

J o h n A l l m a n

John Allman

Although I've been painting for many, many years this is one of the few times I've shown. Quite some time ago there was my degree show which was obligatory and was sculptural *(see pic of 'In Vogue')*. The college had taught us that the history of painting in western art had been compromised by white male privilege and so I began to avoid painting. This has not been a sustainable abstinence, painting is just some thing I do, always have, always will.

(See pic 2 of 12 year old me painting at my easel en plein air).

The college also required that we involve ourselves in community projects, which I did. This experience was good and I found further opportunities to engage in this process. *(see pic 3 Hackney Gazette)*

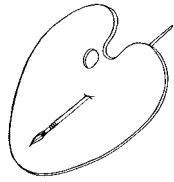
To show I find one has to have confidence in ones language as a painter, it takes a long time to develop, longer for some than others.

As Ingre said in reply to a student who asked him how he could become a great painter, "Make many marks young man, make many marks".



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1. 'In Vogue' (1994)
 2. Pic of 12 y.o me painting at my easel en plein air
 3. Working with the Save the reservoirs campaign (1990)



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That I've rarely shown doesn't mean my practice has been dormant. Although there could have been more complete work, more sales & more interest from collectors, perhaps the probability is I'd be worrying that substandard work was out there just waiting to be torn down by clever critics after I'm gone. So it's good I don't have to worry about that.

On the other hand when I've come across a forgotten tranche of my work rotting away some where and looked through the remnants I must admit it wasn't so bad.

In the end I'm 74, had some bad habits through life, which have chiseled away at my inherent tough disposition. In short I have to start showing or I may never see others seeing my work, unless I can look down from heaven, which seems a bit implausible.



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3.

Finally, I would like to thank Irene Ayaa and Gerry Smith for curating the show and Robert Clarke at Tenfour Design for the graphics. It was such a relief to work with empathetic people.

PORTRAITS:

1/	Portrait of Kofi Adu		
2/	Portrait of Irene Ayaa		
3/	Self portrait		
4/	Portrait of Clinton Allman		
5/	Portrait of Hannah Allman		
6/	Double portrait 'Eye and I'	17" x 30"	£600
7/	Double portrait 'Brother and Sister'	24" x 18"	£750.

MELODRAMA:series

8/	Melodrama	16" x 12"	£250
9/	Moving On	12" x 16"	£250
10/	In Over My Head	12" x 16"	£250
11/	World View	12" x 16"	£250
12/	Teenager	12" x 16"	£250
13/	Yellow Lemon Lighter Lemon Yellow	12" x 16"	£250
14/	View Through The Window	22" x 16"	£250

Total £1750 or the series for £1500

15/	Spring 2011	46" x 27"	£1200
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RHUBARB:series

16/	Rhubarb	29" x 31"	£800
17/	Rhubarb	41" x 49"	£900
18/	Rhubarb	50" x 55"	£1000

THE BALL IS RED: series

19/	The Ball Is Red IN COLLECTION OF CLINTON ALLMAN		
20/	The Ball Is Red IN COLLECTION OF ROLI ROSS AND LUCINDA BARNES		
21/	The Ball Is Red IN COLLECTION OF GERRY SMITH		
22/	The Ball Is Red	22" x 15"	£300
23/	The Ball Is Red IN COLLECTION OF ROBERT CLARKE	16" x 12"	
24/	ZIP	28" x 48"	£1200
25/	Pie On Ear	25" x 25"	£500
26/	Allmad Studios logo'		
27/	Allmad Palette/Heart	10" x 12"	£250
28/	Boys And Girls	24" x 30"	£2000
30/	In The Blue Corner	19" x 16"	£500
31/	It's Still Life	32" x 21"	£2000
32/	Little Bo Peep	16" x 23"	£250
33/	Little Bo Peep	27" x 33"	£2000
34/	Seen Bo Peep	18" x 24"	£750