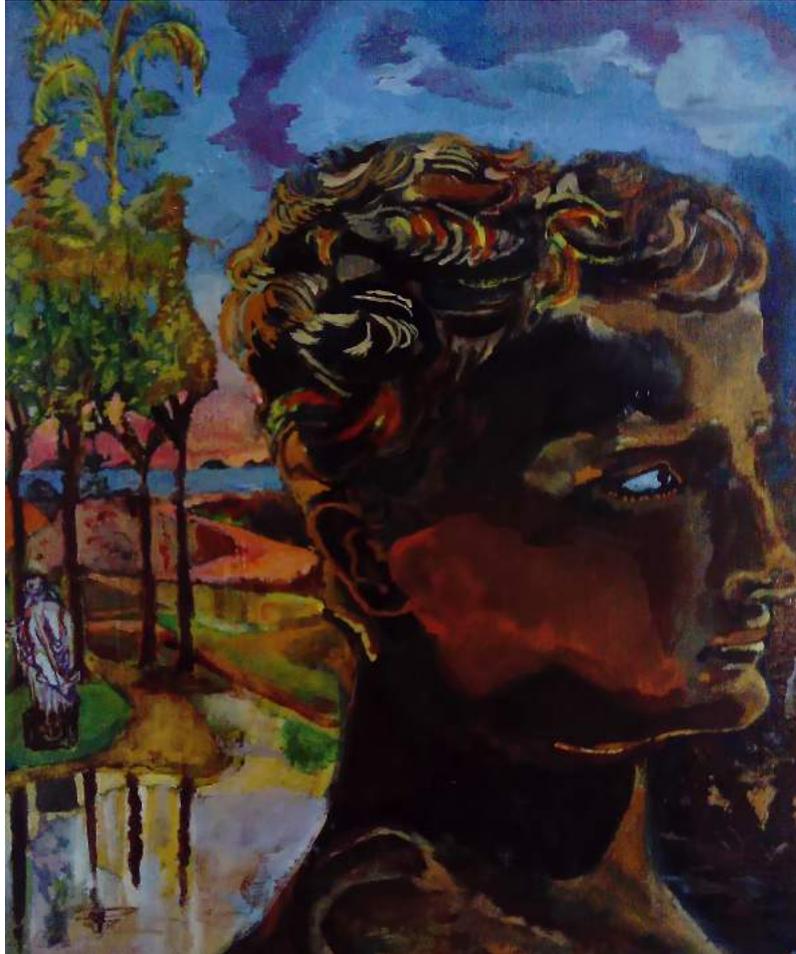


Serena Morton

CELIA LYTTTELTON

Metamorphoses



Juba of Volubilis, 1993-2017, oil on canvas 25 x 40 cm.

An Exhibition of paintings and etchings 1997 - 2018

Private View: Thursday 10 May 2018

The theme of this exhibition is *Metamorphoses* and other tales. The springboard for Celia's subject matter, *Ovid's Metamorphoses*, translated by Ted Hughes, is rich in imagery; a wide sweep through the underworld of Romanised and Greek myth and legend and has long been a source book for artists and poets, and has saturated literature and art for centuries.

Celia comments: "I hope to continue that theme (interpreted however loosely) as so many of the stories seem inseparable from our unconscious imaginative life and it is this I aim to impart in my work. I would hope to express the embroilment of the natural human world with the supernatural but I would hope with a cavalier lightness of touch".

Celia Lyttelton's work falls within that rich tradition of English, romantic landscape artists, which includes Samuel Palmer, John Sell Cotman, Edward Lear and John Piper. Her images are timeless, and scholarly, evoking lost worlds and crumbling Arcadias. Be it a picturesque English country house sitting in its parkland or a classical ruin on the shores of the Mediterranean, she captures elegant decay. It is the fall of shadows across monumental structures in those sunny lands— at dawn and at dusk.

Lyttelton enrolled in a course at the City and Guilds of London Art School. She took refuge in the print room and I didn't come out for 4 years". She had the good fortune to be taught by Andre Bicat who had worked at the Hayter Studio in Paris in the 1960s where he had editioned Georges Braque and Pablo Picasso's prints, such as the Volland Suite by Picasso, 1930-1937. He warned her that :“it takes a day to learn the art of etching but a lifetime to master”.

Etching allowed her to focus on technique and to refine hard-won skills. She relished the hard, physical labour required to bevel a copper plate or grind the inks. She learnt about paper, its various properties and how much or little it should be dampened to achieve an optimum print. Once a plate has been etched, and/or, aquatinted with an image, she is excited by the complex process.

“Throwing it in virgin acid and seeing it bubble away as it bites the lines. Pulling it out of the acid, wiping all the wax off with a paraffin-soaked rag and seeing the effect of the acid, seeing your marks on that copper plate. It's even more exciting than developing a photograph in a dark room. You can never quite get the acid right. The whole thing is affected by the strength of the acid, the air around, the temperature, so each time it is a magical moment. It's the magic of alchemy. :“And when an etching works it is turning base metal into gold” Celia Lyttelton, 2018

Exhibition Schedule

Preview from: Monday 30 April 2018

Private View Thursday 10 May 2018

End of exhibition: Saturday 9 June 2018

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Top left: *Reading Ovid*, 2018, dry point, edition 2/15 black and white.

Top right: *Wadi Hadramawt Southern Yemen*, 2016 etching, edition 7/10, 35x22 cm.

Bottom Left: *The Seventh Circle of the Suicide Souls and The Harpies Wood (Inf XIII, 15)*, 2018, edition 3/10. 36x32 cm (Sepia)