

SIMON LEWTY 1941 – 2021

Online exhibition of a range of drawings from 2014 – 2020.

It is a great pleasure to present these magical late works from the **Simon Lewty Estate** to be viewed online, through the new Art First website.

The drawings you see here are for sale at modest prices, from £500 - £5,000. The aim is to introduce first time buyers and all collectors with a love of bookish things, of visual poetry, beautiful calligraphy and words themselves. All sales will support further activities relating to Lewty's quiet, enthralling legacy.

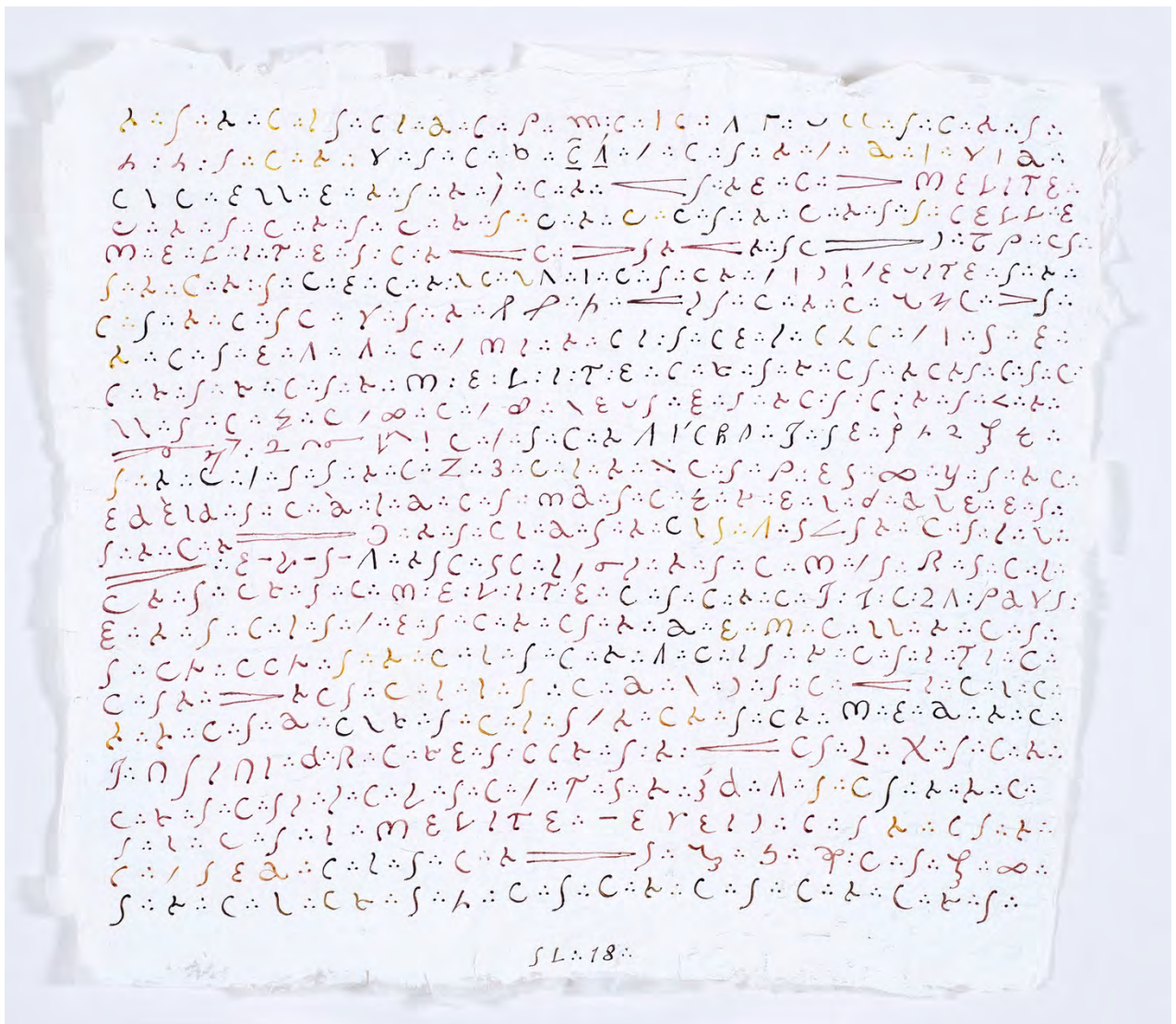


keepsake. raincoat. curious. impetus. diary. ember. stifle. temper. shimmer. dial. accordion. bark. bead. charcoal. ebony. dry. ribbon. stem. apricot. atrium. electric. canvas. toy. bid. vain. wrathful. vellum. stone. lacquer. vast. guay. fruit. bell. fork. brusque. welt. chime. flake. gold. pendulum. biscuit. fresco. pity. team. story. ginger. cage. breeze. hope. mandate. precious. value. pare. fold. cresset. stirring. pastel. vinyl. soda. a. cluster. briistle. hire. bone. sky. cloud. mandrake. pang. seal. volute. balsam. wish. shade. embroidery. coal. jaw. mist. stamen. stalk. spore. history. monet. margin. siren. shawl. pedal. sandal. venture. oar. scale. east. ship. space. return. lime. hectic. balloon. storm. worm. vault. shower. beach. rapid. awry. lining. clasp. fur. bole. mend. felt. peal. broken. script. sealed. horn. chalk. secret. wheel. tree. bird. hill. schematic. gorse. feather. cone. thorn. most. trip. early. joy. sand. votive. calendar. rain. sun. moon. spact. dust. silence. cryptic. level. velvet. dark. leather. tranquil. keepsake. raincoat. curious. diary. ember. stifle. temper. shimmer. dial. accordion. bark. bead. charcoal. ebony. dry. ribbon. stem. apricot. atrium. electric. canvas. toy. bid. vain. wrathful. vellum. stone. lacquer. vast. guay. fruit. bell. fork. brusque. welt. chime. flake. gold. pendulum. biscuit. fresco. pity. team. story. ginger. cage. breeze. hope. mandate. precious. cresset. fold. pare. value. stirring. pastel. vinyl. soda. a. cluster. briistle. hire. bone. sky. cloud. mandrake. pang. seal. volute. balsam. wish. shade. embroidery. coal. jaw. mist. stamen. stalk. spore. history. monet. margin. siren. shawl. pedal. sandal. venture. oar. scale. east. ship. space. return. lime. hectic. balloon. storm. worm. vault. shower. beach. rapid. awry. lining. clasp. fur. bole. mend. felt. peal. broken. script. sealed. horn. chalk. secret. wheel. tree. bird. hill. schematic. gorse. feather. cone. thorn. most. trip. early. joy. sand. votive. calendar. rain. sun. moon. spact. dust. silence. cryptic. level. velvet. tranquility.

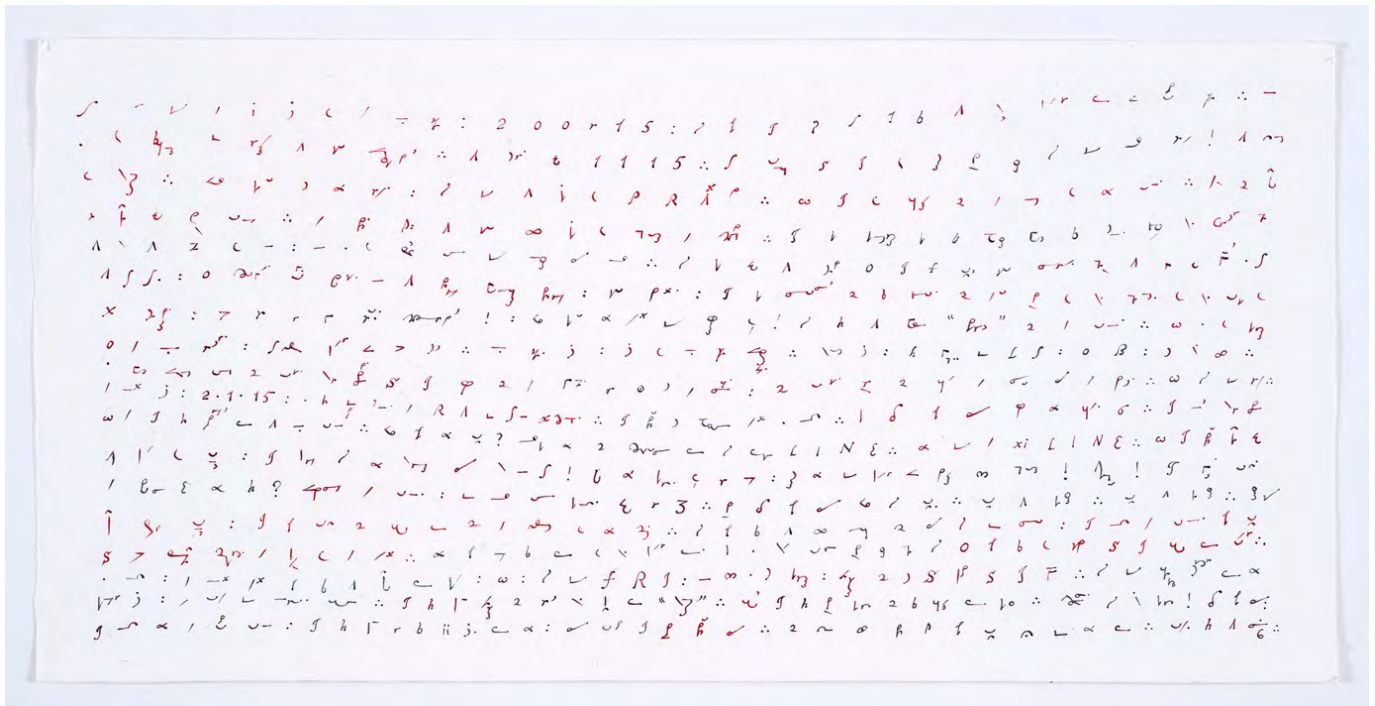
Words: keepsake – tranquility 2017 pencil on gesso on tissue paper, 29 x 33cm, framed 43 x 47.5cm, £3,000

After a life-time of writing thousands of words within his drawings, Lewty turned towards a smaller scale from 2013, with simpler notations, reductive litanies, lists, abstract scripts, 'pencilings' and other forms of writing, asemic or otherwise, including his astonishing mastery of tachygraphy:

"The story of how I came across an ancient system of shorthand is a perfect example of serendipity, which has always served me well," he wrote. What he found was the opening page of Samuel Pepys's famous 1666 diary written in shorthand – a system known as tachygraphy created by Thomas Shelton and used by Pepys and many 'top people' in 17th century England who, like Pepys, wished to keep aspects of correspondence and diaries encrypted and private. From a reprint of Shelton's book Lewty became fluent and began to use it in his pictures in 2010. Examples are included below in *Melite* and *Line*. The British Museum has recently acquired three of Lewty's late drawings, one of them a fine tachygraphy piece.



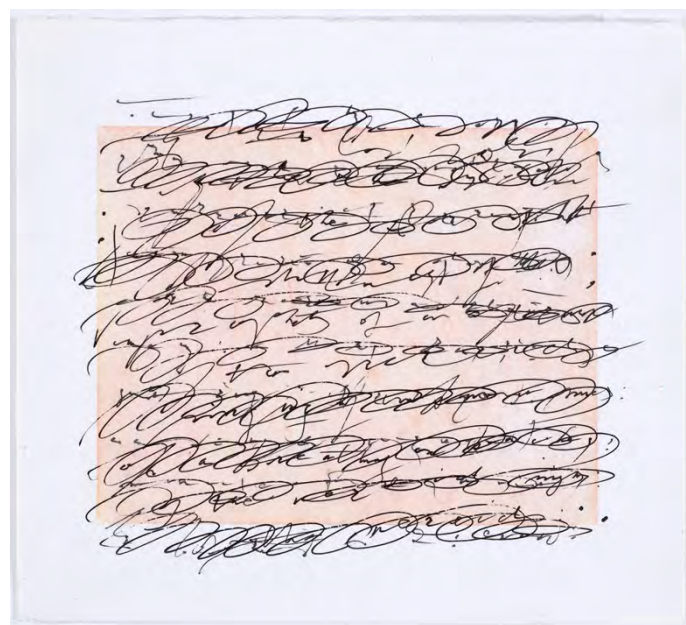
Simon Lewty: *Melite* 2018, ink on gesso on tissue paper from the Nereids group, 26 x 26cm, £2,800



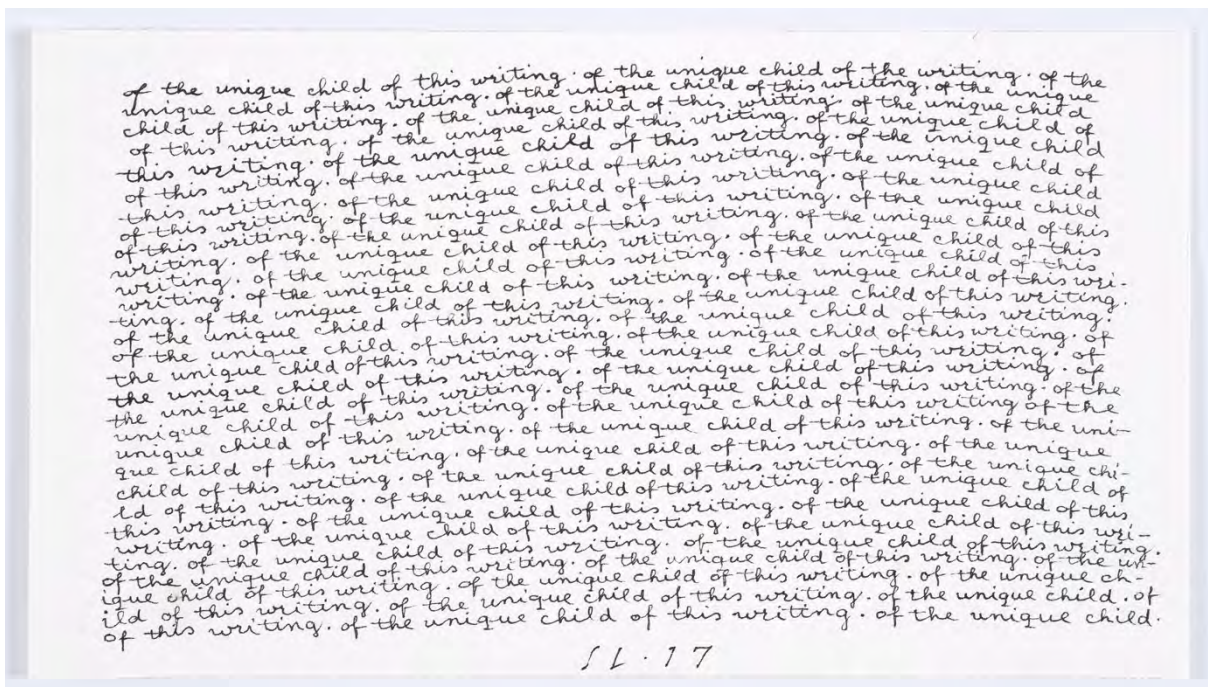
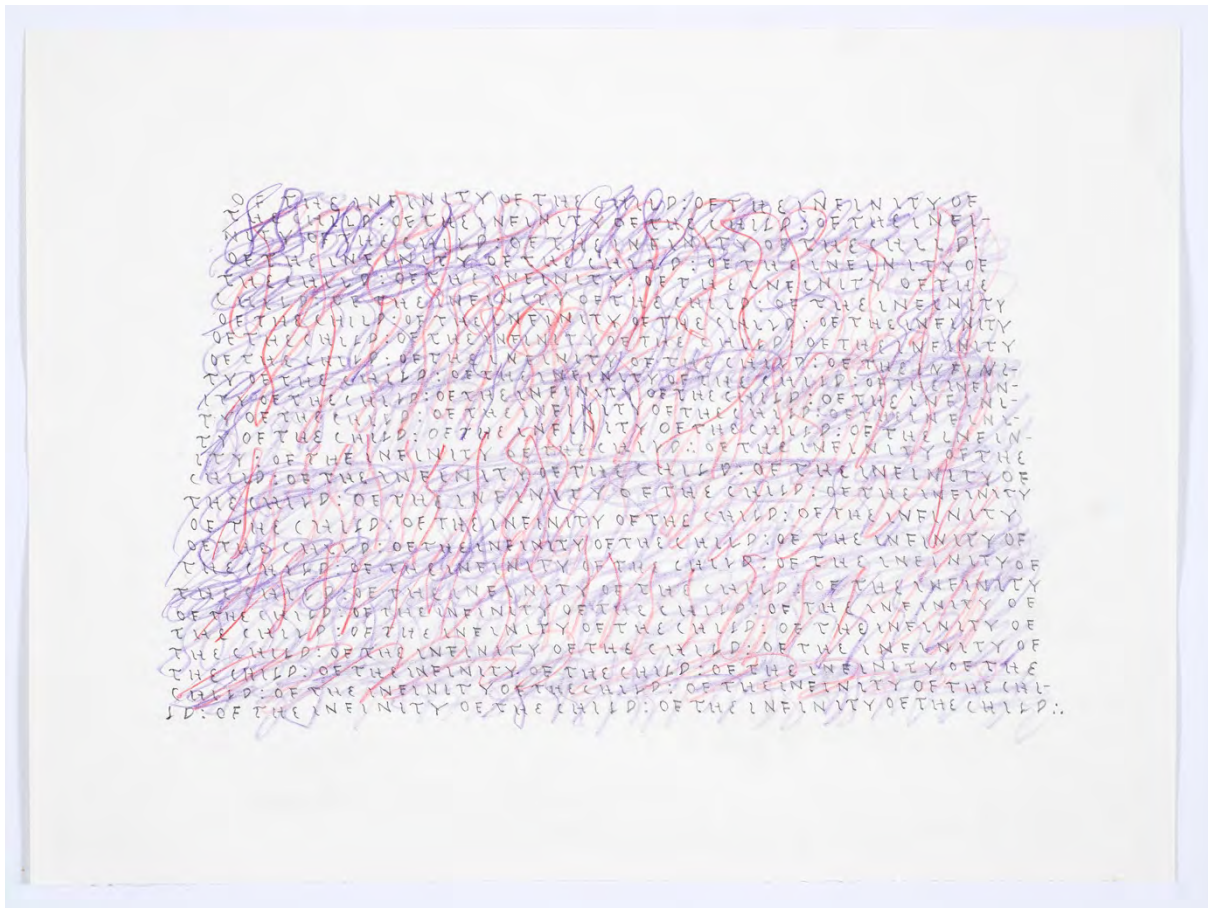
Simon Lewty: *Tachygraphy VIII: Line*, 2015, black and red ink on paper, 28 x 56.5cm, £2,800

Lewty retained his knowing, complex and rare ability to mine his dreams and the subconscious, combining his findings with observations of the world, its graffiti, palimpsests, runes, mythologies, its speech and the endless visual and poetic offerings of words themselves. In writing about the singularity of Lewty's aesthetic thinking, the poet and writer Ian Hunt's luminous essay about Lewty's 2016 survey exhibition in his home town Leamington Spa, concludes:

"This is work that is not simply humming to itself but which also, without warning, SINGS."



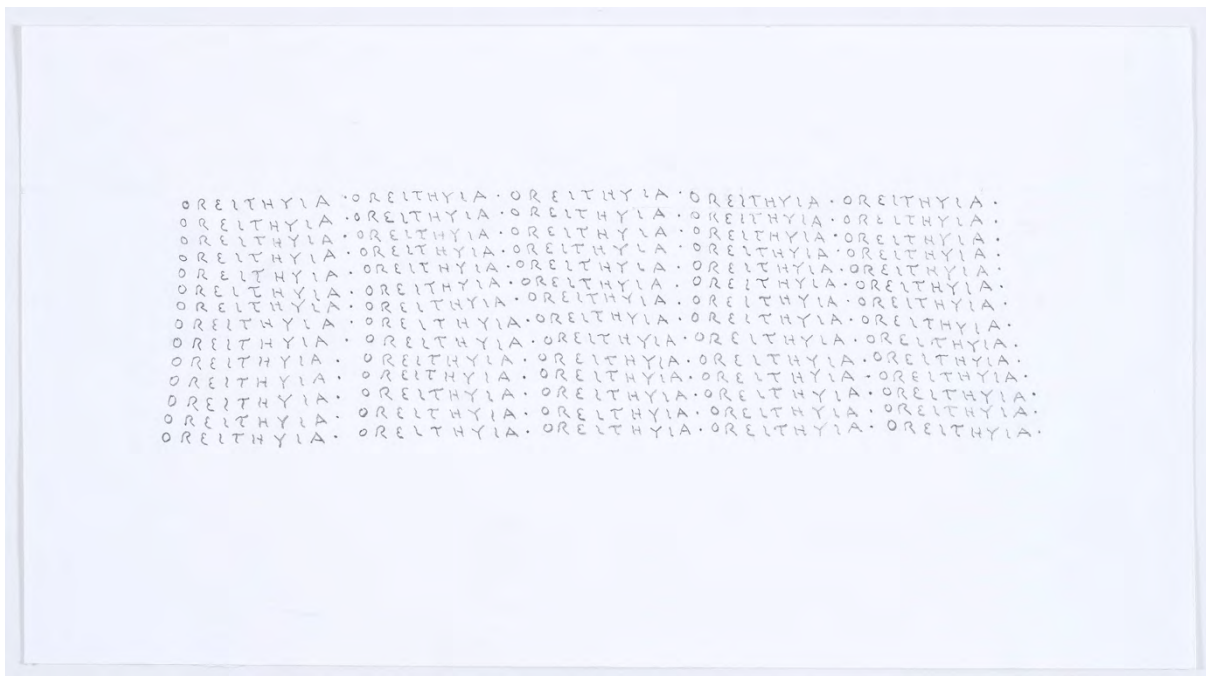
Simon Lewty: *Abstract Script over coral wash*, 2015, 25.5 x 28cm, £1,200



Simon Lewty

Top: *Of the Infinity of the Child*, 2020, upper case, pencil and crayon, 28.5 x 38cm, £900

Below: *Of the unique child of this writing*, 2017, roller pen on paper, 14.5 x 27cm, £700



Simon Lewty

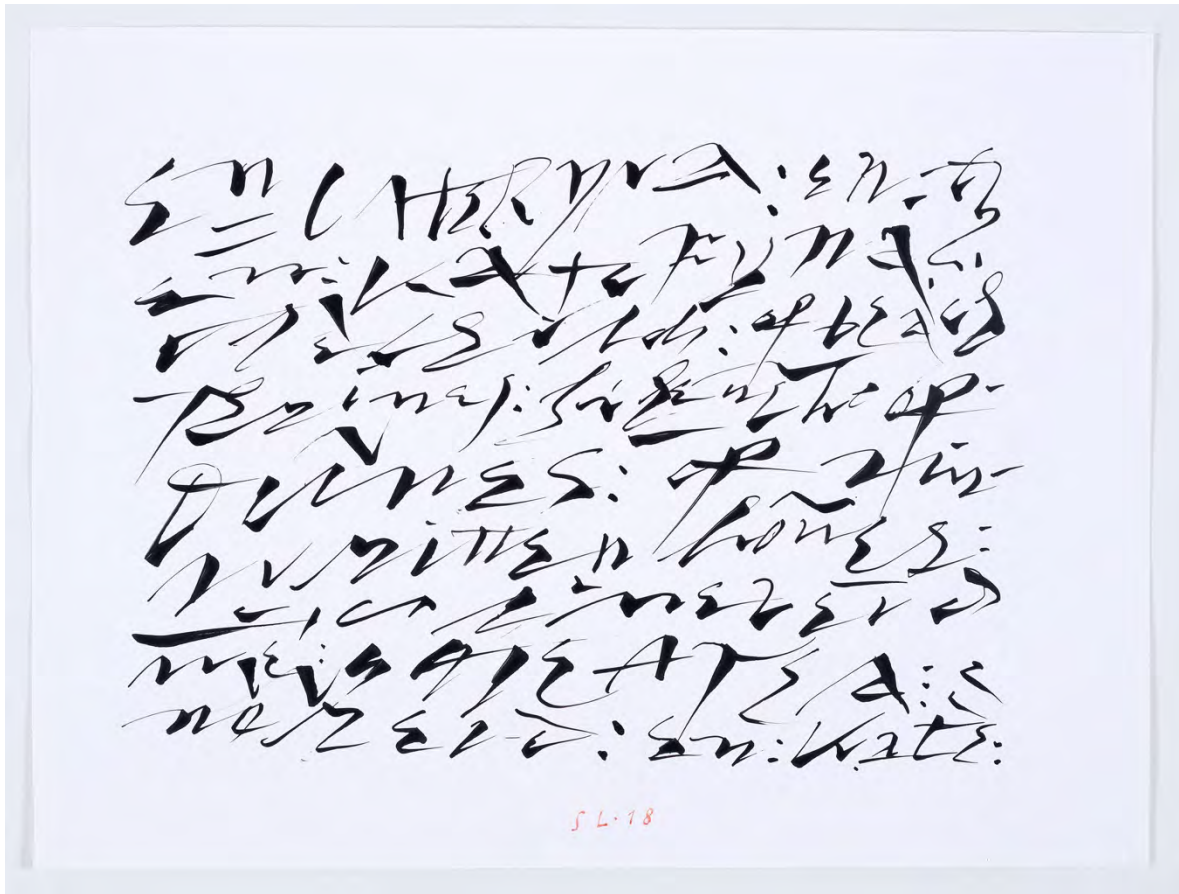
Top: *The Myth of the Eternal Return*, 2019, ink, pencil gesso, 10.5 x 15cm, Framed, £600

Below: *Oreithyia* 2020, pencil on paper, 17 x 31cm, £500

... I just want to say - just to say - just to say -
I didn't realize - for a long time - by doing -
by doing this - you might - on a morning - on an afternoon - usually
- a summer's day - years - of the sky - she thought - to help them
- the sky - was so blue - an unbroken blue - I suppose I thought -
that in a way - I think - yes I do think - how we experience song -
thing - how we experience something - when you are in - this
state of mind - I suppose I just thought it would be interesting
- these realities - it's very hard - to get away from them - this
- Is this - what really happened? - I sometimes fear it - a vast
- resonant - sometimes fear - a vast resonance - like a memory
- an urge - a release - surprise - it became - for me - an antidote
- to my usual life - a dream I thought it was - yes - idealized -
in certain ways - in certain ways - where you'd experienced would be
- completely different - I was - lucky in that respect - but I do -
sometimes - wonder - always glancing - at where you might go - next
- so in a way - I'm glad - but yet - you don't necessarily - know -
to speak - properly - we knew as a matter of fact - very little of
what was going on - almost nothing - of what was going on - anywhere
- I learnt later - quite a lot - doing something else - I couldn't
understand - the word -

Something - that has survived - if
you listen now - memories - events - maybe - things will come into your
head - or you'll start to feel things - and if you know - I feel that -
it's important for me because so often - we never see them - I have to
say - the story spoke to me - on many levels - emotionally + intellect-
ually and - visually - the questions - what turn my life would have tak-
en - that could - be me - what they would like - to know - to have - the
year - that year - I was there - each one - their oracles - with one - or
- well - maybe - with two of them - you feel that - their life is - so
much better - eventually I just became curious - in some cases hundreds
of miles - a vast region - they longed to be - they couldn't - I think
it is really - very - indicative - I think - what it is indicative of -
impact - of spring - there were attempts - through dreams - in spring -
well actually it says - this that and the other - the way they approach
things - you see - we can look at the questions - but do we just look -
or not look - carefully enough - at what has been said? - I don't know
why we are looking at this - at all - we simply - repeat - haven't got
- this picture - and there's no reason - why we should - be looking to
them - we need to start - from the present - where we are - not simply
perpetuate the past - a quite different world. I think I have - a very
different understanding - what that would be - and I don't think that I
would want to be part of it - this whole - extraordinary imagery - yet
- can't ignore it - they may have sensed - that they were - being -
manipulated - the other answer - is - that it was a different kind of
question - perhaps - in a sense that they didn't want answered - at all.

Simon Lewty: Marginalia I and II, 2 December 2008, ink on coloured underlay, 40.5 x 36.5cm, £5,000



Simon Lewty

Top: *Dunes*, 2018, black ink calligraphy on paper, 30.5 x 41cm, £1,800

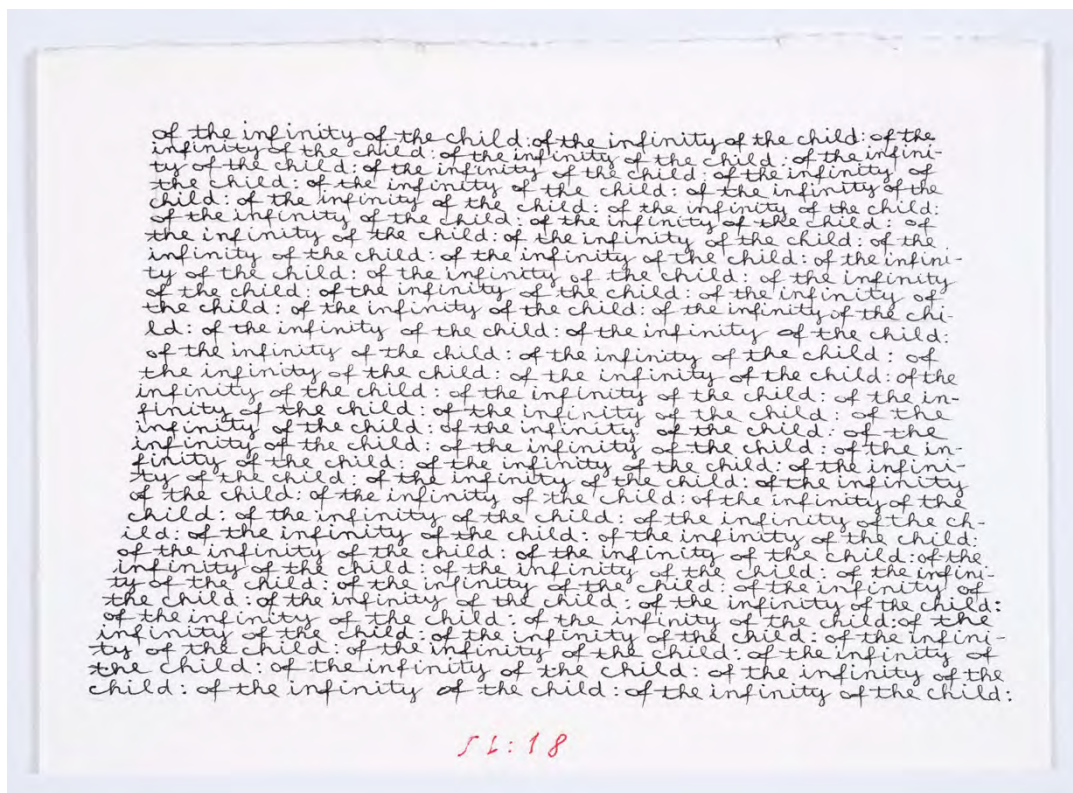
Below: *Psamathe*, 2018, fine ink with mauve tint, 28 x 33 cm, £1,800



Simon Lewty

Top: *Psamathe*, 2018 text with black ink flicks on paper, 21.5 x 29.5cm, £1,400

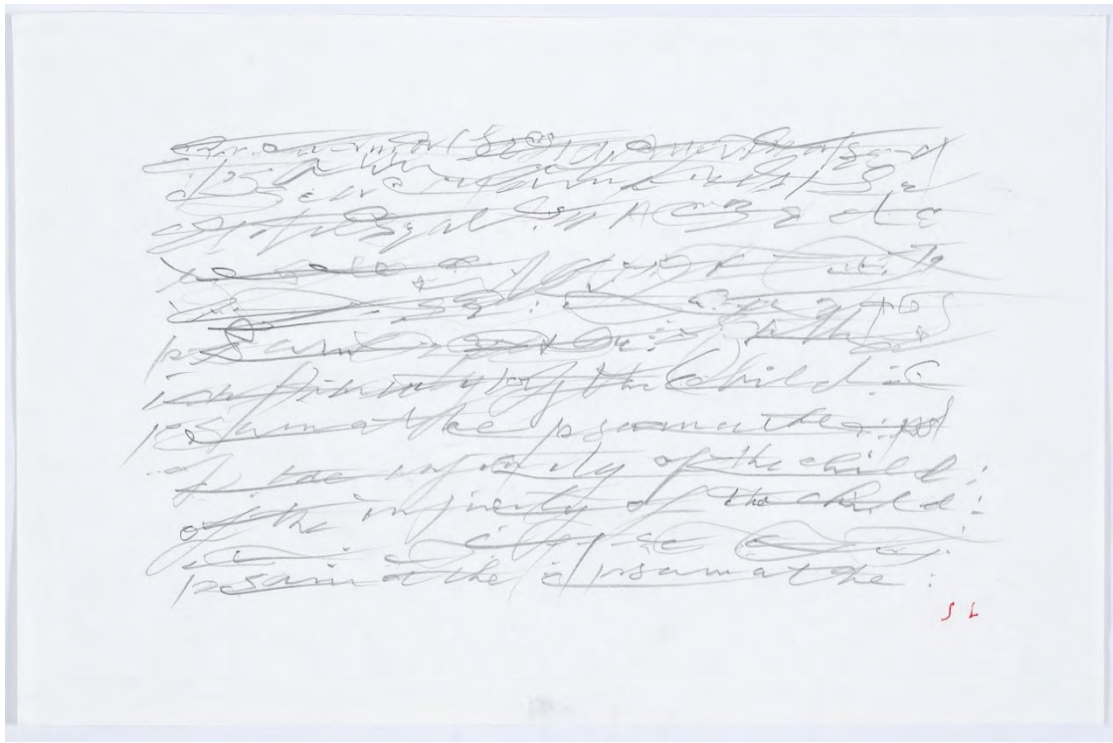
Below: *Abstract Script VIII* 2014, ink over dappled colour, 33 x 28cm, £1,800



Simon Lewty

Top: Abstract Pencil Drawing, 2020, dark pencil 25.5 x 35cm, £700

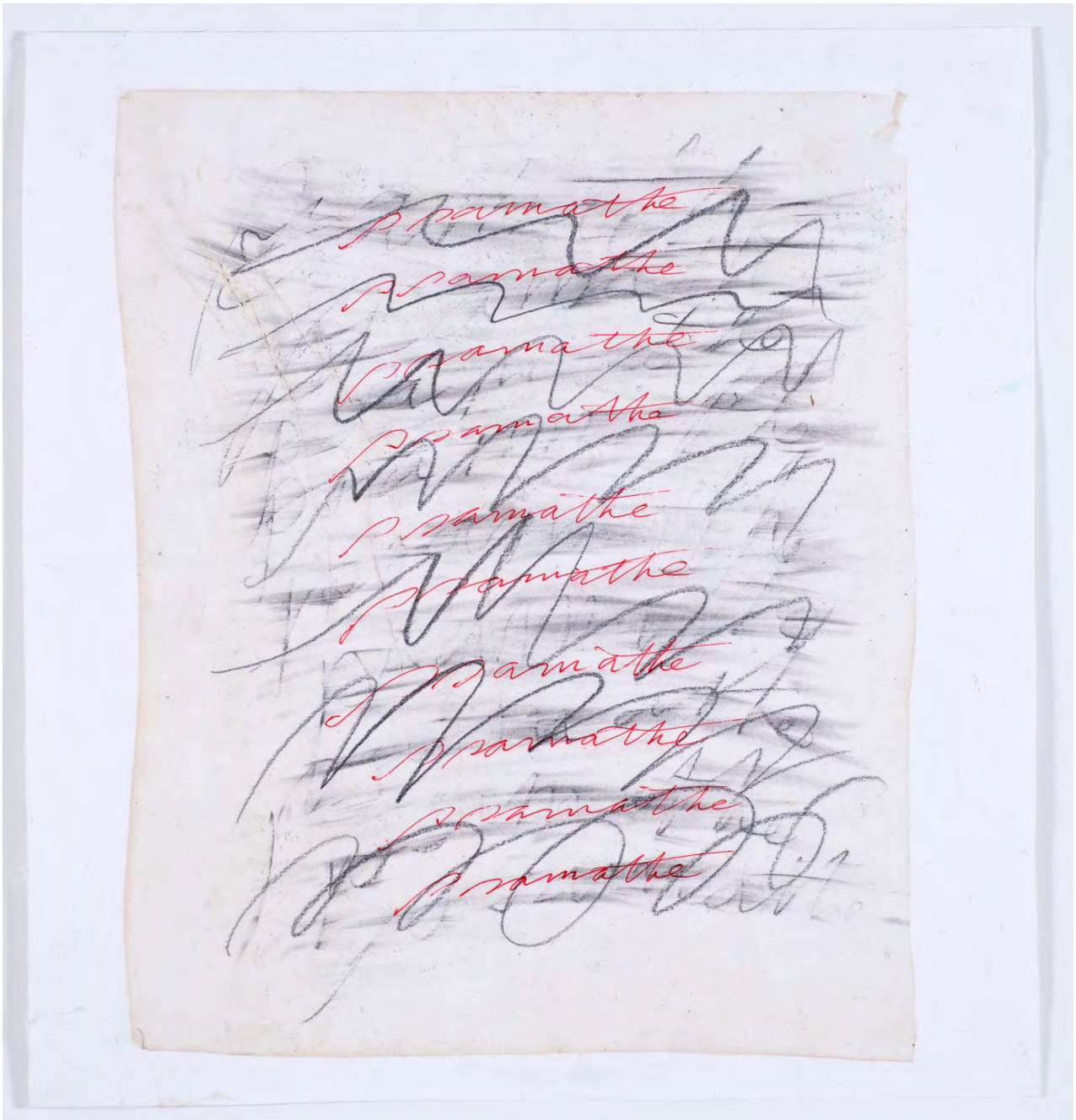
Below: *Of the Infinity of the Child II*, 2018, ink roller pen, 15 x 21cm, £800



Simon Lewty

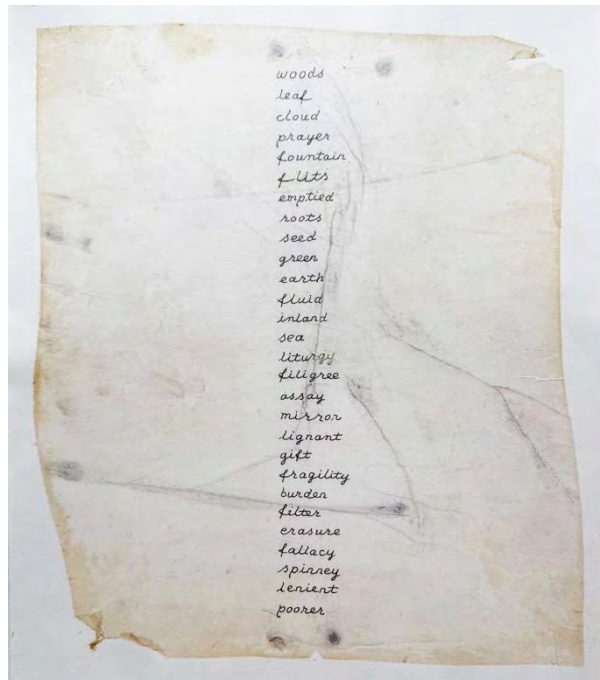
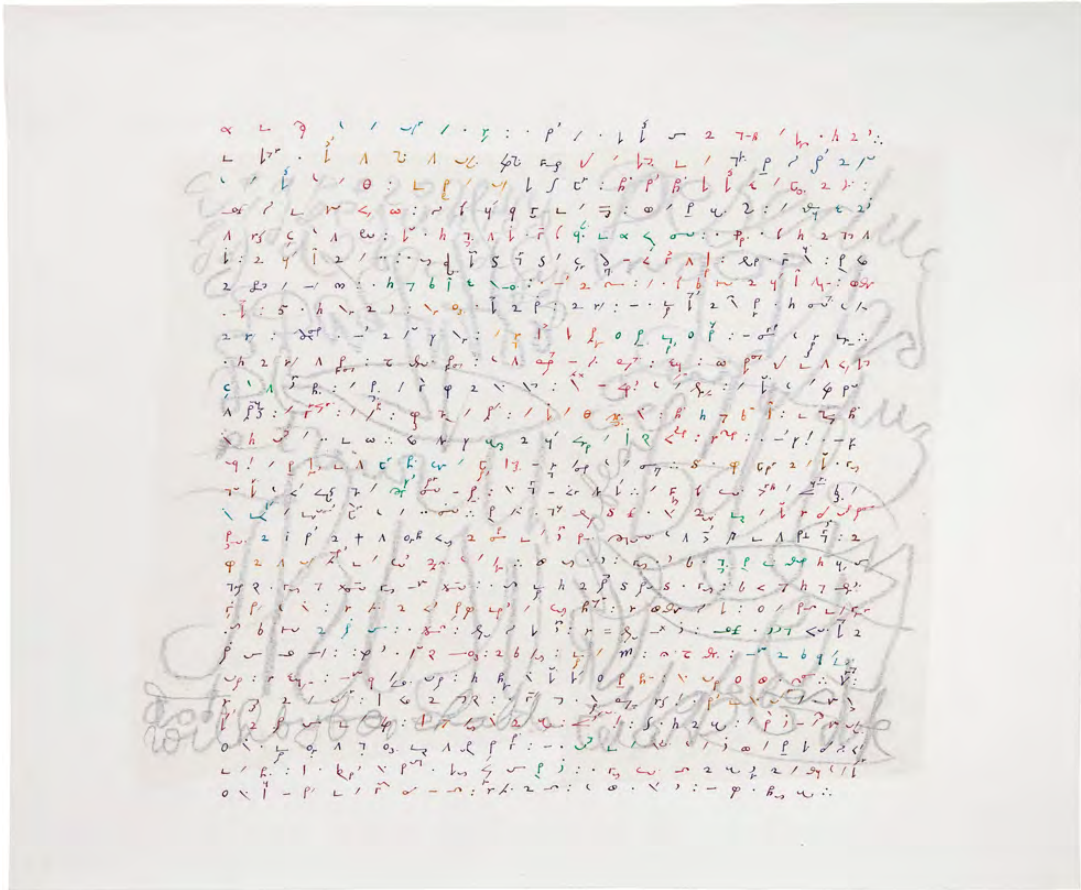
Top: Pencil - Psamathe, 2020, pencil on paper, 19 x 29cm, £900

Below: Pencil - Psamathe (of the Infinity of the Child), 2020, pencil on paper, 19 x 29cm, £900



Simon Lewty, *Psamathe*, red ink and pencil on tinted tissue 31.5 x 29.5cm £2,600
Companion piece to the drawing acquired by the British Museum

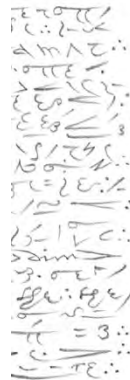
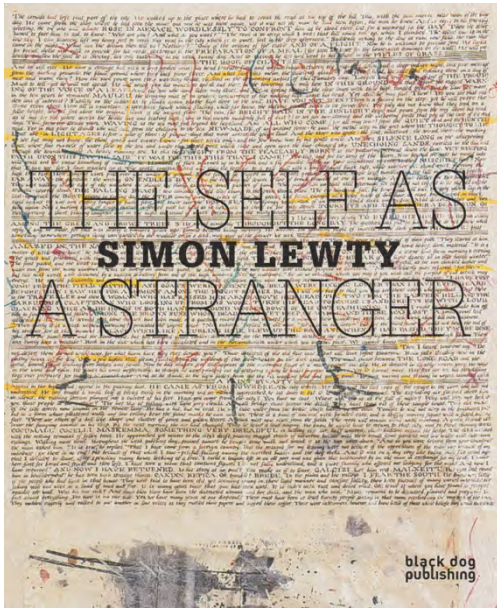
Lewty's imagination was captured by the Nereids, the fifty benign sea and water goddesses in Greek mythology, whose father was Nereus and whose mother was Doris, the daughter of Oceanus. They symbolise everything that is beautiful and kind about the sea. Psamathe's name features in many forms for she is the goddess of sandy beaches, and Lewty repeats her name across the page in bold red or black ink, often half buried in wild swirls and scribbles, as if windswept by Boreas, the god of cold winds and storms.



Simon Lewty

Top: Notations from a script for a *Phonetic Play I*, 2012 acrylic inks and graphite, 46.5 x 56.5cm, Framed. 51 x 61cm, £5,000

Below: *List: woods-poorer II*, 2019, ink and pigment on tinted tissue paper, 35.5 x 30.6cm, £1,600



SIMON LEWTY
PENCILINGS

Lewty is a writer and in his art, his chosen 'mark' is writing. The 2010 monograph covering five decades of his life and work – 'Simon Lewty: The Self as a Stranger' (Black Dog Publishing) establishes his unusual place in art history.

Key regional museums in England, including Birmingham, Leamington Spa, Wolverhampton, Worcester, Stoke-on-Trent, Leeds, Preston, hold his work. In London his drawings are in the collections of the British Museum, the Victoria & Albert Museum and Arts Council England. The City Art Centre in Edinburgh holds a rare Lewty drawing in Gaelic, dedicated to his fellow artist Will Maclean. In the USA he has strong representation in the Sackner Archive of Visual and Concrete Poetry housed in the University of IOWA's Libraries and Archives collection.

A dedicated website for the **Simon Lewty Estate** is under way together with a catalogue raisonné and will be ready soon. There is now an Instagram account: [@simon_lewty_estate](https://www.instagram.com/simon_lewty_estate) with findings and stories as they emerge from work on the archive. Do follow it and share it if you use Instagram.

Lewty's drawings ranging from 1980's to 2020 illustrated on the new Art Fist website are in large part also available. They provide a context for his life's work and some are illustrated in the 2010 book: 'Simon Lewty: The Self as a Stranger'. Please feel free to contact me directly about these.

If you would like to see the drawings illustrated in this document, I would be delighted to see you and to show them to you in my office.

Email info@artfirst.co.uk and we can make arrangements.