain and relativist post-post-modern world, had plenty of ups and downs but perhaps more than most has been played out internationally with episodes in Scotland, Sweden, France, India, Iceland or Spain where an underlying expressionistic sensibility has flourished. But the abiding subject of the tree has held fast due to what has been described as "a particular fascination for the ancient mythology associated with them and the rich properties of healing that each tree offers humanity." Certain artists, many of them cultish figures today within the rarefied fine art orbits, have exerted an ongoing hold. They include Joan Eardley, Ivan Hitchens, Gauguin, Munch and the Scottish colourists and Pre Raphaelites.

As an Edinburgh student under David Michie she developed what she termed a “fascination with magic and ritual of African/Oceanic figures at Edinburgh Museum and interest in fluid, intuitive paintings of abstract expressionism and Scottish colourism.”

Her intensely characteristic palette of acid greens, yellows, zingy viridians, alizarin and deep prussian purples came from these sources though her forays into printmaking in Sweden, Iceland and beyond particularly large scale etchings, revealed a graphic and monochromatic dexterity to her overall artistic sensibility that added expressive variety from, and counterpoint to, the painting with its all-important gestural touch and saturated colour.

After a millennium phase in Bath, where she became a member of Bath Society of Artists and worked at Bath's Widcombe Studios, sharing a space with studio founder and portraitist David Copley - who painted a full length 'out of India' depicting McIntyre in a silk sari from her Indian adventure, McIntyre settled near Cirencester and started a family. She acquired a studio and worked in the grounds of Ampney Park House with its alder trees and lakes. Such an environment provided both visual stimulus and spiritual repose for a vision that integrates moral and aesthetic imperatives into a single exciting creative and artistic purpose.

### **Peter Davies**

The writer and art critic. Printmaker specialising in reductionist linocuts.

Recent books: *'A Northern School Revisited'*, the portraitist David Copley *'All By Myself'* and *'The Arborealists'*.





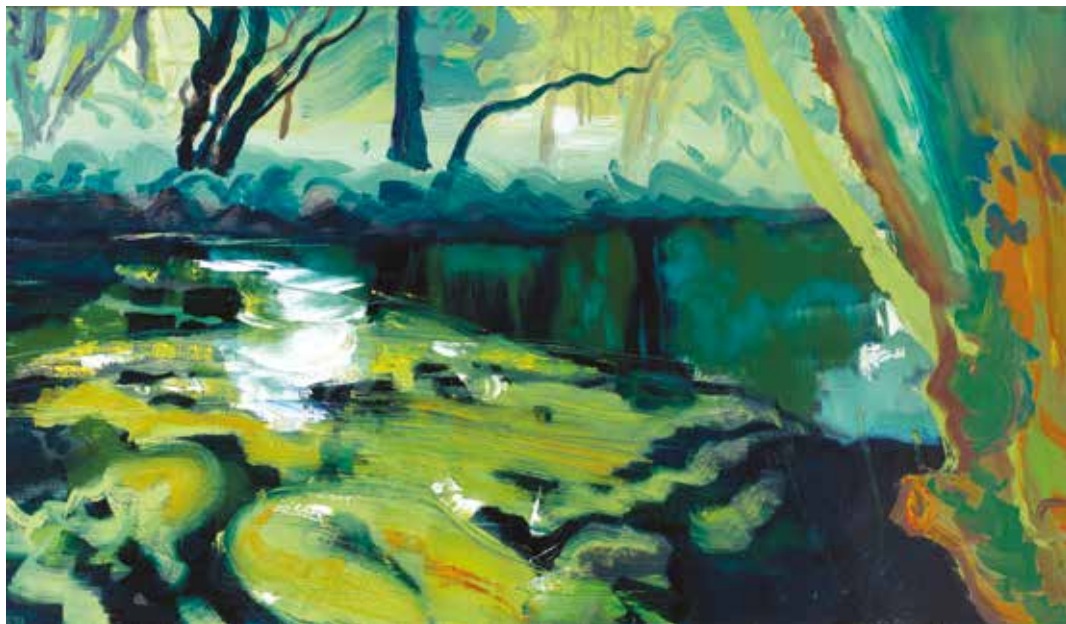
3 **BLASTED TREE, HARNHILL**  
Oil on linen, 62 x 72 cm



4 **DARK WATER**  
Charcoal and graphite on Fabriano, 75 x 95 cm



5 **INDIAN BEAN TREE**  
Charcoal on Fabriano, 75 x 95 cm



6 **COIL OF CRYSTALLINE DREAMS (AFTER SHELLEY)**  
Oil on linen, 70 X 120 cm





7 **HEART RIPPED OUT (BUILDING WORK NEAR THE ARTIST'S STUDIO)**  
Graphite on Fabriano, 75 x 95 cm



8 **INDIAN BEAN TREE AND RUINED WALL**  
Oil on linen, 95 x 110 cm



9 **REVELATION, MAGNOLIA SOULANGEANA**  
Oil on linen, 95 x 110 cm



10 **RUINED WALL**  
Charcoal on Fabriano, 75 x 95 cm





11 **TIME UNFOLDING, VAUX**  
Oil on linen, 70 x 120 cm



12 **TO THE WATER'S EDGE, VAUX**  
Oil on linen, 70 x 120 cm



13 **YELLOW TREE FORMS, VAUX**  
Ink, acrylic and collage on paper, 75 x 95 cm



14 **SUNYATA**  
Oil on linen, 95 x 110 cm





- 15 **HOMAGE TO SARTRE**  
Graphite on six sheets of Fabriano paper, 153 x 161 cm  
50 hours drawing a Cherry Blossom.



16 **HAWTHORN AMOROUSLY EMBRACE**  
Graphite on Fabriano, 75 x 95 cm



17 **GREENING DEEP (AFTER SHELLEY)**  
Oil on linen, 70 x 120 cm



18 **UNDERSTORY, VAUX**  
Ink, acrylic and collage on paper, 75 x 95 cm





19 **BEECH TREE STANDING ON ITS ROOTS**  
Graphite on paper, 75 x 95 cm



20 **OAK TREE FORMS, WISTMAN'S WOOD**  
Oil on linen, 75 x 85 cm



21 **TWISTED OAKS AND GRANITE**  
Oil on linen, 25 x 41 cm



22 **HAWSON'S CROSS, STUMPY OAK**  
Charcoal, earth from under the tree and chlorophyll, 55 x 77 cm





23 **LICHEN COVERED BOULDERS**  
Oil on linen, 50 x 60 cm



24 **FALLEN SPLIT TREE**  
Oil on board, 27 x 46 cm



25 **CARCASS**  
Charcoal and earth from the  
forest floor on paper, 72 x 62 cm



26 **WILD WOODLAND**  
Oil on board, 27 x 46 cm



27 **ASH CARCASS**  
Oil on board, 27 x 46 cm



28 **GATEWAY**  
Oil on board, 27 x 46 cm



29 **TO THE EDGE**  
Graphite on Khadi paper, 62 x 72 cm





30 **SEPTEMBER BLOOD MOON, MARSTON HILL WOODS**  
Oil on linen, 70 x 90 cm



31 **REMNANTS OF INDUSTRY, LUXILYAN**  
Oil on linen, 50 x 65 cm



32 **HAWTHORN IN A NUCLEAR LANDSCAPE**  
Oil on linen, 70 x 90 cm



33 **SOUND MIRRORS, DUNGANESS**  
Oil on linen, 75 x 85 cm





34 **BRITISH CAMP HILL FORT, MALVERN**  
Oil on linen, 60 x 130 cm



35 **MALVERN HILLS SEEN FROM A DISTANCE**  
Oil on linen, 60 x 130 cm



36 **BRITISH CAMP, MALVERN**  
Oil on linen, 60 x 130 cm



37 **MALVERN HILLS SEEN FROM A DISTANCE**  
Acrylic ink on paper, 15 x 56 cm



38 **MALVERN HILLS LOOKING ACROSS TO BRECON BEACONS**  
Water soluble graphite on paper, 56 x 76 cm





39 **MALVERN HILLS SEEN FROM ABOVE**  
Acrylic ink on paper, 15 x 56 cm



40 **ORANGE AND GREY ABSTRACTION**  
Acrylic on card, 14.8 x 21 cm



41 **PURPLE ABSTRACTION**  
Acrylic on card, 14.8 x 21 cm



42 **ALIZARIN HILLS ABSTRACTED**  
Acrylic on card, 10 x 22.5 cm



43 **BRITISH CAMP YELLOW**  
Acrylic on card, 10 x 22.5 cm



44 **ORANGE PATHWAY**  
Acrylic on card, 10 x 22.5 cm

## EDUCATION

MA Winchester School of Art, Barcelona.  
Grafikskolan Forum, Malmo, Sweden, mentored  
by Imaginist printmaker Bertil Lundberg.  
BA Hons. Edinburgh College of Art.

## BIOGRAPHY

Born in 1963, McIntyre has exhibited in galleries and museums in Sweden, Norway, France, Spain, Gibraltar and the UK. This will be her fourth solo exhibition including 'The Bishop's Palace' in Wells and 'The Montpellier Gallery', Cheltenham. In 2013 she took part in a landmark exhibition called *Under The Greenwood: Picturing The British Tree*, featuring the work of 80 major artists of two centuries from the early 1800s, this exhibition at 'St Barbe Museum of Art' led to a new art movement called 'The Arborealists' of which McIntyre became one of the founding members. She was chosen for the exhibitions *Capture the Castle: Turner to Le Brun* and *The Romantic Thread in British Art*, both at 'Southampton City Art Gallery'. International exhibitions include a retrospective of Forum printmakers *Då och Nu* at 'Lunds Konsthall Sweden' and more recently the major exhibition *Being With Trees* at 'Gustavo Bacarissas Galleria Gibraltar' 2021. Her work has been featured in *Cotswold Life*, *The Times*, *The Telegraph* and in several books and catalogues including a monograph of the artist *A Tree Within* by Alan Wilkinson, published by Sansom & Co. 2016.



Fiona in her South Cerney studio

## IN THE ARTIST'S OWN WORDS

“My first encounter with trees was as a 12 year old in the Barcaldine Forest of Argyll and Bute, Scotland. My grandfather worked for the Forestry Commission and one day on a walk up the hillside and through the forest he filled me with a sense of awe by naming everything we encountered in the forest; the plants, trees, mushrooms, birds and geology of this place. This was the beginning of a life long passion for me filled with the memories of unspoilt nature; aroma, sounds and colour. I am particularly attracted to wild places such as Iceland, Sweden and India, so while the work in the exhibition draws a line under my arboreal paintings and drawings completed between 2015 and 2020, it is also a stepping stone into an entirely new body of work on the subject of sacred landscapes. It is because I am on the edge of a new creative cycle that I have begun revisiting a handful of favourite artists from my past, artists who continue to inspire me such as Wassily Kandinski who was influenced by the landscapes of his native Russia, and the American abstract expressionist painter Helen Frankenthaler who created landscapes of the imagination. Her methods and philosophy chime with what I am increasingly trying to edge towards - a minimalism driven by pure intuition, memory and the intangible.”

*There are no rules.*

*That is how art is born,*

*how breakthroughs happen.*

*Go against the rules or ignore the rules.*

*That is what invention is about.*

**Helen Frankenthaler, 1950**

“I enjoy forcing myself into difficult new territory which is probably a direct result of my peripatetic upbringing and exposure to a variety of environments; the relaxed and liberal Dublin of the late 60s, the energy of Edinburgh 80s Punk, and the intoxicating upbeat vibe of Barcelona. As an adult Scandinavia developed within me a survival instinct and a more introspective view of art. These places were inhabited by a colourful array of friends and acquaintances including musicians, writers, academics and creative thinkers.

So I have never been overwhelmed by the naked craving of commercialism but instead strive to be honest with myself as an artist. Especially in the times we find ourselves in with climate change and Covid 19, I feel that art has a larger role to play now and can become a sounding board for ecological concerns. Instead of the ‘death of painting’ I feel that there is a revival, a renewed appreciation for somethings real, tactile, beautiful and meaningful”.

**Fiona McIntyre, 2021**





## SELECTED EXHIBITIONS

- 2021 Gustavo Bacarisas Galleria, Gibraltar
- 2021 Monmouth Museum, Monmouthshire
- 2019 St Barbe Museum and Art Gallery
- 2019 Young Gallery, Salisbury
- 2019 Monmouth Museum, Monmouthshire
- 2019 Dunganess B Power Station, Romney Marsh
- 2019 Turbine House, Reading Museum
- 2019 Collégiale Sainte-Croix de Loudun
- 2019 Campden Gallery, Chipping Campden
- 2018 Art Bermondsey Project Space, London
- 2018 ArtHub Gallery, London
- 2018 Black Swan Arts, Somerset
- 2018 Mariner's Chapel, St Ives
- 2018 John Davies Gallery, Gloucestershire
- 2018 Monmouth Museum, Monmouthshire
- 2018 Stour Gallery, Gloucestershire
- 2017 Art Bermondsey Project Space
- 2017 Le Dortoir des Moines de Saint Benoit en Juillet
- 2017 Southampton City Art Gallery
- 2017 Nature in Art, Gloucestershire
- 2017 Royal West of England Academy, Bristol
- 2016 The Bishop's Palace, Wells, Somerset
- 2016 Westonbirt Arboretum, Gloucestershire
- 2016 St Barbe Museum & Art Gallery, Lyminster, Hants
- 2016 Discoed Church, Wales
- 2016 Southampton City Art Gallery
- 2015 Mottisfont Abbey, National Trust
- 2014 Royal West of England Academy
- 2014 Mariner's Chapel, St Ives
- 2014 Gerald Moore Gallery, London



45 **STRAWBERRY TREE (ARBUTUS ANDRACHNOIDES), BATTERSEA PARK**  
Oil on linen, 95 x 110 cm

## **ACKNOWLEDGMENTS**

With thanks to Nadia Phillips at Hallidays Mill for organising this exhibition, Celia Wickham for her invaluable advice, Dave and Nicki Wells for collaborating on Sacred Earth and for Nicki's Turya Pots contribution to this exhibition. Thanks to Rich Blundell for introducing me to Oika and the rich language of eco-intelligence. A huge thanks to David Ferry for his wonderfully tongue-in-cheek essay on art and the 'flume log ride' and to Peter Davies for his richly descriptive writing. Thanks to Anthony Hamilton Hallows for extremely useful advice and a special thanks to Tony Price at Prom Print in Cheltenham for helping make this such a beautiful catalogue. Thanks for the patience of Stephen and Zina Maynard and also for the encouragement of those who are generously supporting and willing on our Sacred Earth project.

## **SPONSORS**

Anthony Hamilton Hallows









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