



**Press Cutting.
Sanders in The
Queenswood
Gallery
Highgate,
North London
Circa,
September 1965**

HENRY SANDERS 1918 -1982

HENRY SANDERS was born in Dresden, Germany in 1918. After he left Germany in 1933 he travelled first to Holland, then to England where he studied at Hornsey College of Art, becoming well known in artistic circles in that area. During the war he was interned and sent to Canada, where he started to draw in the camp. In a letter sent home, Sanders said, "The work (I do) here is the best I have done: I express myself more and more freely". "A Lucid Interval", a biographical account by F.G.Cohn, gives a human element to those inhumane times.

"Henry kneeled on the floor in a corner of the washroom and drew "Leda and the Swan" in charcoal. From his drawing he took little time off. (He was supposed to help with the washing up after meals, but he often forgot and no one was keen to remind him.) When disturbed in his work, he flew easily into a temper. When he was involved in his drawings, it was generally understood, that it was best not to talk to him. If someone dared to address him, he was likely to jump up, enraged, his dark piercing eyes behind his slim rimmed glasses directed towards the offender and to shout, that he had no time for a chat, that he wanted to be left alone and that there were, surely, enough places in the camp business. Soon he was down again on the floor and, mumbling to himself, he would look at what he had done, thicken a stroke, correct a line, alter a curve. Or he would push the paper aside and start all over again on another sheet. He had made dozens of drawings of "Leda and the Swan". He seemed never satisfied with what he had done. It was as if the struggle for each square inch of paper was never going to come to an end. Bits of charcoal were lying on a piece of newspaper beside him. His hands were black. His face was smudged. People did not really like him to draw on the floor in the washroom. There were more suitable corners in the camp. But Henry was not willing to move elsewhere.

Again and again he drew the stylised, sleek, female figure embracing the elongated swan's neck. At one point, woman and bird merged into one and then parted. Leda's head was slightly bent and her hair got lost in the feathers on the bird's breast. The swan's beak was lifted skyward. But on each drawing there were slight, almost imperceptible differences. Henry was patient with himself while working. Perhaps he

did not hope for success. Perhaps the sense of achievement lay in the attempts and not in looking over his shoulders, he was the gentlest of persons.

Over lunch one day Martin started a conversation with him. "I wish I had your stamina," Martin said. Henry raised his eyebrows slowly and looked at him. Martin continued, "I'm trying to write: Stories, poems. But I can't bear analysing each paragraph, sentence, phrase or word, to make sure that what I have said is exactly what I meant to say. I can't do it my writing is a kind of explosion. What I have put down I can't change any more. I wish I could be like you. I wish I could make sure, as you do, that everything on paper becomes a perfect thing." "I don't know about perfection, you see," replied H., "I don't think anything the artist does can ever be perfect, you see." "But you are striving for something definite, aren't you?"

"Something definite yes. But not perfection, you see. Honesty, I'm after honesty, you see. I want to draw something which says something I want to say. I, not others. Not what the Romans said or da Vinci said, I don't want to impress anyone, you see. I don't want to display my skill as an artist. I just want to draw something which is mine, you see, which comes from somewhere inside me, not from somewhere else. But this thing I am doing and sculptors. I don't seem to be able to get away from them, you see."

"But would oil paint help?" asked Martin, "You can order oil paint. You know there are sufficient funds available now. Perhaps it is the charcoal which prevents you from expressing what you want to express?"

"No, no, you see. Pencil and charcoal first. Oil paint is too seductive. Oh, I'll get there, you see. It'll take time, but I'll get there, you see." From "A Lucid Interval", a biographical account by F.G.Cohn,

AFTER THE WAR, Henry Sanders returned to England and began painting and exhibiting, his unique style finding much critical acclaim. He had many exhibitions, including the opening exhibition of the Queenswood Gallery and the first exhibition of modern art to be held in the Stoke Newington Library Hall. As Michael d'Aguilar said in "The Arts Review", "The work of Henry Sanders is distinguished by a dogged sincerity; this puts him, at once, among a chosen few; an attachment to the principles of his art, such as Sanders displays in canvas after canvas, shows a subjective and expressive vision of a personal symbolism... Colour tends to be a powerful expressionism, at times, in other cases it can be lyrical and joyous. Whichever mood dominates, Sanders goes his own way... as this numerous and exciting collection gives proof".

SANDERS' WORKS have now been in many exhibitions, including three one-man exhibitions at the Ben Uri Gallery and exhibitions at the Obelisk Gallery, Newcastle on Tyne People's Theatre and the Queenswood Gallery. He has participated in exhibitions at the: Redfern Gallery, Roland Browse & Delbanco, the Piccadilly Gallery, Obelisk, Royal British Artists, London Group, Senfelder Club (Lithographic Exhibition) and the Whitechapel Art Gallery (the Tercentenary Exhibition of Jewish Artists) and others.

His works are collected internationally and are represented in collections in Great Britain, the U.S.A., France, Holland, Italy, Spain, Belgium, Israel, South Africa, Germany and New Zealand.

HENRY SANDERS drew a large measure of influence from the places in which he painted, spending a great deal of time (as much as was possible) in the Mediterranean countries, painting life as he travelled in France, Italy and Spain but also in Holland and Belgium.

His urgent and definite style in the delineation of his chosen theme is in the direct tradition of German Expressionism. Drawing was an obsession with him and his large output on paper was of a quality that comes only to someone to whom drawing has become an extension of his personality and as natural as the act of writing. Critical acclaim continued.

Cottie Surland said, "Henry Sanders has many things to give". Perhaps one of the most exciting of the latter day expressionist painters, Henry Sanders died in 1982. Surely, it is fitting to leave the final word, in this review of his career, to Henry Sanders himself.

"Karel Appel has said I paint like a barbarian in a barbaric age. Is there not even more reason to stress the human values in just such a time?"

It was always in the most barbaric times, such as the Renaissance, that humanist writers and artists fulfilled the greatest need.

I am striving, through my figurative art, to say something about the timelessness of the human condition."

REFERENCE:

The Jewish Quarterly

The Connoisseur

Dictionary of British Artists 1900-1950

Who's Who in Art

The Dictionary of Artists in Britain Since 1945



Lion
Charcoal Circa
1960



Pisa Italy
1965. Gouache



Tomato Gatherer
Catalonia
Gouache Circa
1967

Article on Henry Sanders – Press and News - September 24 1965

The Mediterranean has drawn generations of painters into its lax and frequently lively atmosphere and Henry Sanders, who lived in Highbury and opened the Queenswood Gallery in Archway Road, Highgate five years ago, is typical of the artists inspired by the colour and warmth of this climate.

An exhibition opened on Sunday at the gallery is the outcome of a stay in Spain last summer. Through a Catalonian village and its landscape, he perceived the timelessness of the human condition and stated this with clarity and lack of inhibition.

As well as endowing his characters with independent life, he achieved a soulfulness which gives a bizarre edge to the colourful chaos of his studies.

In his picture, Mediterranean Family, he also conveys a distinctive unity, through his sympathy and understanding of design.

This warmth permeated his pictures with consistent optimism. It is particularly apparent in Through the Trees, where a woman is glimpsed in bright, dreamlike foliage, and in Peach Picker, where the mood is equally vibrant.

But although the general impression remains one of continuity, there are contrasts in his work. There is a picture of Hampstead, for instance, in which an air of peace replaces that of jostling warmth. And there is gravity and strong definition in the Betrothal in which two people, although brightly depicted, seem solemnly self-aware.

His landscapes, on the other hand, have a near abstract quality. They have the designs of a mind which perceives the harmony in formation and they possess the ability of penetrating this in paint. Some interesting work also emerges in his nude studies, which have delicacy and arresting colour application.

Mr. Sanders paints mostly in oil, but has also completed watercolours and numerous drawings. Born in Dresden, he came to England in 1935 and studied at Hornsey College of Art.

Since then, he has travelled widely, being particularly attracted by Mediterranean countries. He has held several one-man exhibitions and participated in other shows.

ARTIST SHOWS IN HIS SHOP

Artist, Henry Sanders, who bought a shop in Archway Road, Highgate, two years ago to turn into an art gallery, is now holding a show there of more than 20 paintings and drawings he did last year while holidaying in a village in Catalonia, Spain. He calls the exhibition: Poemas Catalanes.

His figurative studies of villagers and village life are full of vivacity and colour. Whether they are working in the fields, standing in doorways or gossiping in the streets, it is the beauty and dignity of humanity that makes an impact.

Dresden-born Mr. Sanders, 45, came to live in England in 1933 and studied at Hornsey College of Art. He has had one-man shows at the Ben-Uri Gallery, the Obelisk Gallery and the Newcastle-on-Tyne People's Theatre.

He has taken part in exhibitions with the London Group, the Royal Society of British Artists at the Redfern Gallery, the Piccadilly Gallery and the Whitechapel Gallery.

QUEENSWOOD GALLERY
214 ARCHWAY ROAD. LONDON N6
(Between Archway and Highgate Stations)

OPENING EXHIBITION

2 PAINTERS Alfred Harris
 Henry Sanders

2 SCULPTORS Paul Hamann
 Laurence Josephs

8th February – 19 March 1960

ART GALLERY AT HIGHGATE

Former student of Hornsey College of Art, Mr. Henry Sanders, who lives at Highbury, is opening what is probably Hornsey's first art gallery.

Queenswood Gallery, Archway Road, Highgate, is to be officially opened next week but already the visitors book contains a large number of signatures, many of them, of local artists.

The opening exhibition, which will last from February 8 until March 19, is devoted to paintings by Mr. Sanders and Mr. Alfred Harris and sculptures by Mr. Paul Hamann and Mr. Laurence Josephs.

THE JEWISH CHRONICLE

February 19, 1960

By F.G. Stone

The Queenswood Gallery is a new gallery opened at 214 Archway Road, Highgate, N.6 by Mr. and Mrs. Henry Sanders. It is a spacious gallery with three basement rooms knocked into one. The first exhibition is devoted to two painters, Alfred Harris and Henry Sanders and two sculptors, Paul Hamann and Laurence Josephs.

There is one particularly fine landscape of undulating heathland by Mr. Harris that is Bombergian in its synthesis of emotion and form; the earth is rich and heavy. Mr. Sanders has now acquired some of the discipline that his exuberant temperament has always needed. Mr. Hamann's carvings are efficiently and sensitively done in the Maillot-Gill tradition and Mr. Josephs in such wood carvings as "Pearl Diver" shows a master of sculptural rhythm.

Henry Sanders 1918 – 1982

“I am striving, through my figurative art, to say something about the timelessness of the human condition.” Henry Sanders

Passion, honesty, lyricism and joy... hallmarks of an extraordinary artist whose work earned great critical acclaim during a lifetime that encompassed such diverse experiences as internment in a Canadian camp during World War II, and extensive travels throughout France, Italy, Spain, Holland and Belgium.

Born in Dresden, Germany in 1918, Henry Sanders travelled to England as a young man where he studied at Hornsey College of Art – and was well known in that area’s artistic circles. During the bleak days of his wartime internment in Canada, Sanders never neglected his commitment to art; fellow detainees recall him spending hours sketching furiously in charcoal whilst seated on the camp’s washroom floor.

After the war, Sanders returned to England where he began painting and exhibiting. His arresting, expressive paintings won the praise of critics and connoisseurs of fine art alike. Highlights of his career included the opening exhibition of the Queenswood Gallery and the first exhibition of modern art to be held at the Stoke Newington Library Hall.

Sanders’ work was celebrated for its unique style, and exhibited in distinguished galleries including Ben Uri Gallery, Obelisk Gallery, Newcastle-Upon-Tyne People’s Theatre, Redfern Gallery, Roland Browse & Delbanco, Piccadilly Gallery, Royal British Artists, London Group, Senefelder Club, Whitechapel Art Gallery and many more.

Today, the art of Henry Sanders is highly prized by collectors; his paintings are held in private collections around the world.

Now, for the first time since 1960, the public has a rare opportunity to view works by this fascinating artist. A selection of paintings and drawings by Henry Sanders will be exhibited at the Etz Chaim Gallery from February 7 2007 through till March 7 2007

“Perhaps one of the most exciting of the latter day expressionist painters.”
Cottie Surland

“The work of Henry Sanders is distinguished by a dogged sincerity; this puts him, at once, among a chosen few;”
Michael d’Aguilar

The Henry Sanders Exhibition
Etz Chaim Gallery
7th February 2007
to
7th March 2007