

Published by Millennium to coincide with the exhibition 'Haste Slowly' by Trevor Bell

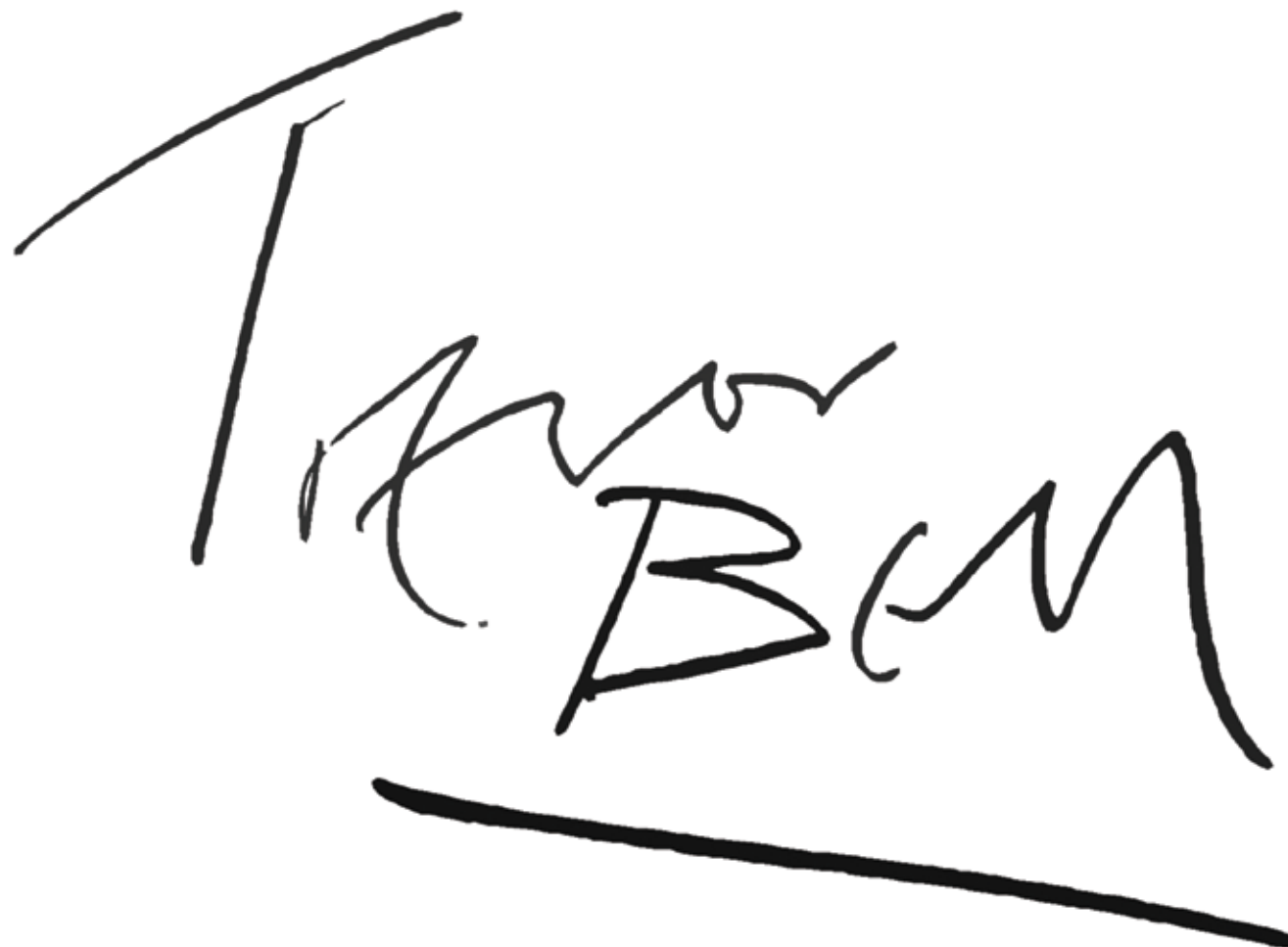
All rights reserved. No part of this publication may be reproduced, stored in a retrieval system or transmitted in any form or by any means electronic, mechanical, photocopying, recording or otherwise without the prior permission of the publishers

Photography by Steve Tanner

With thanks to Paul and Darren of T.P Timber Stretchers for generous help in the invention and fabrication of new methods

Printed by Control Print, Redruth

ISBN 978-1-905772-22-3



Trevor Bell

MILLENNIUM

Street-an-Pol
St. Ives
Cornwall
01736 793121
mail@millenniumgallery.co.uk
www.millenniumgallery.co.uk

HASTE SLOWLY

Introduction

It is a great privilege to be showcasing Trevor Bell's latest works created between 2007 and 2009.

HASTE SLOWLY is a striking and unusual exhibition for Bell, indicating a new level of freedom in his paintings.

Although a spontaneous dialogue between works has been created, each work stands alone. Communication between works becomes challenging, sometimes a whisper, sometimes a scream, like a group of people brought together, tentatively forming common ground. Ultimately, however, there is a sense of isolation. Each work is its own individual experience.

Bell is a romantic. An unusual admission when people so often talk of the formality of abstract painting, but I am struck by the emotive element so strong in his work; it is nature, both raw and in its spirit; it is the duality of life, in its calm and in its conflict. It is exciting. It reminds us we are alive and is suggestive of that which is out of reach and as such is humbling. The works suggest a journey that we all face and through experiencing these paintings we celebrate that journey. Each creates its own sublime vista.

2009 has been a busy year so far for Bell, having just seen the launch of a major retrospective book written by Chris Stevens of Tate Britain and Elizabeth Knowles esteemed former Director of Newlyn Art Gallery. A major public solo exhibition at The Stanley & Audrey Burton Art Gallery, Leeds, and inclusion in the 'Gregory Fellows' Exhibition taking place at Leeds City Art Gallery (his home town), as well as an retrospective exhibition in London. All culminating recognition of Bell's status as a truly major figure in British Art. What is so striking in this exhibition is the sense of a lifetimes work come together. Of all strands joining and becoming truly greater than the sum of their parts.

Compiled with the energetic 'haste' of a man in defiance of his years to create something monumental in its permanence. As Bell once said; 'I make works which do not always give themselves immediately. Something for the spirit, not of words, and an antidote to the vigorous complexities that surround us. It has required a gradual unlearning of learning to achieve a full emptiness'.

Joseph Clarke. 2009

Artist Statement

The 'AS WHITES' group shown in my last exhibition at the Millennium in 2007, and recently exhibited at the Leeds University Gallery as 'NOTHING EXTRA' proved to be a very difficult act to follow.

Because the works are so closely related they inevitably make a very unified space and statement when seen together even though each canvas was made as a solo work, and of course I would have liked to come up with an equivalent to that position if at all possible.

Great ideas are one thing, and what happens is another, and although I gave myself a totally new proposition i.e. to fully use the edges as a way of projecting the picture surface and to carry edge colour as a truly operative factor, the newness of that carrying form has demanded an open ended curiosity and excitement as to what was appropriate within my own terms.

This then is a group of works each of which is its own exploration, linked by differing uses of the edge, and having different degrees of input from the inescapable fact of living in such a powerful area together with the influence of my own working history.

I hope they are all responsible to painting as painting above all.

Trevor Bell. 2009

'Your paintings are unique as the canvas is shaped, even the edge; as you say the "deep edge" has color. Moreover, I am sure you realize and have been told that the work is heraldic.

To me, the paintings are much more: heroic with color, shape, gesture and form; an art without epoch, timeless.

I can not believe that after the Leeds and London exhibitions and major publication that you have a major exhibition at the Millennium St Ives. We wish you well and admire your tenacity and endless energy.'

Excerpt from a letter to Trevor Bell from Roy Slade, former President of Cranbrook Academy and Director of The Corcoran Gallery, Washington D.C in response to seeing the work in this exhibition. Roy Slade is an Artist, Curator and Writer.





Sharp
acrylic on board . 45 x 45 cm



Windover
acrylic on board . 45 x 45 cm



Stormover

acrylic on board . 45 x 45 cm



Square Waver

acrylic on board . 45 x 45 cm



Mask
acrylic on board . 45 x 45 cm



Black Carver
acrylic on board . 45 x 45 cm

A Simple Dance

acrylic on board . 120 x 120 cm





The White One
acrylic on board . 120 x 120 cm



Quiet Cut Black
acrylic on board . 120 x 120 cm



Pinker
acrylic on board . 120 x 120 cm



Closer

acrylic on board . 120 x 120 cm



Blue Lemoner

acrylic on board . 120 x 120 cm

Breaker Round

acrylic on board . 120 x 120 cm





Zawn Round
acrylic on board . 120 x 120 cm



Red Angle Round
acrylic on board . 120 x 120 cm



Madance
acrylic on board . 120 x 120 cm



Stormaround
acrylic on board . 120 x 120 cm

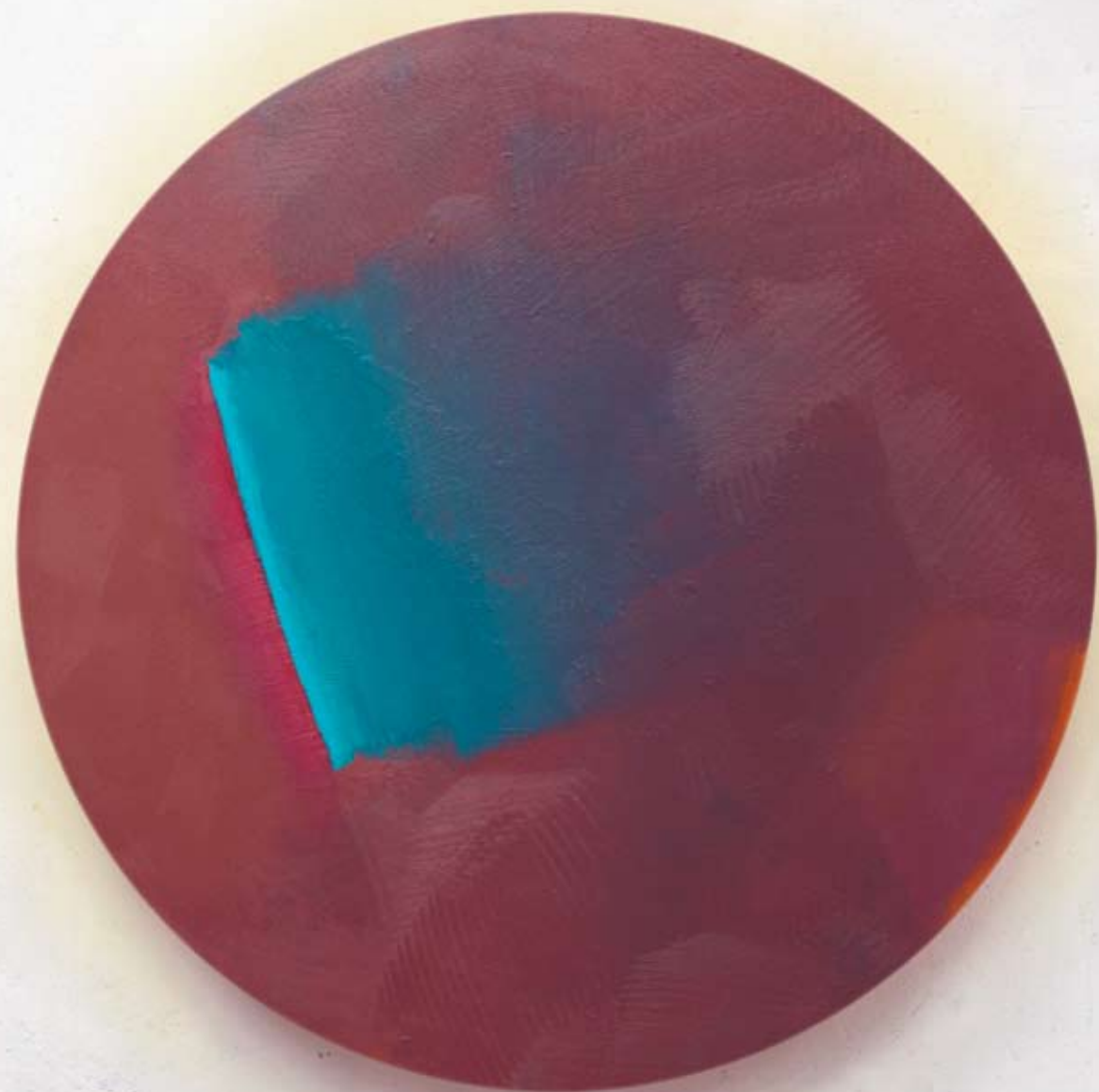


Night Rock
acrylic on board . 120 x 120 cm

More Orange

acrylic on board . 120 x 120 cm





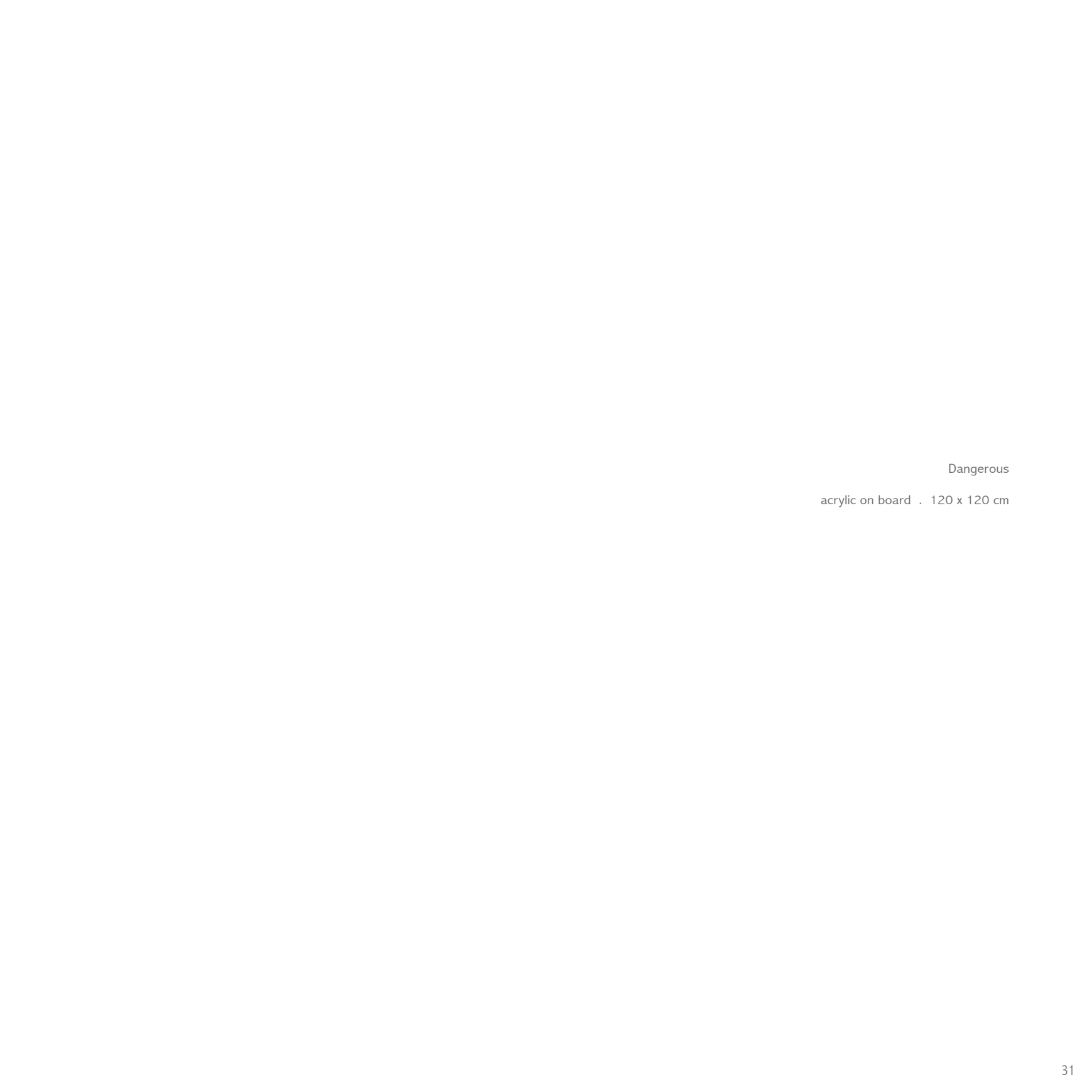
Blue Fuse
acrylic on board . 120 x 120 cm



So
acrylic on board . 120 x 120 cm



Dangerous
acrylic on board . 120 x 120 cm





Thrust Round
acrylic on board . 120 x 120 cm



Ushant
acrylic on board . 120 x 120 cm

A Black Hole

acrylic on board . 120 x 120 cm





Hot Noon
acrylic on canvas . 158 x 153 cm

Bender

acrylic on canvas . 158 x 153 cm





Hardalee

acrylic on canvas . 196 x 207 cm

Nona

acrylic on canvas . 195 x 213 cm





Westerly
acrylic on board . 196 x 212 cm

Selected CV

Solo Exhibitions

2009 Haste Slowly, Millennium, St.Ives
Nothing Extra, Leeds University Gallery
Moving Right Along, Waterhouse & Dodd, London

2007 White and Colour, New Millennium Gallery, St Ives

2006 Before Sea, After Earth, Waterhouse & Dodd, London
Large Works, Waterhouse & Dodd, London
Saïd Gallery, Oxford

2005 Still – The New Paintings, Lydon Fine Art, Chicago (Sept)
Trevor Bell: Heatscape – The Florida Six and Still – The New Paintings,
Russell-Cotes Art Gallery & Museum, Bournemouth
Calm Squares, Allusive Forms, New Millennium Gallery, St Ives
Recent Work, Lydon Fine Art, Chicago

2004/5 Trevor Bell: Beyond Materiality, Tate Gallery, St Ives

2003 New Millennium Gallery, St Ives
Trevor Bell: A British Painter in America, Florida State University
Museum of Fine Arts, Tallahassee, Florida
The Gulf Coast Museum, Largo, Florida

2003 Gillian Jason, Modern & Contemporary Art, Stand 51, ART2003
Lydon Fine Art, Chicago
Galerie Pelar Ltd, Greenport, New York
Seven Worchester, Bath

2001 Lydon Fine Art, Chicago
New Millennium Gallery, St Ives

2000 North Light Gallery, Huddersfield

1999 Stephen Lacey Gallery, London

1998 Hodgell Gallery, Sarasota, Florida
Falmouth College of Arts, Falmouth

1996 Illinois Centre, Chicago

1995 Art Collectors Gallery, Coral Gables, Florida
Mercantile Exchange Building, Chicago
Marsha Orr Contemporary Fine Art, Tallahassee, Florida

1994 Lydon Fine Art, Chicago

1993 Division of Cultural Affairs, Tallahassee, Florida
Lydon Fine Art, Chicago
Lin & Keng Gallery, Taipei, Taiwan

1992 Foster Harmon Gallery, Sarasota, Florida
Lydon Fine Art, Chicago
Jaffe/Baker Gallery, Boca Raton, Florida
621 Gallery, Tallahassee, Florida
1991 Gloria Luria Gallery, Miami
Florida Center for the Arts, Vero Beach, Florida
1990 Foster Harmon Gallery, Florida
Lydon Fine Art, Chicago
Eve Mannes Gallery, Atlanta, Georgia
Gillian Jason Gallery, London

1989 New Art Centre, London
Museum of Art, Fort Lauderdale, Florida
Gloria Luria Gallery, Bal Harbour, Florida

1988 Atlantic Center for the Arts, New Smyrna Beach, Florida
Charleston College, South Carolina

1986 Foster Harmon Gallery, Sarasota, Florida
Cummer Museum, Jacksonville, Florida

1985 Metropolitan Museum, Coral Gables, Miami, Florida
Gloria Luria Gallery, Bal Harbour, Florida

1984 Big Magenta installation, Florida State University Center for
Professional Development, Tallahassee, Florida

1983 Shaped Work from the 60s, Florida State University, Tallahassee, Florida

1982 National Academy of Science, Washington DC
Artspace, Miami, Florida

1981 Intimate Works on Paper, Virginia Miller Gallery, Coral Gables,
Miami, Florida
Artspace, Miami, Florida
University of Central Florida, Orlando, Florida

1980 Five Bar exhibited, Florida State University, Tallahassee, Florida
Four Arts Center, Institute for Contemporary Art, Florida State University,
Tallahassee, Florida
Major Works. Virginia Miller Gallery, Coral Gables, Miami, Florida

1975 Southern Crossehibited, Bundestag, Bonn, Germany

1973 Whitechapel Art Gallery, London

1970 Richard Demarco Gallery, Edinburgh
Arts Council of Northern Ireland Gallery, Belfast
Mappin Art Gallery, Sheffield
Park Square Gallery, Leeds

1969 Lancaster University Greenwich Gallery, London

1964 Waddington Gallery, London

1962 Waddington Gallery, London

1963 Bear Lane Gallery, Oxford

1960 Waddington Gallery, London

1958 Waddington Gallery, London

Selected Public Collections

Abbot Hall Gallery, Kendal
Aberdeen Art Gallery
Arts Council of Great Britain
American Express
Astra Zeneca, Boston, Massachussetts
Balliol College, Oxford
Nett Bank, Florida
British Council
British Museum
Broward County Courthouse, Florida
Clearwater Federal, Clearwater, Florida
Coca-Cola World Headquarters, Florida
Contemporary Arts Society
Department of Management Services, Tallahassee, Florida
Department of Transportation, Fort Lauderdale, Florida
Deutsche Morgan Grenfell
Education Authority, Hull
Falmouth Art Gallery, Cornwall
Federal Reserve Bank of Atlanta, Georgia
Florida House of Representatives, Tallahassee, Florida
Florida Power and Light, Miami, Florida
Florida State University Museum, Florida
Getty Center for the History of Art, Los Angeles, California
IBM Collection, Atlanta, Boca Raton, Florida and New York
Laing Art Gallery, Newcastle
Leeds City Museum
Leicester Museum and Art Gallery
Leon County Civic Center, Tallahassee, Florida
McMaster Museum of Art, Hamilton, Ontario, Canada
Museum of Art, Fort Lauderdale, Florida
Northwest Regional Data Center, State University System, Florida
Orlando Aviation Authority, Florida
Park Bank, Sarasota, Florida
Pegasus Solutions, Dallas Texas
Philips International, Eindhoven, Holland
Phoenix Art Museum, Arizona
Playboy Corporation Collection, Chicago
Polk Museum, Florida
Prudential Insurance Collection
Regency Group Collection
Ringling Art Museum, Sarasota, Florida
Rouse Company Collection
Rugby Library, Gallery & Museum
Shearson Lehman Hutton Collection, New York
Slaughter and May, London

Southern Bell, Jacksonville, Florida
St Anne's College, Oxford
St Catherine's College, Oxford
Tate Gallery, London
Trinity College, Oxford
University of Leeds
University of Stirling
University of Sussex, Brighton
UVU Keleia Collection, Ljubljana
Victoria & Albert Museum, London
Wakefield City Art Gallery
Whitworth Art Gallery, Manchester

Private Collections

Numerous private collections in Europe, Canada and the United States

Selected Bibliography

Trevor Bell by Chris Stephens, published by Sanson & Company,
ISBN 978-1-904537-88-5

Further bibliogrpahy available on request

