

PRESS RELEASE



Guardians of the Moor, 1980; oil on board, 61 x 122 cm

DEREK HYATT

Time Glides in Secret

18 Sep. – 17 Oct. 2014

[View Exhibition Catalogue on-line](#)

Derek Hyatt talking about his paintings:

[View the short video](#)

In the accompanying catalogue to this new exhibition of enchanting paintings by Derek Hyatt - which includes some of his rarely seen work from the eighties to noughties - Tim Barringer writes:

“Time glides in secret and his wings deceive; nothing is swifter than the years.” These words, from Ovid’s Metamorphoses, suggest the central paradox, and the greatest strength, of the work of Derek Hyatt. In six decades of prolific and diverse artistic production, Hyatt has brought a range of cosmopolitan, modernist perspectives to bear on a single static and elemental subject: the moors of Yorkshire. His work is saturated with observation and informed by memory; it embraces both the precision of the sharply-etched line and the complexity of paint, layered, scumbled, dragged and dripped, in deep rich colour.

In Hyatt’s paintings the relics, events and natural cycles of the moors intertwine. Human geography and rituals of animal life are represented with a diverse symbolism. Just as the symbolism of flight strongly evokes the passing of time and resonance of the past, it is also suggestive of physical disembodiment. Birds – owls, curlews, hawks – are for Hyatt metaphysical symbols which refer back to ancient ritualistic conceptions of nature. Furthermore, glacial visions – of ice, mist and snow – recur. They allude to memories of walks as a child; observations which later took a Ruskinian turn for Hyatt in their spiritual engagement with history, nature, and draughtsmanship.

John Russell Taylor wrote about Derek Hyatt’s last exhibition at Art Space Gallery (*An alternative world*; The Times, 7 July 2012):

Meetings on the Moor, a shatteringly good exhibition at Art Space Gallery. ... Hyatt’s great skill is to create an alternative world, where we feel provoked yet strangely happy, playing like Auden’s children, among the ruined languages.

Derek Hyatt studied at the Royal College of Art (1954-58) and his work is held in major collections, including Yale and Harvard universities and MoMA, New York. He was a regular contributor to Peter Fuller’s *Modern Painters* magazine.

A 34 page catalogue with 18 colour plates and an essay by Tim Barringer, Professor of the History of Art at Yale University which accompanies the exhibition is available from the Gallery.

The catalogue can be viewed on line at: www.artspacegallery.co.uk