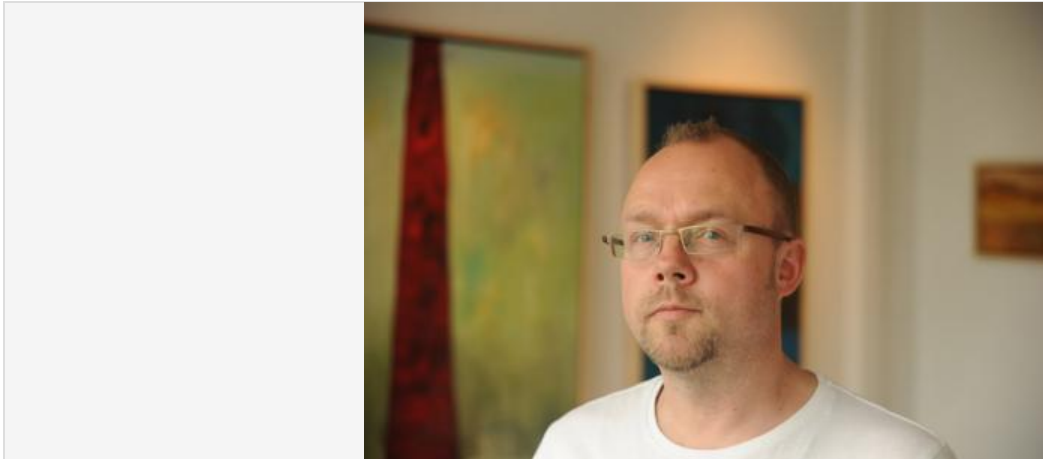


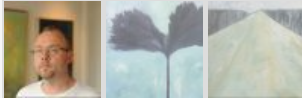
Andy Fullalove - His Silent Landscape, According To McGee, until July 6

By [Charles Hutchinson](#)

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Andy Fullalove



ANDY Fullalove has gone from exhibiting in New York to holding his latest show in York.

In the wake of triumphant solo exhibitions in the George Smith Gallery in Manhattan's Upper East Side and the Agora Gallery in the Big Apple's gallery district of Chelsea, Andy has brought 25 new paintings from his Holmfirth studio to According To McGee.

His Silent Landscape exhibition is the latest in the Tower Street gallery's Return Of The Painter series, prompting co-owner Greg McGee to say: "Painting has never gone away. It's just it's been forced to squat in the shadow of conceptualism by the Cool Police.

"Andy is the perfect flagship for the series in that the power of his painting can show installation, video art and conceptualism a thing or two about edginess and excitement. His work is increasingly collectable too, so for an industry supposedly on its knees, there's a commercial punch."

Fullalove has had solo shows in London and Edinburgh too and has been selected to inaugurate Leeds City Art Gallery's Library Gallery after refurbishment in 2014.

"He's been an established name in the UK for the past five years and he's now at the forefront of the new wave of UK colourists, so a lot of collectors have been keenly anticipating his York exhibition," says Greg.

For many years, painting was a way for Fullalove to relax away from the norm, his work being focused on still life paintings and traditional landscapes until a "life-changing incident" in 1993.

"It not only changed the way I perceived art but totally altered the way I painted. From this period on, everything came from a different place," says Andy, who had inherited his painter grandfather's paints and brushes as a boy.

He subsequently acquired a degree in Fine Art, leading to his painting gaining a more contemporary edge.

Come 2013, and Greg believes the Holmfirth artist is "reaching new heights of colour-bejewelled canvases". "In paintings that are luxuriant yet concise, Andy has enriched his luminous vocabulary and enhanced his control over all things splendid, sumptuous and radiant," he says.

The "Silent Landscape" in the title comes from Fullalove's preoccupation with the "at times barely discernable presence of man in vast wastelands".

"It's this moment when you witness the existence of people in somewhere that's so isolated, the edge of extremes," says Andy.

"There's a bitter beauty in that raw bleakness; it's like that moment when you see a tiny, rugged house in the middle of nowhere and you think, 'That's not just a pile of stones, that's a home, and there's people in there.'

"It might be evening and there's a glow of light inside, or a tendril of smoke from the chimney, and I always find myself going back to this thought: this is an amazing context, but it must be hard work."

Silent Landscape came together in record time, reveals gallery co-curator Natalie Clarke. "As soon as we saw the paintings, it was really easy to choose how they should hang," she says. "Andy has a great eye for colour and texture, and his attention to detail means there's a real depth to his paintings that draws the viewer in.

"The works we're showing, whether they're beautiful aquatic semi abstract landscapes or warm skyscapes, are all immensely vibrant, with a freshness that can sometimes be lost in oil paintings."

Gallery co-director Ails McGee is "as pleased by this show as by anything we've shown". "Painting doesn't have to send you to sleep, nor should it induce sheer puzzlement and a scratching of the head," she says. "It's a life force that's handled as competitively and viscerally by Andy Fullalove as by any other painter in the UK."
