

Art publishers Washington Green are dedicated to discovering and promoting great British art, and the acquisition of new artists to the existing portfolio of talent is always an exciting and rewarding part of the business. Although there is undoubtedly a great wealth of undiscovered creativity here in the UK, it is our specialist knowledge of the art market that allows us to pick and choose the best

New talent unearthed!

Caroline Shotton

Even as a child Caroline Shotton can remember painting, and without the distraction of siblings she recalls the intense pleasure she had of becoming completely absorbed in her work, something she still experiences today. After art college in central London she began freelance work on a commercial basis which pushed her into different types of styles and subject matter, all of which helped her to develop into the artist she is today. Now she no longer paints to order, but spends all her time in her studio at home, producing bold pictures that reflect her individual outlook on life. "I love working from home and find ideas and inspiration when I least expect it, from magazine cuttings, scraps of colour from interiors or maybe even from the disgruntled look the cows give me as I pass them in the field each morning. My work has developed immeasurably with the freedom to choose my own direction"



Best Of British
Giclée edition 195
Image 16" x 16"
m £153 f £265



Camcole
Giclée edition 95
Image 18" x 21"
m £188 f £295

'The river changes dramatically and the textures, colours, patterns and movement are all I need'

Nick Andrew

Location, location, location is the strongest influence in Nick Andrew's work. As a country boy who spent hours drawing he now finds himself compelled to paint by the inspirational landscape that surrounds his studio. "I base most of my paintings on the River Wylde which flows through South Wiltshire. I don't think I'll ever tire of it because it changes dramatically and the textures, colours, patterns and movement are all I need." Using decorating brushes and acrylic paints Nick works quickly on wet paper to produce a background of strong blocks of colour that blend and diffuse, and can be added to later with smaller marks and touches with finer brushes. The process can take up to a month and although preliminary plans are often discarded as the process evolves, it's vital for Nick that his paintings are not overworked, and that the final image stays fresh and lively.



Devil Cat
Giclée edition 195
Image 14" x 14"
m £176 f £250

Dani Bergson



Dani Bergson's recent paintings have been strongly influenced by her work as a textile designer for Osbourne & Little in the late 90s. It was there she learnt to work successfully with colour, texture and pattern and that has had a strong bearing on her expressive style of painting today. Having always loved sketching cats, even as a child, she now finds

their multi faceted personalities perfect subject matter for her graphic pictures. "The most important result of my work is to create an image that gives other people pleasure. I'm not interested in making political statements or shocking people" Using acrylics and oil bars for their fluidity and immediacy, she likes to blend and smudge by hand, as well as up building layers of paint which she can then work on with a variety of implements to scratch and scrape and create surface texture.





It Was Starting To Drizzle
 Giclée edition 195
 Image 14½" x 22"
 £212 £295

Paul Kavanagh

Like many other artists before him, Paul Kavanagh has had a life long love affair with Paris. Its café society, famous boulevards, twilight times of half lit brasseries and distinctive cityscapes have provided him with endless reference points for his strong narrative pictures. "Colour, draughtsmanship and the ability to create an atmosphere are central elements to my work. The tangle of human relationships sets ideas going, the paintings tell a story and narrative is an intrinsic part of the picture." Working from a restricted colour palette, preliminary drawing is done in paint on a darkened canvas, and whilst some paintings are planned, most evolve as the process develops. When the picture is finished Paul resists the temptation to go back and tinker with it, knowing that most artists are rarely satisfied with their work. It is this obsessive drive that leads him on to the next painting.



Julia Ogden



With a background in illustration, Julia Ogden surprised herself with the direction that she found herself with her fine art paintings. It was during her MA in sequential illustration

at Brighton University that she started to develop an interest in colour and composition focusing more on atmosphere, feelings and ephemeral subject matter. "I love to paint butterflies and flowers, and I try to produce pieces that evoke positive themes." Working in acrylic allows her to paint with layers of colour, and also to create a feeling of light infusing the image. Fine lines and details are added later using oil pastels, which give the final painting a delicate sensitivity. Working in sets of images allows Julia to use bright colours in a considered way, and explore the possibilities of various colour combinations and different themes.

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Cream Field I
 Giclée edition 195
 Image 18" x 18"
 £224 £395