

James Faure Walker's Paintings from the Studio Exhibition Announced

LONDON, UK. June 18, 2025 – Felix & Spear is proud to present *Paintings from the Studio*, an exhibition of paintings, watercolours and a seminal digital work by acclaimed artist James Faure Walker.

Reflecting on the works selected for the exhibition, Faure Walker says:

Normally, I carry on from day to day, a watercolour or two, doodling with a brush, playing around in digital formats, with larger oil paintings cooking in the background. But then a crate arrives.

The earliest work here is '*Dark Filament*' from 2006, an archival digital print. It arrived back in my studio after lingering in a Los Angeles warehouse. It had been on tour, as part of an international SIGGRAPH exhibition. For me it had been a statement of intent, preparing the ground. It was in the '*Digital Pioneers*' exhibition at the V&A in 2009. Now I have a large crate almost blocking the door.

What of '*Bob*'? I had been to the Puppet Museum in Palermo (Museo Internazionale delle Marionette) in 2017, on John McLean's recommendation. It was staggering, a mix of the bizarre, the grotesque, the absurd, the beautiful. I made studies from my photos, and three large paintings. Months later, I realised I wasn't finished. But the new digital variants weren't progressing. Sometimes a make-or-break painting starts with a detail. Here it was the bowtie. In a few minutes the painting just 'happened'.

At the other extreme you grind your way through layer after turgid layer, and somehow you do get a result. '*After Madeira*' went through months of indecision. The title? I had just completed seven digital prints: '*A Week in Madeira*'. I spent January in Funchal, drawing exotic shrubs - angel trumpets - in the municipal parks. Through the foliage I glimpsed, in the distance, the cruise ships unloading their daily cargo of tourists. As well as the shapes – the clash of leaf against sleek cruiser - I was intrigued.

Watercolour, in its pure form, is mercurial, difficult to control, and has the feel of digital paint: back-lit, translucent, and unpredictable. Unlike watercolour, I can go back over a recorded early digital version and recycle it into a new work. I have learnt to practise this when revisiting small paintings. Provided I don't worry about losing what I already have, it's quite painless, and often productive.

The exhibition will be on view at Felix & Spear from 2 July to 31 July 2025.

About James Faure Walker

James Faure Walker (born 1948) studied at St Martins School of Art and the Royal College of Art. Solo exhibitions include the Whitworth, Manchester (1985), ARB, Cambridge (2015), Clifford Chance, Canary Wharf (2022), Classroom, Coventry (2017), and Felix & Spear (2018, 2020, 2022, 2024). Group shows include Hayward Annual (1979), John Moores (1982, 2002), Serpentine Summer Show (1983), and Digital Pioneers, Victoria and Albert

Museum (2009). He was a co-founder of Artscribe magazine in 1976, and its editor for eight years. He has been using computers in painting since 1988. He exhibited eight times at SIGGRAPH, USA, and regularly at DAM, Berlin. He won the 'Golden Plotter' at Computerkunst, Germany in 1998. His *'Painting the Digital River'* (Prentice Hall) was published in the USA in 2006. He has 28 works in the V&A Collection. He won the Royal Watercolour Society Award in 2013. His watercolours will be featured in the Norwich Castle Museum's *'Watercolour Now'* in October 2025.

ENDS

Gallery Address: Felix & Spear, 71 St. Mary's Road, London W5 5RG

Exhibition Opening Hours: Wed – Fri 11:00 – 18:00, Sat – Sun 12:00 – 15:00

For further information or images, please contact: **020 8566 1574 /
****press@felixandspear.com**