



Morris Nitsun

In praise of beauty



Cover image: FISHING BOAT, LOMBOK 29 x 42 oil on paper

RURAL HOUSE, SCOTLAND 60 x 42 oil on paper

Morris Nitsun

15 October - 12 November 2017

Private View

Sunday 15th October

12 - 5pm

Highgate Contemporary Art

*All work illustrated in this brochure is for sale

26 Highgate High Street, London, N6 5JG, 020 8340 7564



BOAT AND CLIFFS NEAR BEGUR 80 x 55cm oil on board



TROPICAL FLOWER AND BIRD 100 x 55 cm oil on board

In praise of beauty

Morris Nitsun's paintings are unashamedly beautiful. Not only is he attracted to scenes of beauty, but he paints them beautifully. While avoiding the clichés of the pretty and the sentimental, he paints work that is vibrant and arresting. But the paintings are not simply about surface beauty. Many of them convey an atmosphere, of absence and presence, of fullness and emptiness, of transparent light and mysterious shade. Others touch on themes of separation and loss: isolated houses in a landscape; distant, unreachable horizons; untethered boats; a flower in its solitary splendor. The paintings hint at the human predicament that seeks beauty in place of ugliness and discord but may find it elusive, or too much to bear. We want beauty but are frightened of it. Beauty reminds us of impermanence, of what is easily lost.

The period since Morris Nitsun's last exhibition at HCA in 2015 has seen further achievement in his parallel careers as a psychologist and artist. His third book "Beyond the Anti-group" was published that year and in 2016 he was awarded the Royal College of Psychiatrists' President's medal for services to mental health in the UK.

This is Morris Nitsun's third exhibition at HCA and his tenth solo exhibition in London. The paintings in this exhibition embrace a wider range of subjects than before – landscape, houses, seascapes, flowers, birds – all united in the beauty they embody. Travels to nearby and distant places inform the work. Trips to Asia evoke exotic seascapes. Mediterranean journeys bring sunlight and warmth. African trips conjure vast landscapes. We invite you to join us and share this exciting body of work and to rejoice in beauty.



VISION OF THE FJORDS 30 x 73 oil on paper

“We live in a world that many people find ugly, overwhelming and perplexing. Technological and cultural change is now so rapid that many are left anxious and bewildered. In parallel, much contemporary art portrays a world in conflict with itself, with representations of discord, panic, alienation, boredom and futility. Within this imploding matrix, the idea of beauty has become marginalized. Not only is there a retreat from beauty but the art of today eschews beauty in favour of a harsh, confronting, often dehumanized world. The visual, in its infinite richness, has been bled out of art. The conceptual, often stripped of its aesthetic components, dominates. Beauty has become an old-fashioned principle, regarded with suspicion and even contempt. I wish to challenge this - I wish to praise beauty”.

Morris Nitsun



RURAL HOUSE, KERRY 30 x 42 oil on paper



HOUSE, PATERNOSTER, CAPE
59 x 42 oil on paper



BOAT WITH CANOPY, LANGKAWI
60 x 42cm oil on paper



BOAT AND STORMY SKY 42 x 59 oil on paper



SUNSET, MASAI MARA 59 x 42 oil on paper



TWO PARROTS 46 x 42 oil on paper



RED PARROT 59 x 42 oil on paper



HUMMING BIRD 42 x 30 oil on paper



POPPIES, REGENT'S PARK I 60 x 42 oil on paper



POPPIES, REGENT'S PARK II 60 x 42 oil on paper



VASE WITH SUMMER FLOWERS
59 x 42 oil on paper



RED HIBISCUS 27 x 51 oil on paper

ORANGE HIBISCUS 27 x 51 oil on paper



FLOWERS IN AUTUMN 60 x 84 oil on board



RUINED CASTLE, SCOTLAND 59 x 30 oil on paper

UMBRIAN HOUSE 42 x 30 oil on paper





PLEASURE BOAT, PHUKET 42 x 59 oil on paper



SMALL CHURCH, FOLEGANDROS 29 x 42 oil on paper



WHITE SAIL 40 x 62 oil on paper



BIRDS, AXE ESTUARY
42 x 30 oil on paper



COASTAL VIEW, DORSET (2)
59 x 33 oil on paper



MOONLIGHT, LOMBOK 42 x 30 oil on paper



OLD RECTORY, DORSET 73 x 30 oil on paper

Biographical Notes

1943 Born in Worcester, South Africa

1963-1966

Studies with well-known South African Artist,
Aileen Lipkin

1966 Winner of Best Student Artist award at South African
Artists of Fame and Promise Competition

1967 Qualifies as clinical psychologist, University of
Witwatersrand

1968 Leaves South Africa to live in England

1969 Gains PHD in Psychology

1969 - 1972

Studies part-time at St Martin's School of Art

1973 Becomes Head of Psychology, Goodmayes Hospital

1974 Solo exhibition, Upper Street Gallery, London

1980 Solo exhibition, Drian Galleries

1986 Solo exhibition, Cylinder Gallery

1989 Mural commission and solo exhibition, Luc's Brasserie

1990 Qualifies as group analyst, the Institute of Group Analysis

1996 Publishes book *The Anti-Group: destructive forces in the
group and their creative potential*

1998 Solo exhibition, Sally Hunter Fine Art

2001 Retires as Head of Psychological Services

Works part-time in NHS

2001 Joins the Group Analytic Practice

2002 Solo exhibition, Sally Hunter Fine Art

2004 Solo exhibition Sally Hunter Fine Art 2006

Publishes *The Group* as an *Object of Desire*

2008 Solo exhibition, Sally Hunter Fine Art

2010 Opens the Fitzrovia Group Analytic Practice with
colleagues.

2012 Solo exhibition, Highgate Contemporary Art

2015 Solo exhibition, Highgate Contemporary Art

2016 Awarded Royal College of Psychiatrists' President's
medal for services to mental health in the UK

2017 Solo exhibition, Highgate Contemporary Art



Highgate Contemporary Art



ACACIA TREE, MASAI MARA 30 x 42 oil on paper

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Tuesday - Saturday 11am - 7pm Sun 11am - 5pm. Archway Underground. Buses: 143, 210, 271