

Here, I shall find, living and growing, the coloured expansions of my pleasures

(Thoughts on Russell Page)

Pol Anglada
Fulco di Verdura
Miranda Keyes
Dan McCleary
Russell Page

C.G. Williams is pleased to announce its second exhibition at Palazzo Soranzo Cappello, Venice: *Here, I shall find, living and growing, the coloured expansions of my pleasures (Thoughts on Russell Page)*.

The exhibition takes the last chapter of Russell Page's *The Education of a Gardener* as its starting point, elaborating upon its idea of an imagined garden.

Developed around Russell Page's *Still Life with Flowers*, 1947, a rare example of Page's artistic practice, which preceded his career as a gardener, the exhibition unfolds across the garden of Palazzo Soranzo Cappello, which culminates in the largest Loggia in Venice.

Alongside Page's *Still Life with Flowers* are *Daffodils* by Fulco di Verdura, three paintings by Dan McCleary depicting carnations, geraniums and peonies, and Miranda Keyes's *Untitled* glass vessel, which will be filled with blooms from the Palazzo's garden: together, these works mean to suggest a collection of flowers picked from an oneiric garden.

A second work by Fulco di Verdura depicting the Venetian Lagoon functions as a fictional window, grounding the exhibition in the city and at once playing with a sense of place.

The exhibition is completed by work by Pol Anglada, which recontextualises the garden as a place of identity-building and self-expression.

Pol Anglada (b. 1991) lives and works in Paris and London. His paintings and drawings explore queer experience and desire. Pol Anglada has recently completed a residency at the Tom of Finland Foundation, Los Angeles, where he was able to explore new media and work on different scales. Through collaborations with JW Anderson, Moncler, and Grindr, along with his independent publishing and merch project *Free Time*, Anglada has staked a claim as one of the most prominent artists defining contemporary queer culture. Utilising gouache, acrylic, watercolour and coloured pencils as media, Anglada's works have a hue that evokes the limited colourways of pop-art, a source material and language that is further emphasised through composition and cropping.

Fulco di Verdura (b. 1899 - d. 1978) was born in Palermo, and began his career in 1920s Paris, designing jewellery for Coco Chanel following an introduction by Cole Porter. In 1934 Verdura ventured to America and, a few years after, with backing from Vincent Astor, he opened his eponymous jewellery house in New York. Known for his fantastical designs in gems, Fulco di Verdura also painted small-scale works, sourcing precious frames to complement these: he would gift these works to his favoured clients and exhibit internationally, notably in the 1940s alongside Salvador Dalí, and in the 1950s with Alexander Iolas in New York. Through his gallerist Arthur Jeffress he was linked to Francis Bacon and Domenico Gnoli, and his work can be found amongst the most notable private collections in Europe and the US.

Miranda Keyes (b. 1991) is a London-based sculptor who uses glass as her primary material, mixing lampwork and furnace work, in combination with oil painting and lost-wax casting. For *Here, I shall find, living and*

growing, the coloured expansions of my pleasures (Thoughts on Russell Page), Miranda Keyes has worked on a large scale and in direct response to the garden of Palazzo Soranzo Cappello.

Dan McCleary (b. 1952) lives and works in Los Angeles, where he is also the founder of Art Division, a nonprofit organization offering professional arts training and academic and career support to young adults. McCleary has been featured in more than 50 solo and group exhibitions throughout the US and Europe. His work resides in collections of public and private institutions such as the Hammer Museum, Harvard Art Museums, Los Angeles County Museum of Art, Metropolitan Museum of Art, and the New York Public Library, among others.

Russell Page (b. 1906 - d. 1985) was a renowned British garden designer whose geographic reach and high-profile clientele distinguished him as one of the foremost landscape designers of the 20th century. Russell Page attended the Slade School of Fine Art, London and, after the War, he studied at the Beaux Arts and with Oscar Kokoschka in Paris. He designed gardens great and small for clients around the world. A rare combination of artist, born plantsman, and garden architect, he was a master of colour, form and structure. Page also understood that most tricky dimension of garden design, the passage of time: many of his gardens can be enjoyed to this day. *The Education of a Gardener*, published in 1962, is a compelling reflection on the deep sources and informing principles of his art, and remains a classic.

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