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Kate Corbett-Winder

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FILM & CULTURE



Of the British marches, it's the Scottish borders that seem to hog the limelight: its landscape is louder, its history is gorier, and even today, it's a fine line that constantly threatens to become a bold one. By contrast, the Welsh Marches are the less showy sibling, but as the paintings of Kate Corbett-Winder show, up close they are no less hypnotic and charming than their northern counterpart. Her abstract landscapes, hailed as "two-dimensional sculptures" by Lord Gowrie, the former Chairman of Sotheby's and the Arts Council of England who has written the catalogue's foreword, eschews traditional pastoral formalities. Instead, Corbett-Winder adopts a visceral aesthetic that seeks to capture not only the look of the Welsh Marches, but the feelings and spirit evoked by them, too. Influenced by 1950s painters like de Staël, Keith Vaughan and Peter Lanyon, this exhibition of paintings made during the last three years is the artist's first at Jonathan Clark Fine Art, having previously shown at Sladmore Contemporary and Crane Kalman.

Kate Corbett-Winder,
***March Lands: Painting the Welsh Marches* (until July 22),**
Jonathan Clark Fine Art, 18 Park Walk, London, SW10 0AQ
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