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Walworth artist brings major exhibition to Walworth Town Hall

A major new exhibition '**RIVER CROSSING**' by Dale Inglis, one of Walworth's leading international artists, opens to the public at Walworth Town Hall in October for an historic 3 week run.

Created over a 14-year period in the artist's local studio in Pullens Yards, '**RIVER CROSSING**' features 33 original paintings, collages and screenprints depicting Southwark's unique Thameside landscape and landmark locations, including Cannon Street Railway Bridge, Southwark Bridge and the Bankside district.

'**RIVER CROSSING**' runs daily from Wednesday October 15th 2025 to Wednesday November 5th 2025 [times vary] and is produced by Walworth-based arts consultancy 3003 Group International.

"The exhibition", says curator Peter Wells-Thorpe, "provides an outstanding opportunity to celebrate the newly-renovated Walworth Town Hall site as a dynamic, creative arts community hub, supporting Southwark Council's council's cultural strategic vision for the borough."

A highly distinctive British landscape artist, Dale Inglis was born in Canada and relocated from Winnipeg to London in the 1970s, becoming part of the artist community in the Docklands and his work is deeply inspired by the River Thames and its bridges.

Working from his studio in Walworth's Pullens Yards over 30 years, Inglis has created a unique, internationally acclaimed body of work which lies squarely in the mainstream of modernist abstract practice, with roots in the works of J.M. W. Turner, Mark Rothko, Antoni Tàpies and the multi-materialism of Arte Povera figures like Alberto Burri.

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‘RIVER CROSSING’ represents Dale Inglis’s ongoing fascination with bridges and riverscapes, which he shares with previous artists like Claude Monet, James Whistler and Oscar Kokoschka, in a history of the Thames in Art stretching back to the 16th century.

Travelling thousands of times to London over many years, from his East Sussex home in Battle, often six days a week, Inglis says his fascination with the city’s river and bridges, from the Hungerford Bridge to London Bridge, gradually came to focus on the Cannon Street Railway Bridge area simply through the frequency of his visits.

“The 360 degrees view of the river and surroundings from the platform and the train is breathtaking”, he explains.

Working with a range of materials, from mixed media on canvas and panels, to oil on paper and spray paint on metal, Inglis furnishes each panel with an earlier life history which informs the preliminary stages of the work’s development, but which, ultimately, may almost entirely be submerged.

“There is no tabula rasa”, says Inglis, whose collage materials are “literally pieces of London”, taken from London hoardings, corrugated iron fences and the London Underground.

The artist then paints and repaints versions of essentially the same image, alternating with layers of varnish, opaque paint, irregular dot patterns and text, created using decorator’s paint, oil colour, varnish, aerosol and biro.

Inglis’s distinctive use of colour has evolved over a number of years. His earlier work is based on the primary colours (red, yellow and blue), frequently unmixed, while the artist’s later work is characterised by the much older palette of black, white, red and yellow.

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These pigments are derived from clay, chalk and charcoal and “evolution has hard-wired these four colours into the human subconscious”, reveals Inglis.

Fundamental to painting since the beginning of time, this thread runs from Palaeolithic artists through the ancient Egyptians and Greeks, mediaeval painters, the masters of the Renaissance, Frans Hals, Rembrandt, Courbet, Picasso, Marcel Duchamp, Alberto Burri and Anselm Kiefer.

“Red, yellow, black and white are part of a vast complex of related ideas that are part magic, part myth, part folklore and part science, with religious, mathematical, musical and cosmological connotations”, explains Inglis.

The artist says he tends to follow the mediaeval practice of using the colours unmixed, “to avoid sapping them of their purity and power.”

“I hope the exhibition gives everyone who lives or works in Southwark, the opportunity to see the world around them in a new and stimulating way through Art” says Inglis, “and to enjoy a moment of reflection on the beauty and history of the Thames as it flows through our borough and the city”.

‘RIVER CROSSING’ at Walworth Town Hall also references the 100th anniversary of the publication of ‘The Waste Land’ by T.S. Eliot in 1922. The poem is a thread which runs through the exhibition and keen-eyed visitors may spot fragments and allusions to be found in many of Inglis’s paintings and titles.

RIVER CROSSING Exhibition Catalogue: <https://tinyurl.com/487wsthb>

‘A Portrait of Dale Inglis [Film]: <https://tinyurl.com/4z4p4yet>

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