

*M. Galbiga*



*Hôtel Garny V. Mainoni V. Tresella  
Campagnani Caffè V. Maiocchi  
azzoni V. Sala*

*V. Sommariva*

*Albergo Cadenabbia  
Al. Longone*

*Caffè Rest.*

# Twenty

English Artists on Lake Como



# Twenty

English Artists on Lake Como

An exhibition of new work to be  
sold for the benefit of the  
Anglican Church of the Ascension,  
Cadenabbia, Lake Como 2023  
Preservation Appeal

13TH TO 17TH NOVEMBER 2023  
10 AM - 5 PM

Gurr Johns International  
16 Pall Mall, London, SW1Y 5LU

# EXHIBITING ARTISTS

ALICE BOGGIS-ROLFE

CAROLINE BROMLEY-GARDNER

HUGH BUCHANAN

NANCY CADOGAN

RICHARD FOSTER PPRP

TIMOTHY HYMAN RA

IRMA KENNAWAY

LESTER KORZILIUS

CATHRYN KUHFIELD SWE, CAS

PETER KUHFIELD RP, NEAC, CAS

CHRIS LEVINE

EMMA LEVINE

RAY McINNES

JONATHAN MILES

NINA MURDOCH

ABIGAIL NORRIS

CHRIS ORR MBE, RA

SARAH QUILL

ANIA SABET

JOHN WONNACOTT CBE, RP

# HISTORICAL BACKGROUND

## NINETEENTH - CENTURY TOURISM IN CADENABBIA: THE ENGLISH AND THEIR CHURCH

The first hotel in Cadenabbia, the Hotel Bellevue (now Grand Hotel Cadenabbia), offering stunning views of the lake, opened in 1820. From 1826 there was a steamer ferry from Como and from 1849 a railway service between Como and Milan, bringing ever more visitors. Cadenabbia attracted the English in particular, including Byron, Ruskin, Wordsworth and even Queen Victoria in 1861. From 1863 the owner of Hotel Bellevue arranged for an English priest to offer worship and spiritual support to the guests. The small chapel built in the grounds soon became too small for the visitors and those settled in the area.

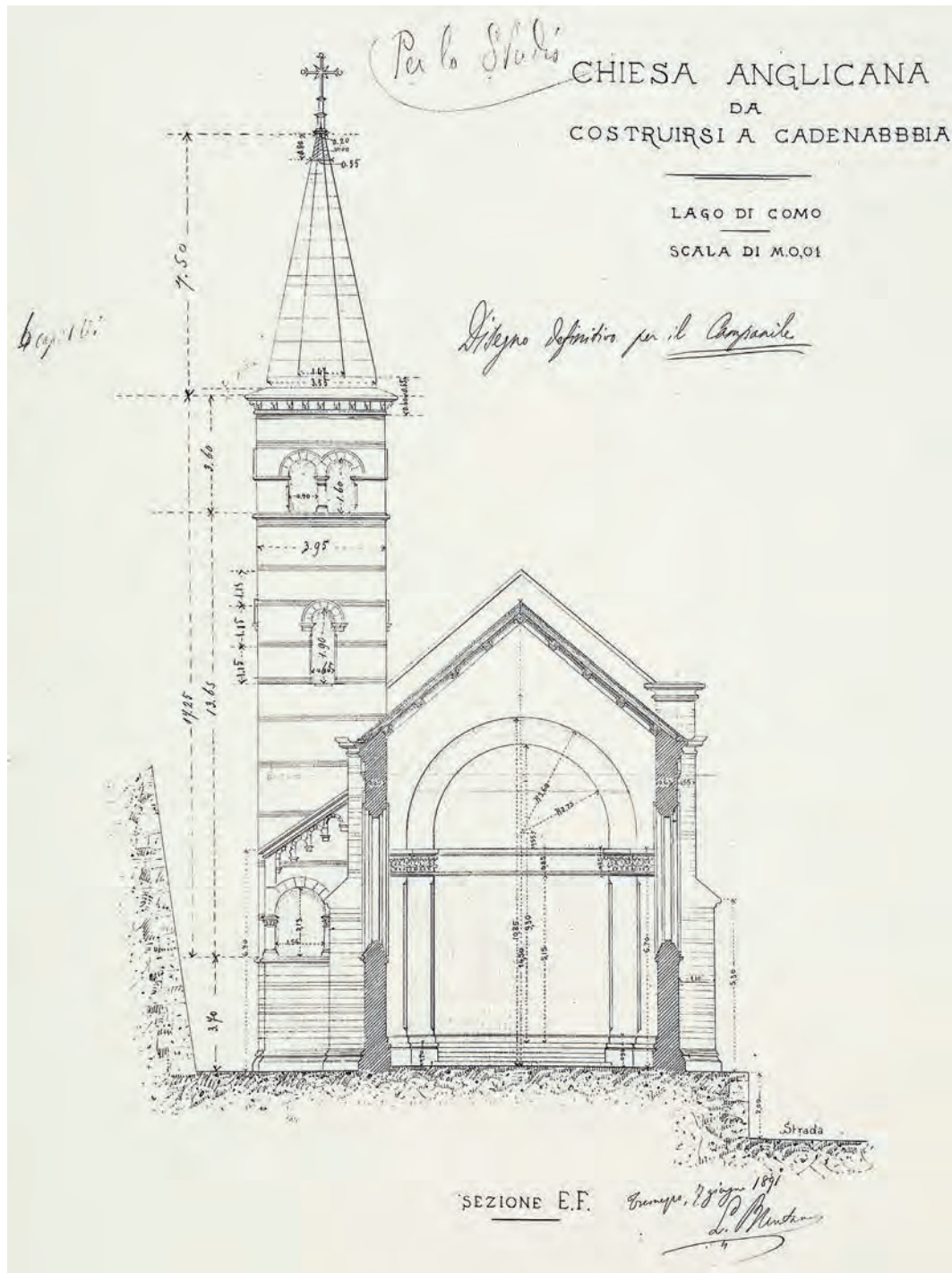


Giuseppe Giudici. *Nuovissima guida panoramica da Como a Tremezzina*, (The latest panoramic guide from Como to Tremezzina), 1863. Acquaint, 23 cm x 156 cm. Courtesy of the Landscape Museum of Lake Como, Tremezzo.

## THE CHURCH OF THE ASCENSION

In the 1880s the church community decided to raise £1,500 to build a church seating two hundred, which was raised by over two hundred donors. The lakeside plot in the garden of Villa Norelli was donated by Arthur Heathcote Long. An English barrister and talented pianist, in his youth he had been a travelling companion to a Lady Langdale, who left him a fortune, including the villa. His brief to the architect was not to design in the English style but to respect the local artistic style and character.

The architect chosen was the 25-year-old prize-winning Giuseppe Brentano, who had studied at the Brera Academy of Milan. His designs for the church were approved in 1889. That winter work commenced to excavate the site. Brentano was keen to supervise his first major commission, but after visiting Cadenabbia he caught cold and died of pneumonia. His uncle, builder Luigi Brentano, agreed to complete the work to the original designs and sadly the Church of the Ascension is Giuseppe Brentano's only building and is recognised as his masterpiece.



Giuseppe Brentano. *Architectural Section and Campanile of the Church of the Ascension, Cadenabbia*, 1891. Original drawing held by the Brentano family, Griante. Image from a photograph by M. Leoni.

The church, known locally as la Chiesa Inglese, was consecrated on 29th September 1891. There was a promenade with palm trees outside the church, as the road had not yet been built, and steps to the lake for those coming by boat. The bell tower was added in 1892 and the portico with pillars and lions in 1893, along with the rose window. The church records show donations: for the windows, the altar and the decoration. The five stained glass windows illustrated tenets of the Creed and are believed to be the work of Whitefriars Glassworks of London, whose owner Henry James Powell became a regular visitor. The dramatic altar with baldacchino, the pulpit and the massive carved wooden doors were designed by Virginio Muzio, Brentano's contemporary at the Brera, and added in 1896.

The interior of the church is as distinctive as the exterior but was completed later in the 1920's with mosaics and so-called 'sgraffito' work in the Art Nouveau style. It was the new owner of Villa Norella, Roderick Falconer Murchison, who was responsible for the exterior and interior mosaic work. His interest in mosaics was further encouraged when he befriended James Powell, a member of the congregation and current owner of Whitefriars Glass. Little is known about who designed or carried out the 'sgraffito' work of which there are numerous examples around Lake Como.

Not only did the church lose its congregation during the Second World War but it also suffered damage from an allied bomb dropped while returning from one of the numerous raids over Milan. The blast blew out four of the six original stained-glass windows and caused damage to the roof and guttering. The church did however reopen in 1948 with clear glass replacement to the windows.



Mosaic panels created by parishoner R. F. Murchison in 1917.

#### THE CHURCH TODAY

Today the international church community is smaller but still very active. And the church, located near the Cadenabbia car ferry, is unique in being the only Anglican church on Lake Como offering

English language worship to the many international visitors. It holds a religious service in English every Sunday from May to September as well as providing a popular site for christenings and wedding blessings. It also hosts musical events throughout the summer season. The church is highly valued by both the international and the local community - as integral to the historic landscape of the shore of Lake Como, and as the only completed work of an admired local architect and a focal point for the international community for nearly 130 years.

Recent decades have seen severe damage to parts of the sgraffito decoration, due to water ingress. Money has been raised to repair the source of the leaks, but there is an urgent need for funds to restore the sgraffito before it degrades further, reducing its attractiveness to wedding couples.

Clearly buildings of such elaborate internal design and complex exterior architecture require constant maintenance. The need for adequate funding to cover these needs will be an ongoing challenge for the church's small community. However, it has proven time and time again to possess the energy and capacity to face such challenges with confidence and imagination.

Back in 2013 the church's Musical Director, the late Janet Anderson, raised over £30,000 for the restoration of the organ and audiences have since been able to enjoy numerous organ recitals in this beautiful setting.



Interior and exterior of the Church of the Ascension.

The church then reached a critical point in 2016 with a slowly shrinking congregation and continued deterioration to the fabric of the building, its diminishing funds had already been spent on updating the electrics when the results of the five yearly compulsory survey revealed the need to spend a further 100,000 euros on necessary repairs. Reduced funds and the declining congregation meant the church faced the threat of closure on its 125th anniversary.

The church's survival is down to two key factors; namely the leadership provided by Roger Williams, the church's vicar from 2016, and the commitment of its congregation. Roger Williams provided four years of continuity during which time the community grew, and the congregation took on as much of the renovation work as they could manage by themselves.

In 2018 a few members of the community organised a holiday retreat to lake Como, attended by over 25 people from all over the world. This raised €6,000 which went to restore one of the stained-glass windows. This initiative alongside the ongoing leadership and sense of community fostered by Roger Williams led to an enhanced spirit of confidence in their joint ability to tackle the restoration challenges.

The well-being of this Anglican church built in 1891 entirely by subscriptions was and has always been dependent on the commitment and generosity of its congregation – and right now it stands in need of vital restoration.



Rose window of south elevation of the Church of Ascension, replaced in the 1970s.

## CHURCH SGRAFFITO

Charles Saumarez-Smith, in his talk at the Landscape Museum, spoke on 'Artists and their Reputations.' One of the strangest developments in this regard was the neglect, over several centuries, of Sandro Botticelli (1445–1510). Esteemed in his lifetime as one of the great masters, Botticelli's reputation declined over more than three hundred years, until his 'rediscovery' in England by critics, collectors and Pre-Raphaelite artists.

In the early 1800's his *Mystic Nativity*, was acquired and brought to England. It later sold for a mere twenty-four guineas, and was then sold on for £80. The new owner lent it to the Art Treasures Exhibition in Manchester in 1857. There, it was exposed to the public for the first time. Articles appearing in the 'Fortnightly Review' in 1868, and 1870 had a lasting influence on artists, in particular Rossetti, Burne-Jones, and William Morris.

In 1878 the National Gallery purchased Botticelli's *Mystic Nativity* for £1,500; sixty times the price four decades earlier. Soon the cult of Botticelli was at its height, lampooned by George du Maurier in cartoons for *Punch*, and in Gilbert and Sullivan's *Patience*, and during the first two decades of the twentieth century, more books were written on Botticelli than on any other painter.

On either side of the two stained-glass windows on the north wall of the Church of the Ascension, Cadenabbia, are sgraffito wall decorations. One of the sgraffito designs is of an angel, which immediately recalls Botticelli's *Venus* (see Sarah Quill photograph). The name and dates of the artist who created these works is unknown, although it seems likely that they were made before the outbreak of the first world war. The Italian word 'sgraffito' denotes a decoration that is scratched or incised on to a top layer of plaster, to reveal parts of a contrasting darker layer laid beneath. In the Renaissance, sgraffito was widely used in the decoration of buildings and palace facades. In the late nineteenth century, following the rise of the Arts and Crafts movement, there was a revival of interest in them, which continued into the early 20th century.

Over the years the sgraffito works, now described as being of national importance, have suffered badly from water leakage from the church roof and they are in serious need of repair.

Sarah Quill  
Extract from an essay  
October 2023



Water damaged sgraffito , Church of the Ascension.



Damage from water ingress to original Art Nouveau sgraffito decoration.

# THE ART PROJECT

To raise funds the community developed this Art Project fund raising idea at the suggestion of Tim Guinness whose family built a villa on the lake in 1898 and which he rebought in 1999. He had taken inspiration for a Cadenabbia Art Project from the success of a forerunning fund raiser for St. George's Church in Venice. This prior project was organised by Tim's friend and fellow alumnus from Magdalene College, Cambridge, Tim Llewellyn – previously a Sotheby's Old Master expert and Director of the Henry Moore Foundation. He had launched a scheme back in 2007 inviting up to twenty artists to a residential retreat in Venice from which they would produce works inspired by their experience with part of the sale proceeds going to the church's restoration fund.

The plans for a similar English church on Lake Como fund raising art project were developed and all was set for its launch in October 2020 when fate and Covid struck. Fate came with the death of the church's inspirational vicar, Roger Williams, and the death of one of the church wardens. Covid meant the cancellation of the project and a further reduction in seasonal visitors. This in turn led to a drop in the additional income raised through christenings and wedding blessings. The church was barely open at all in 2020 and just for a single month in 2021. Covid's impact was still being felt in 2022 with no increase in the congregation when the next five yearly survey came due. The results were heartening in the sense that the congregation were commended for the work they had been able to undertake since 2016 but it highlighted continued problems with the roof with water ingress damaging the interior. It also highlighted structural issues with the steeple. Now more than ever was the time to launch the fund-raising project delayed since 2020.

As in Venice so on Lake Como – Tim Guinness invited twenty British artists with a similar range in ages, backgrounds, and styles as those who visited Venice. In fact, the starting point for selecting the contributors was to choose all of those who went to Venice back in 2007, then Chris le Brun, the President of the Royal Academy in 2019, gave us some suggestions, and from that start others were selected to ensure a good representation of both established and upcoming British figurative painters. The final list included such successful names as John Wonnacott and Peter Kuhfeld who have both undertaken commissions for the British Royal Family. The youngest member of the group was Alice Boggis-Rolfe who recently won the Winsor and Newton First Prize for a Young Artist. The local British community was represented by Irma Kennaway who originally came to Como twenty-nine years ago as a fabric designer working for silk manufacturer Mantero SpA.

The diversity of the group can be seen in the variety of artistic media, style and subject matter in the exhibited work.

The finished work in this exhibition provides a unique insight into the creative mind and artistic process as it reflects on the landscape of Lake Como.

The visit ran for four days with all the artists staying at the Villa Collina in Griante above Cadenabbia. Villa Collina was the favourite summer retreat for West Germany's first chancellor after the last war, Konrad Adenauer. The course kicked off with an introductory talk at the Villa Mainona the home of the Lake Como Landscape Museum (Museo del Paesaggio del Lago di Como). The talk was on the environment that the professional artists were experiencing and was given by the British cultural historian Sir Charles Saumarez Smith, who had retired in 2018 as Director of the Royal Academy of Art. The Director of the Museo Marco Leoni then gave an interesting talk about landscape art on the lake.



View from top of Villa Serbelloni park, 2023.

During the remainder of their four day stay visits were made to some of the best known villas in Tremezzina (villa Carlotta and villa Balbianello); the Rockefeller Foundation in Bellagio (Villa Serbelloni); to an olive farm in Lenno; to villa Lucertola in Lezzeno; to a restaurant in Sala; to the Madonna del Soccorso in Ossuccio; and by ferry to the lake towns of Varenna and Bellagio (and some explored as far as the City of Como). At the end of day one there was a magical concert from the Bilacus male voice choir in the church and sometimes, after dinner, Tim Guinness shared snippets of history about the lake and about Pliny the elder and Pliny the younger.

In the words of Alice Boggis-Rolfe:

*“I found it completely beautiful. The perfect trio of mountains, lakes and architecture brought together with abundant gardens inspired me most and almost all my paintings from the trip are of the relationship between the gardens and the landscape beyond.”*

The group also explored the crests of the mountains overlooking the lake with a stop at the Rifugio Venini at 1,575 metres above sea level beside the summit of Monte Galbiga. Here they learned about some of the darker aspects of local history with the Cadorna line of artillery defences constructed in the First World War and the fate of resistance fighters under Captain Ugo Ricci during the more recent Nazi-Fascist occupation of Northern Italy.

In August, four months after the Italy trip, an initial exhibition was held back on the lake at the Landscape Museum in Villa Mainona. Works being created from the trip were represented by sketches, photographs, twenty-four finished works, and notes illustrating the creative process. The exhibition also outlined the history of the Anglican church and its links with the local and foreign community over time.

The works created from this art project are exhibited and on sale from 13th November in Gurr Johns International, 16 Pall Mall, London. The proceeds will in part go to provide funds for the immediate needed restoration of the Anglican church and in part to secure financing to retain the ongoing functioning of the church through its season of regular services from May to September.

Tim Guinness  
November 2023

## SALES

To purchase an artwork, please contact Marie Ainsby.  
E: [marie.ainsby@gafunds.com](mailto:marie.ainsby@gafunds.com)  
T: +44 207 042 6535  
M: +44 (0) 7983 632 992

Proceeds will be paid into a bank account of the Mr & Mrs TWN Guinness Charitable Trust out of which expenses will be met and onward transfer will be made to the artists and a new charity, The Friends of the Church of the Ascension which is currently in the process of being set up for the English Church in Cadenabbia and its community.

## COLLECTION OF ARTWORKS

Artworks can be collected from:  
Gurr Johns International, 16 Pall Mall, London, SW1Y 5LU  
(Between 20th to 22nd November 2023).

19 Lord North St, London SW1P 3LD  
(By prior arrangement)

Delivery by courier  
(At cost, on a case-by-case basis).





Alice Boggis-Rolfe. *Hazy Afternoon, Lake Como*. Oil on panel, 15 × 40 cm.



Alice Boggis-Rolfe. *Tree Tops, Lake Como*. Oil on canvas, 700 × 100 cm.



Alice Boggis-Rolfe. *Bellagio through the Trees*. Gouache on paper, 15 × 20 cm.



Caroline Bromley-Gardner. *Cloudscape - The Sanctuary of Madonna del Soccorso*.  
Oil on canvas, 61 × 76 cm.



Caroline Bromley-Gardner. *Raveglia - Olive farm above Lenno*.  
Oil on canvas, 24 × 30 cm.



Caroline Bromley-Gardner. *Staircase at Teresio Olivelli Park, Tremezzo.*  
Oil on canvas, 24 × 30 cm.



Caroline Bromley-Gardner. *Villa del Balbianello - the Betrothal.*  
Oil on canvas, 51 × 66 cm.



Caroline Bromley Gardner *Villa del Balbianello - Lakeside Approach*. Oil on Canvas, 45.7 cm × 61 cm.



Hugh Buchanan. *Morning Light, Villa Carlotta*. Watercolour, 22 × 15 inches.



Hugh Buchanan. *Urn at Villa Carlotta*. Watercolour, 22 × 15 inches.



Hugh Buchanan. *Biedermeier Interior, Villa Carlotta*. Watercolour, 22 × 15 inches.



Hugh Buchanan. *Empire Interior, Villa Carlotta*. Watercolour, 22 × 15 inches.



Nancy Cadogan. *The Trees at Villa Carlotta I*. Oil on Linen, 40 x 32 inches.



Nancy Cadogan. *The Trees at Villa Carlotta II*. Oil on Linen, 40 x 32 inches.





Richard Foster. *Camino*. Watercolour, 18 × 25 cm.



Richard Foster. *Bellagio*. Watercolour, 18 × 25 cm.



Richard Foster. *Alice*. Watercolour, 18 × 25 cm.



Richard Foster. *Beginning the Preparations*. Watercolour, 18 × 25 cm.



Richard Foster. *Resting, Getting Ready for the Wedding*. Watercolour, 26 × 42 cm.



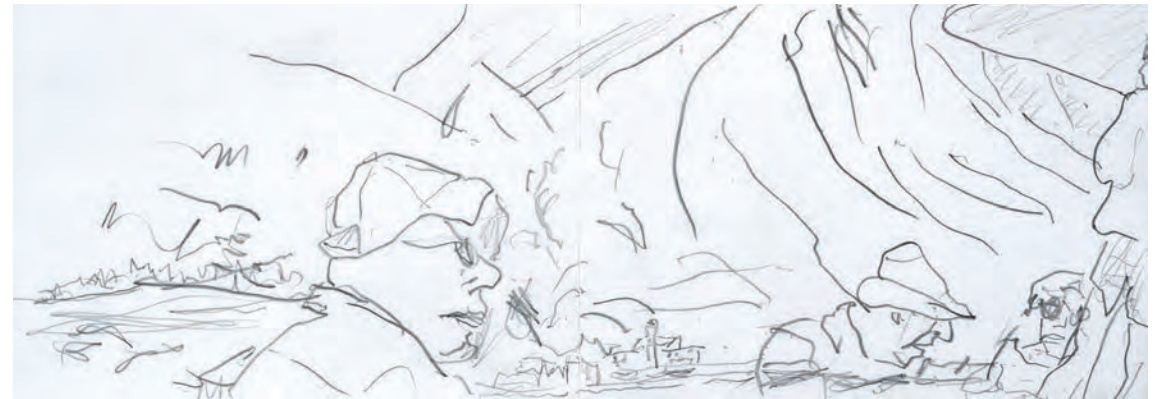
Richard Foster. *Wedding Preparations*. Watercolour, 28 × 42 cm.



Richard Foster. *Getting ready for the Wedding*. Oil, 40 × 60 cm.



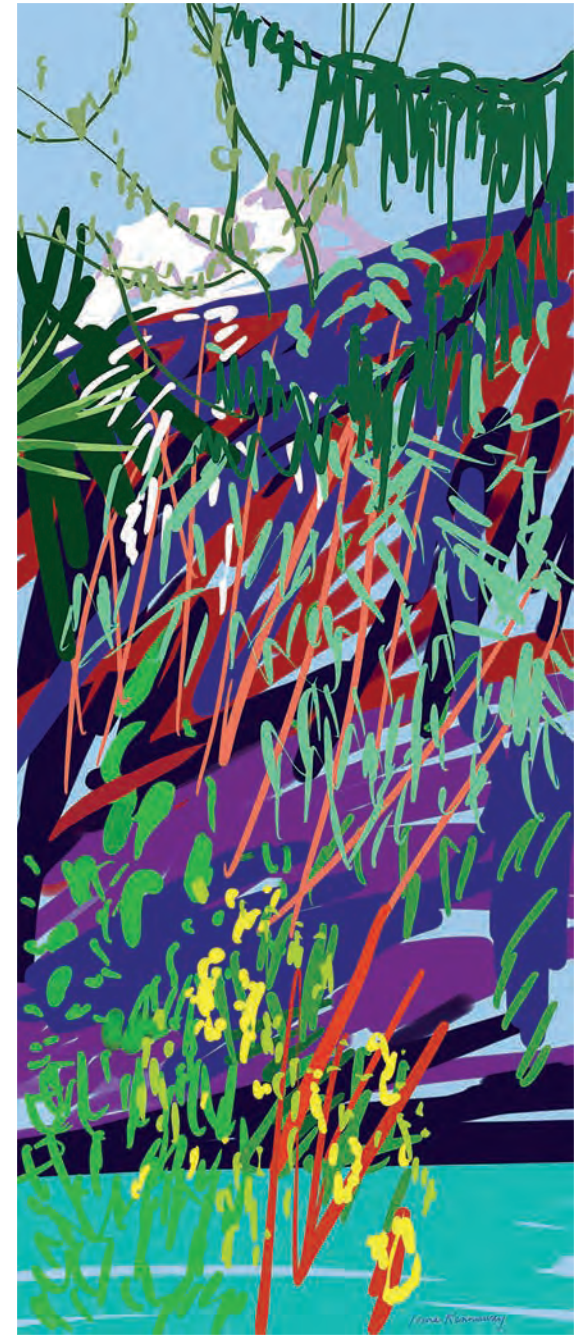
Timothy Hyman. *He Struggles Twice to Hold the Lake*. Oil on board, 27 × 65 cm.



Timothy Hyman. *The Londoner Carries Our Como Ship Of Fools*. Charcoal and oil on board, 27 × 65 cm.  
Timothy Hyman. *Afloat (Crossing To Bellagio with Jonathan And Lester)*. Pencil on paper, 14.5 × 42 cm.  
Timothy Hyman. *At Bellagio (with Abigail and Lester)*. Pencil on paper, 14.5 × 42 cm.



Timothy Hyman. *The Two Cypresses (Lake Como)*. Watercolour, 14.5 × 42 cm.



Irma Kennaway. *Griante View, Lake Como*.  
Mixed media on canvas, 50 × 120 cm.  
Signed, limited edition print.



Irma Kennaway. *Tropical Lake Como*. Mixed media on canvas, 70 × 100 cm.  
Signed, limited edition print.



Irma Kennaway. *Villa Carlotta in Spring*. Mixed media on canvas, 70 × 100 cm.  
Signed, limited edition print.



Lester Korzilius. *Half Moon Rising*. Bronze resin on Jesmonite base. 85 × 55 × 64 cm.



Lester Korzilius. *Como*. Bronze resin on Jesmonite base, 32 × 28 × 28 cm.





Cathryn Kuhfeld. *Cormorant on Lake Como II, Watching*.  
Wood engraving, edition of 50. 14cm × 7.5 cm.



Cathryn Kuhfeld. *Cormorant on Lake Como I, Waiting*.  
Wood engraving, edition of 50. 14cm × 7.5 cm.



Peter Kuhfeld. *Morning on Lake Como*. Oil on panel, 25 × 50 cm.



Peter Kuhfeld. *The evening light across Lake Como*. Oil on panel, 24 × 43 cm.  
Peter Kuhfeld. *Dawn, on Lake Como*. Oil on canvas, 46 × 56 cm.



Peter Kuhfeld. *In the grounds of Villa la Collina, morning light*. Oil on panel, 30 × 41 cm.  
Peter Kuhfeld. *Late afternoon light from Villa Collina*. Oil on panel, 39 × 58 cm.





Chris Levine. *Divine Light at Lake Como*.  
Screen print with diamond dust and luminescent ink, 80 × 60 cm.



Emma Levine. *Tree of Ascension*. Lasercut paper with laser etching and entomology pins, 50 × 55 cm.



Ray McInnes. *Bellagio*. Acrylic on canvas. 90 × 40 cm.



Ray McInnes. *West Side Montage*. Acrylic on canvas, 60 × 90 cm.



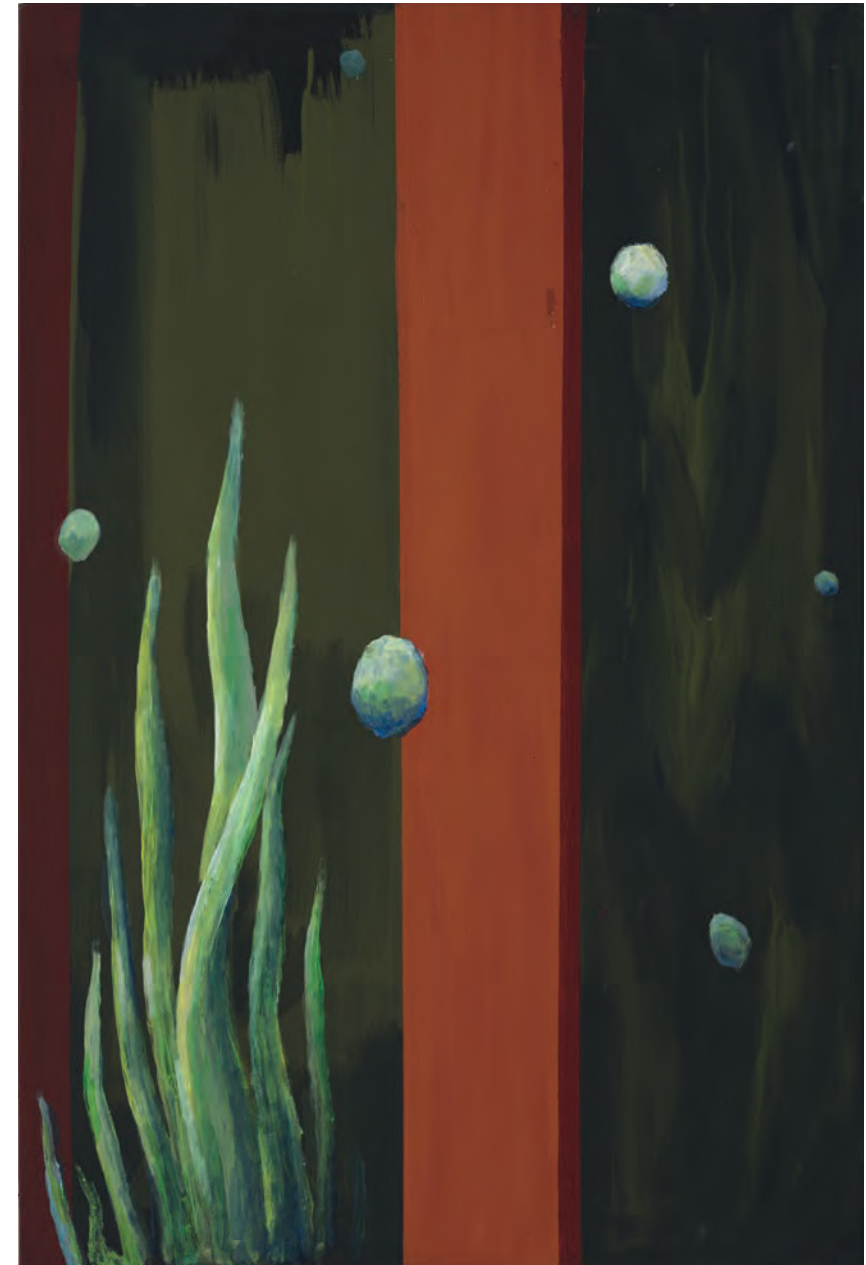
Ray McInnes. *Varenna*. Acrylic on canvas, 60 × 50 cm.

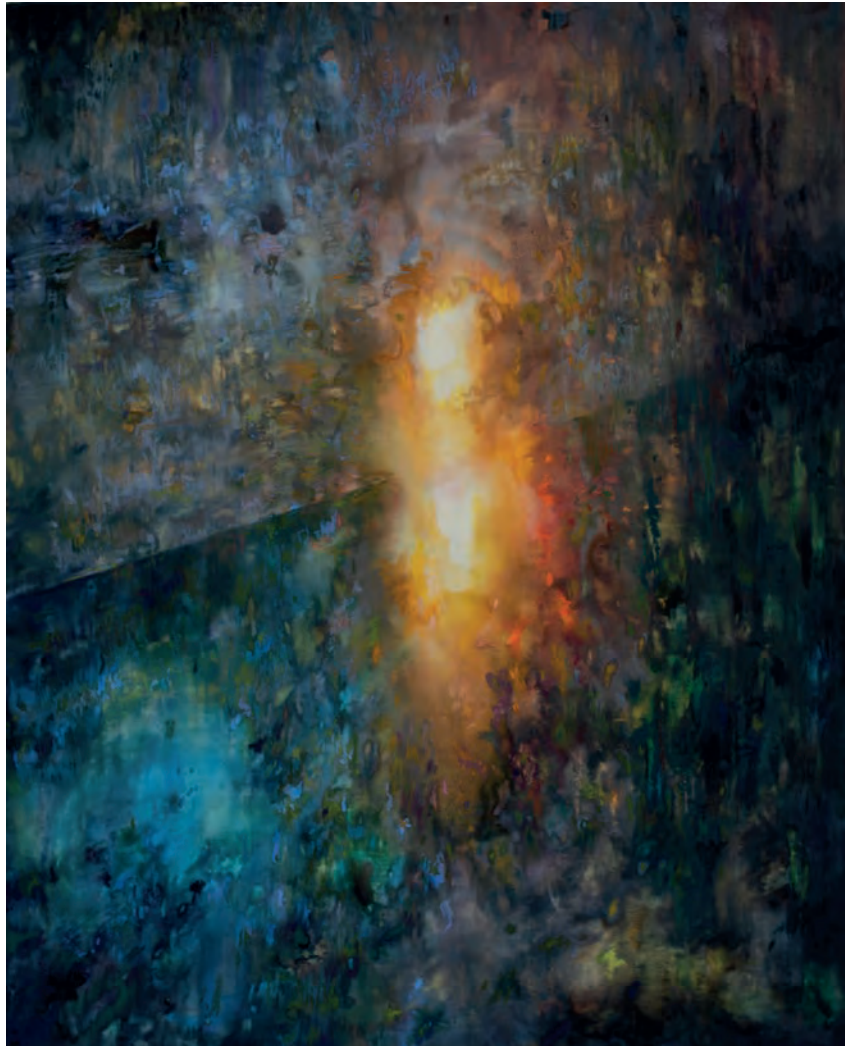
*Lake Como*

*A breeze ripples within the pristine expanse of light,  
Below this surface, the deeper recess of the lake endures,  
And the network of caves in the surrounding mountains serve as  
hidden eyes,  
That bear witness to both above and below.  
Between this a myriad of trees and shrubs pleasure passing human  
attention  
And the nearby church serves as a cipher to the play of both light and  
darkness,  
Redistributing in turn time, expended and anticipated.  
So, all is but rhythm,  
Concentrated in one passage, intensified in the next.  
The lake fixes its immobile gaze.  
Retaining silent accord within its depth,  
Unfathomable*

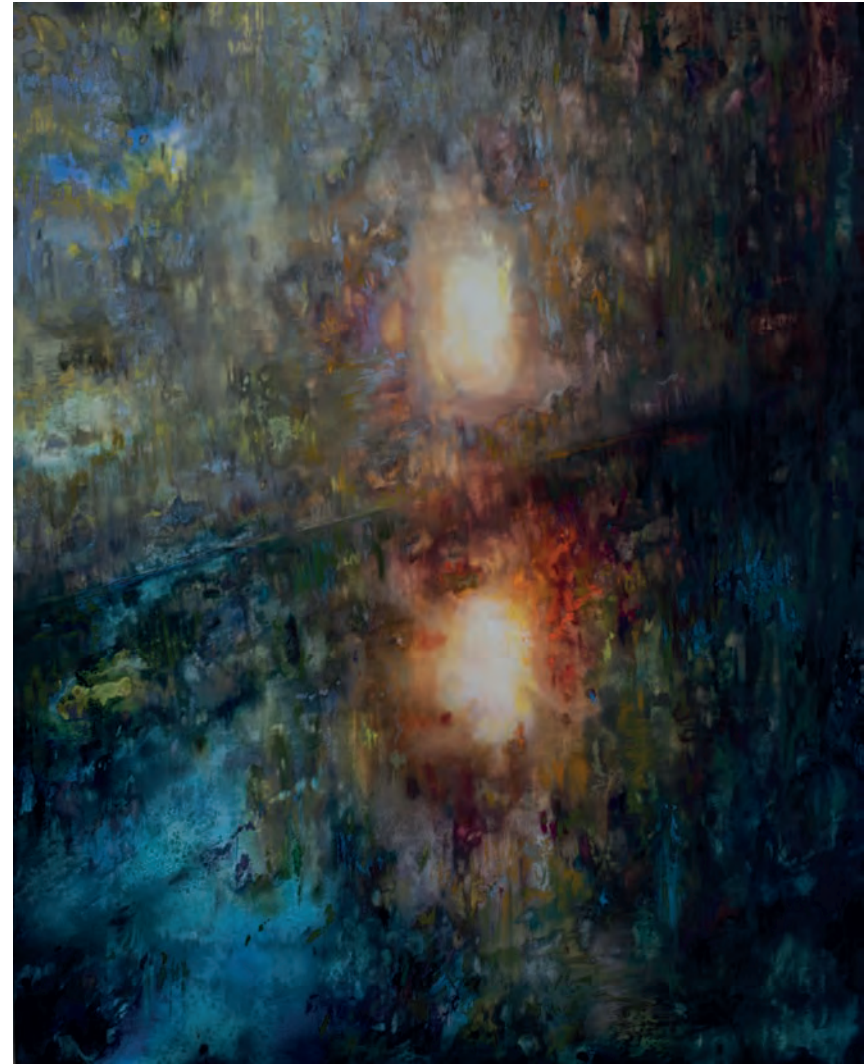
Jonathan Miles. *Lake Como*. Poem.

Jonathan Miles. *Ascent*. Acrylic on canvas, 84.1cm × 59.4 cm.

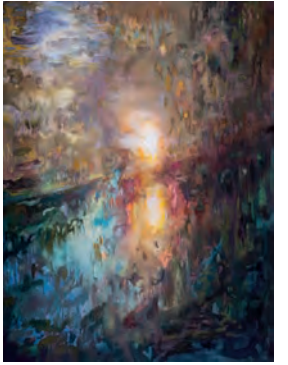




Nina Murdoch. *Sophia il Vento*. Soft pastel and watercolour on panel, 94 × 75 cm.



Nina Murdoch. *Stoppa e Vanna*. Soft pastel and watercolour on panel, 94 × 75 cm.



Nina Murdoch. *Vitti 'na Crozza*. Pastel and watercolour, 30 × 40 cm.





Abigail Norris. *Bello e Brutto* 2023.  
Latex, polymer, nylon, animal wool, string, PVC  
MDF, forged steel bracket, 200 × 140 × 50 cm.



Abigail Norris. *Study I, Nonna*. Graphite on paper. 27.5 × 38.5 cm.  
Abigail Norris. *Study II, Nonna*. Graphite on paper. 27.5 × 38.5 cm.



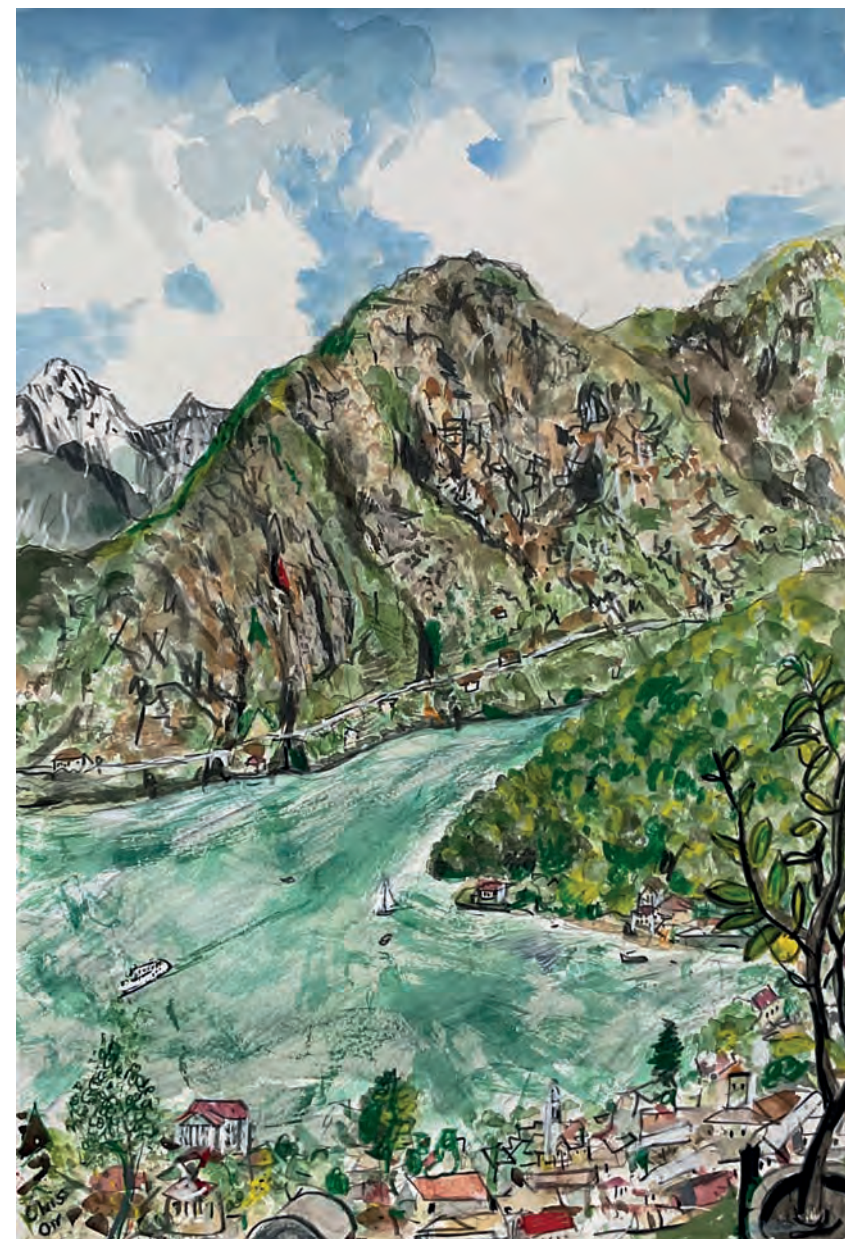
Abigail Norris. *Study III, Nonna*. Graphite on paper. 27.5 × 38.5 cm.



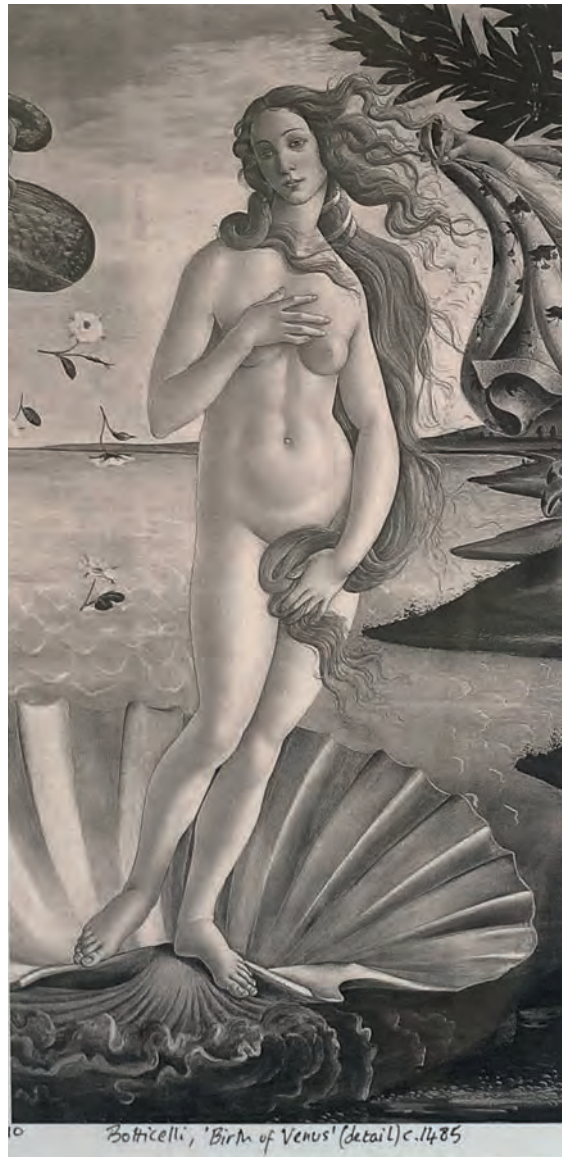
Chris Orr. *Dreams of Lake Como*. Watercolour and pencil on paper, 46 × 108 cm.



Chris Orr. *Church of the Ascension, Cadenabbia, Lake Como.*  
Watercolour and pencil on handmade Khadi paper, 34 × 50 cm.



Chris Orr. *Lake Como from Roveglio Farm.*  
Watercolour and crayon on paper, 50 × 35 cm.



Sarah Quill . *Botticelli's Venus and Sgraffito Angel in the Church of the Ascension, Cadenabbia.*  
Two colour photographs, mounted on board, both 36 × 32 cm.  
Sarah Quill. *Statue of Artemis, Villa Balbianello.* Black and white photograph, 35 × 20 cm.





Sarah Quill. *Griante, Lake Como*. Black and white photograph, 29 × 42 cm.  
Sarah Quill. *Bar al Barilott, Varenna*. Black and white photograph 30 × 38 cm.



Sarah Quill. *Ceiling, Sala delle Vedute, Villa Carlotta*. Colour photograph, 31 x 41 cm.



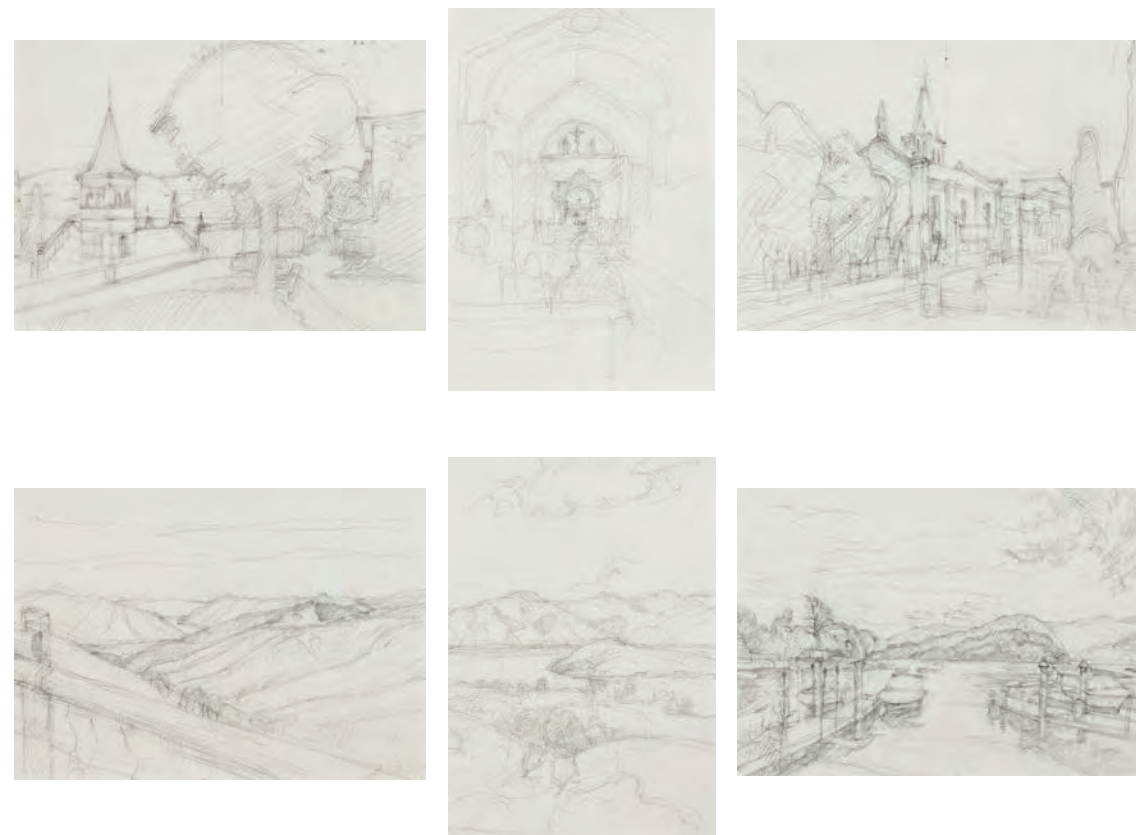
Ania Sabet. *Excelsis*. Oil on canvas, 75.5 × 61 cm.



Ania Sabet. *Domus somnia*. Oil on canvas, 24 × 18 cm.



John Wonnacott. *Early Morning, Balcony*. Pencil sketch on paper. 21 × 29.7 cm.



John Wonnacott. *Trio 1*. Three pencil sketches on paper, mounted on board, 75 × 34.5 cm.  
John Wonnacott. *Trio 2*. Three pencil sketches on paper, mounted on board, 75 × 34.5 cm.





John Wonnacott. *The Balcony, Lake Como, Early Morning*. Oil on canvas, 91.5 × 122 cm.



John Wonnacott. *The Balcony, Lake Como, Late Afternoon*. Oil on canvas, 91.5 × 122 cm.

# BIOGRAPHIES

ALICE BOGGIS-ROLFE. Born in 1990, Alice Boggis-Rolfe is a figurative painter. Her subject matter veers from vast open landscapes to quiet, intimate interiors and still-lives. Trained at Chelsea College of Art and Heatherley's School of Fine Art, Alice has since held six sell-out solo exhibitions in London and exhibits regularly with the New English Art Club, the Royal Society of Portrait Painters, the Royal Society of British Artists and the Royal Institute of Oil Painters.

CAROLINE BROMLEY-GARDNER. One year Foundation course at Bath Academy of Art followed by 3 years study in Florence Italy with Nerina Simi. Working mostly in oil I undertake equestrian and animal portraiture and sculpt in clay to cast in bronze. I also enjoy Landscape and try to capture the connection between the shifting light of sky and landscape and the movement of composition and perspective.

HUGH BUCHANAN. Hugh was born in Edinburgh in 1958. The city instilled in him a love of architecture which he developed as a student of Drawing and Painting at Edinburgh College of Art. After graduating in 1981 he worked on commissions for the National Trust and in 1987 was invited by the Prince of Wales to paint a series of interiors of Balmoral. In 1988 he was commissioned by the House of Commons to paint four interiors. Hugh Buchanan's paintings are also in the collections of the Victoria and Albert Museum, Edinburgh City Art centre, the University of Edinburgh, the University of Aberdeen, the Bank of Scotland, the Royal Bank of Scotland, Flemings Bank, Deutsche Bank, and the National Trust for Scotland. In 2002 he was commissioned by the House of Lords to paint the Lying in State of the Queen Mother at the Palace of Westminster.

NANCY CADOGAN. Nancy is a British figurative painter living in the UK. She has been exhibiting her work globally since 2004, and paints from imagination and observation to explore themes of literature, time and still moments. Her paintings invite the viewer to share her joyful appreciation of contemplative observation.

RICHARD FOSTER PPRP. Richard is a portrait and landscape artist, a member of the Royal Society of Portrait Painters, President 2017-2022 and former Vice President and Hon Treasurer. He spends the majority of his time painting portraits, some in London but many on location. He also likes to have occasional exhibitions of his landscapes. His past commissions include the National Portrait Gallery, Oxford and Cambridge Colleges.

TIMOTHY HYMAN RA. Painter, writer, curator; born 1946. As well as ten London solo shows, I have published seven books, including most recently (and relevant to this show), 'Sienese Painting' (Thames and Hudson, 2003 and 2022). Lifelong commitment to drawing and one of the founding teachers at the Royal Drawing School.

IRMA KENNAWAY. "I love colour, sunshine and good food, so living in Italy makes sense for me! Florence was the obvious choice after art college at Central St. Martins. Then the lure of Lake Como!" Since graduating from CSM in Fashion & Textile Design, Irma has created for fashion houses including Kenzo and YSL, as well as working on her own playful painting and drawing practice. Today she makes digital art, paints and makes design objects. Irma exhibits regularly and her works are in private collections worldwide.

LESTER KORZILIUS. Lester Korzilius is an artist an architect. He runs his own arts and architecture practice in London. In the arts, Korzilius graduated with an MFA from the University of Sussex/ West Dean and an MA in Sculpture from the Royal College of Art. He is a Doctoral student in Fine Art at the University of East London.

CATHRYN KUHFIELD SWE, CAS. Cathryn Kuhfeld is a painter and printmaker who completed her art school studies with a postgraduate course at the Royal Academy Schools. She works with woodcuts & wood engraving and is a member of The Society of Wood Engravers. Her painting subjects range from portraits and garden-scapes to the natural world, the flora & fauna, birds & beasts in and around her studio in Kent.

PETER KUHfeld RP, NEAC, CAS. Peter Kuhfeld is a figurative painter who studied at the Royal Academy Schools London. He is a long-standing member of the New English Art Club & the Royal Society of Portrait Painters where he won the Ondaatje Prize for Portraiture & gold medal in 2019. His great loves are portraiture, interiors, the landscape, and Italy. He has painted extensively in Venice, Florence and Rome, where he is inspired by the architecture and the light. He has had numerous one-man shows & currently exhibits with The Jerram Gallery in Sherborne. Among his notable commissions have been painting the marriage of Prince William & Catherine Middleton at Westminster Abbey in 2011, and painting HM The Queen's Diamond Jubilee River Pageant in 2012. More recently in 2022 he painted Anita Lasker-Wallfisch MBE as part of the *Surviving the Holocaust* exhibition at Buckingham Palace.

CHRIS LEVINE. Chris Levine is a UK-based artist, working in the field of light art. He uses cross-fertilization across many fields including music, performance, installation, fashion and design in a multitude of collaborative projects. He has worked with a wide range of collaborators, including Antony and the Johnsons, Philip Treacy, Massive Attack, Grace Jones, Asprey Jewellers, Mario Testino and has an ongoing relationship with the Eden Project.

EMMA LEVINE. I am a paper and textile artist working with trees. I search for organic shapes and outlines in trees, landscape, plants, corals and shadows that can be translated into delicate cut paper Braille-like forms. I try to keep the very natural essence of the subject even though the method of cutting is digital and industrial. I use paper and silk as this brings about a cyclical return from pulp to tree, from thread to material. I've had numerous exhibitions in London, Miami and Dallas as well as international commissions, with my series embodying a valuable and timely connection to the elements that surround and sustain us.

RAY MCINNES. Ray is a retired Anglican vicar from Melbourne, Australia with a lifelong passion as an artist. He works mostly in watercolour and enjoys painting city-streetscapes in a realist/impressionist style.

JONATHAN MILES. Jonathan has just been made a Fellow at the RCA.

NINA MURDOCH. A painter (Slade and then RA), working mostly on gesso panels with egg tempera, although in the last few years she has increasingly used a combination of pastels and watercolour. Her work is held in the collections of the David Roberts Art Foundation and Hiscox PLC amongst others. Winner of the inaugural Threadneedle Art Prize as well as the ING Discerning Eye Purchase Prize. Solo shows at Marlborough Fine Art, London, and Fine Art Society.

ABIGAIL NORRIS. Abigail recently graduated from the Royal College of Art, where she studied Sculpture. Her work centres around connectedness, transcendence, absence and presence, exploring entangled relationship with self and other living and non-living beings.

CHRIS ORR MBE RA. Chris Orr is a painter and printmaker interested in the narratives around him in the landscape and people. He lives and works in London and has been a Professor at the Royal College of Art and taken part in the governance of the Royal Academy on many committees and as the Treasurer of the Royal Academy 2014-18.

SARAH QUILL. I have worked for many years between Venice and London to create an extensive photographic archive of Venetian architecture, sculpture and daily life. My book *Ruskin's Venice: The Stones Revisited* was first published in 2000, with a revised and extended edition in 2015. I give regular lectures, mainly on Venetian subjects, and am a trustee of the Venice in Peril Fund (the British committee for the preservation of Venice).

ANIA SABET. Ania Sabet b.1972, is a British-Iranian artist and a practicing doctor who trained at Imperial College and then as an artist at the Royal College of Art. The impulse of her art is motivated by sensations derived from the configuration of situations which are in turn figured by formations that could be described as dreamscapes.

JOHN WONNACOTT CBE RP. "I have lived and painted on the Thames estuary in Southend for the past sixty years". John studied at the Slade, his work has been shown globally and is held in the collections of the Metropolitan Museum NY, The Clark Art Institute USA, Tate, National Portrait Gallery (NPG), Scottish National Portrait Gallery (SNPG), Imperial War Museum (IWM), National Maritime Museum (NMM) Arts Council, British Council and Government Art Collection, among others.

# ACKNOWLEDGEMENTS

Thank you to the many people for their contributions to this project.

First without the artists it would all have been impossible, so we thank them for their enthusiasm and generosity as well as for their vision, time and skill.

Next, Paul and Jeannie Willan, without whose relentless determination and efforts the project, and in particular the Lake Como exhibition, would never have taken place and whose organisational skills and hospitality in their farm above Lenno stand out.

Jeannie Willan also researched and wrote the architectural and social history of the Church of the Ascension for this catalogue which will ensure that it will continue to be read long after the exhibition is over. Marie Ainsby and Phin Jennings helped in numerous ways both with the trip and the Como and London exhibitions both behind the scenes before and after.

I also want to mention that the project would never have taken off without the input from Tim Llewellyn, who was at Cambridge with me and whose career spanned Old Master expert at Sotheby's and Director of the Henry Moore Foundation and who was an inspiration for a similar project for the English Church in Venice in 2005. He in 2019 introduced us to Christopher le Brun, whose help in contacting Artists at the beginning of the project was invaluable. Sadly, he never saw it to its fitting very successful conclusion due to being brought down by dementia. Our hearts go out to his wonderful wife Lizzie Boo who is caring for him.

On the ground on Lake Como, in addition to the Willans, the members of the congregation of the Church of Ascension, Cadenabbia provided invaluable practical support, including ferrying artists up to the mountains behind the Tremezzina, guiding walking groups and publicising, helping install and looking after visitors to the Lake Como Landscape Museum art works in progress exhibition and sale. Kate, who made an invaluable contribution to publicising the event, and Keith Gilbert, Elizabeth and Steve Haddock, Louise Alexander, Simon and Julia Graemer, Wilma Gumiero, Sheryl Fenn, Mina Facey, Jackie Tarrant, Lawrence and Judy Pede and Revd Robert Morley and very importantly Pamela Ayres who is a tower of strength for decades in her contribution to the Church of the Ascension

I want to thank EasyJet and their Chairman, John Barton, (now sadly deceased) for most generously helping by providing very reasonable air travel tickets and despite the problems of the trip being delayed by Covid their support in keeping them available for three years at this rate was much appreciated.

We also appreciate the friendliness and hospitality of the staff at Villa La Collina led by Herr Enterich where the artists stayed.

The Bilacus Choir gave a memorable concert in the Church of the Ascension.

We are grateful to Sir Charles Saumarez-Smith for delivering a lecture, which examined the world in which the artists attending this project had to operate and Marco Leoni the Director of the Landscape Museum for an insightful talk covering the history of landscape art on the lake and the general cultural heritage of the area.

Pilar Palacia at the Rockefeller Foundation allowing us to visit the Villa Serbelloni and its grounds and hear a talk on the Foundations programmes is also due our gratitude.

Exhibition catalogue design, management and production by Debbie Loftus. Printed by Ripe Digital.

Our thanks also go to the Landscape Museum in Tremezzina which made their space available for the talks on the first day mentioned above and also for an interim exhibition and sale of the art in the museum in late August. Marco Leoni, Director, generously gave much time to this.

Many thanks also go to Gurr Johns for generously making their gallery available for this London exhibition and sale and Harry Smith and Sophie Samuelson who have been very helpful with their expertise and advice and providing this fitting venue for the exhibition worthy of the artists and the cause.

Lastly to those who support the exhibition and the appeal for the Church of the Ascension by acquiring works of art or making contributions, we are enormously grateful.

Tim Guinness  
November 2023

Artworks copyright © individual artists

Text © Tim Guinness 2023

Extract from essay page 10 © Sarah Quill 2023

Artwork photographs © individual artists 2023

Photographs pages 7–13 © Kate Gilbert 2023

Designed by Debbie Loftus

Papers

Cover: Eggshell Ultrawhite 324 gsm.

Inner pages: Freelifa Satin 150 gsm

Typeset in

Domaine Text by Klim Type Foundry

Printed by

Ripe Digital

Twenty English Artists on Lake Como © 2023

GURRJOHNS  
est. 1914

Gurr Johns International  
16 Pall Mall, London, SW1Y 5LU



Cover image:  
Guiseppe Giudici  
*Nuovissima guida  
panoramica da Como a  
Tremezina*, 1863 (detail).  
Acquatint, 23 cm x 156 cm  
Courtesy of the  
Landscape Museum of  
Lake Como.

Inside cover:  
Hugh Buchanan.  
*Balustrade, Villa  
Balbianello*.  
Emulsion on Corduroy  
46 × 66 inches.  
Signed Edition of 50.

*Madonna del Soccorso*

*S. Abondio*



*Balbianello. V. Arconati Villa LENNO V. Carmagnola. V. Busca V. Spreafico V. Kramer V. Giulini Bra V. Carcano S. Lorenzo V. Scorpioni V. Gai S. Bartolomeo*

GURRJOHNS  
est.1914