



VANESSA GARDINER



Godrevy Point 18
acrylic on board 30 x 30 cm



Godrevy Point 23
acrylic on board 30 x 30 cm


campden
gallery

VANESSA GARDINER

Natural Architecture

30 MARCH – 22 APRIL

Natural Architecture

I have always been drawn to the natural geometry of coastal regions. The paintings in this exhibition explore the connections between the places – briefly outlined below with their main points of interest – which inspire my work, with particular regard to the architectural aspects of geology and the man-made structures to be found in them.

The dramatically beautiful stretches of the Cornish coast at Boscastle and, more recently, at Godrevy Point are recurrent sources for my paintings. Black slate cliffs and deep turquoise inlets are weathered by the elements, resulting in a monumental grandeur that also creates the high viewpoints from which I draw, looking down onto rocks and sea and across to distant landforms.

On Portland, vast blocks of abandoned quarried limestone lie haphazardly along the eastern edge of the Isle. These are capped by the sea and by the white line of chalk cliffs leading away towards the more complex geologies of Purbeck. Gradually these blocks are being reclaimed by nature, appearing themselves to resemble a calcified sea.

The area of the North Mayo coast in Ireland is a hugely expansive and scoured landscape. Austerly beautiful, its drama lying rather in its length than its height, this panoramic coastline is defined by areas of remote peat-bog neighbouring the triangular forms of fields that interlock above the headlands.

Then there is the far northwest corner of the Isle of Skye, where the sheer cliff formation at Neist Point rises up dramatically out of the sea. There is a wide cart track that intriguingly crosses over and around the nearer portion of the headland, describing the contours and seemingly elevating the great flank of land before it re-emerges at the lighthouse beyond.

On the Argolid coast of Greece, I am drawn by the commanding Palamidi fortress, perched massively high above the sea, along the rim of a peninsular. Seemingly carved out of the grey hard rock to which it clings, its severe architectural walls appear to merge with the natural stone.

In terms of creating the work, drawings are always the source material for my paintings, whether closely observed or quick sketches, and I refer back to them frequently for furthering my compositions and establishing a deeper identification with the landscape. It is only then that I can in some sense feel justified in abstracting and reordering the landscapes into the carefully selected compositions I use later in my paintings, knowing they will be true to the place.

I work on plywood or hardboard as they are rigid and robust and give me the freedom to change the composition of a painting easily if necessary by cutting them down; the picture is then not restricted to a prescribed format. Exploring and being directed by the materials is important and over the years I have built up a distinct visual language.

By repeatedly sanding and scouring the board and responding intuitively to the traces and after-images which are left at each stage, I hope that something beyond the subject matter and the material will emerge, some ‘otherness’ as it were. I work across a number of pieces at any given time and might work on a series of six or seven paintings, rotating them in the studio as I go. I find that ideas from one picture will feed into others, and then back again. Naturally it can take some months to achieve resolution, with each painting acquiring, in a sense, a kind of ‘family history’ but also standing up as a statement on its own.

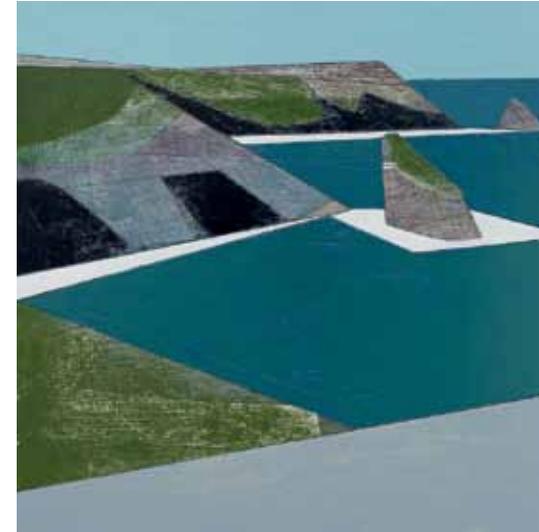
VANESSA GARDINER 2018



Godrevy Point 14
acrylic on board 61 x 85 cm



Islands 3
acrylic on board 32 x 61 cm



Islands 1
acrylic on plywood 30 x 30 cm



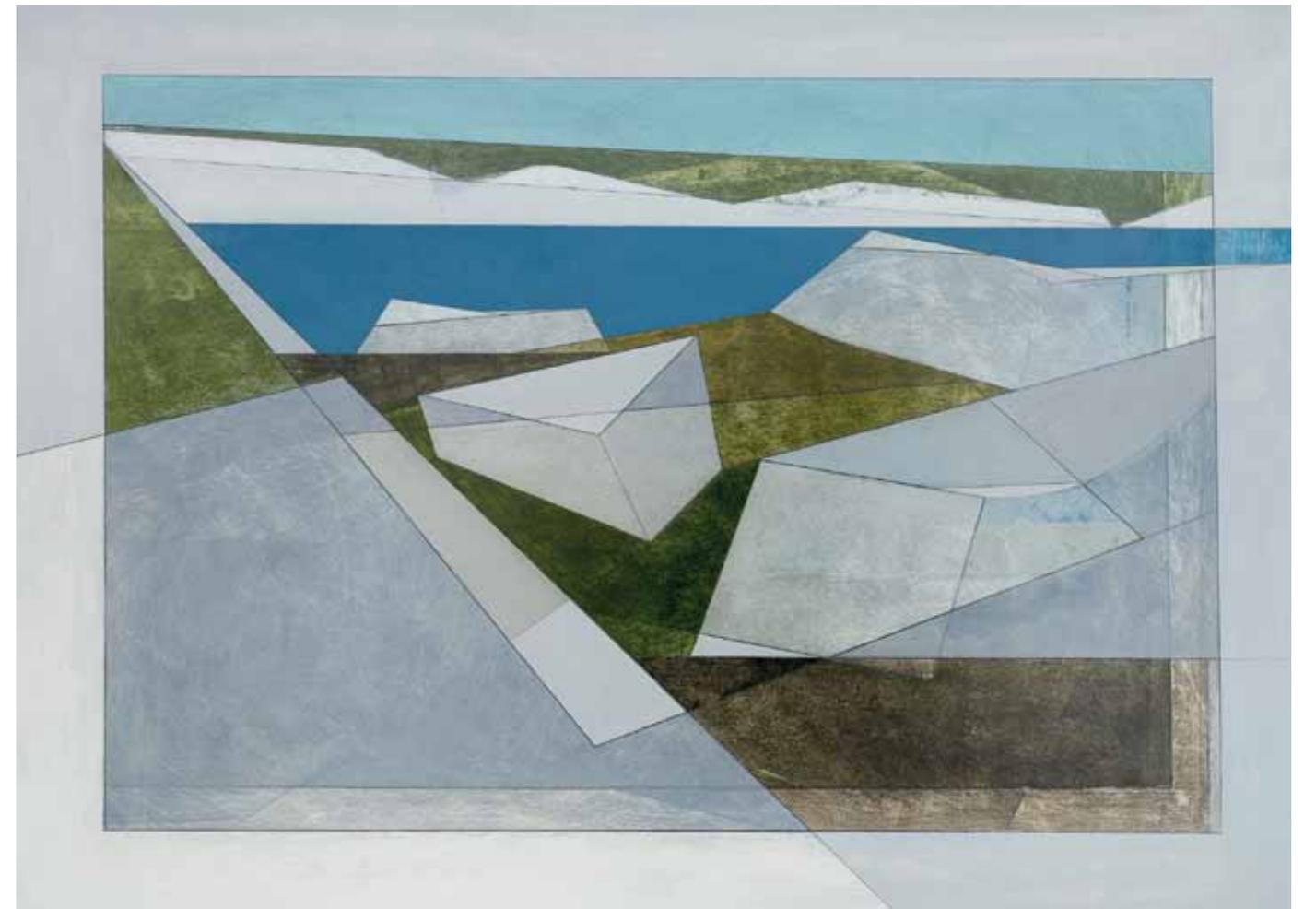
Harbour Entrance 4
acrylic on plywood 30 x 30 cm



Quarry Edge 10
acrylic on plywood 12 x 33 cm



Quarry Edge 18
acrylic on board 28 x 36 cm



Quarry Edge 17
acrylic on board 61 x 85 cm



Quarry Edge 19
acrylic on board 25 x 63 cm



Quarry Edge 23
acrylic on board 51 x 99 cm



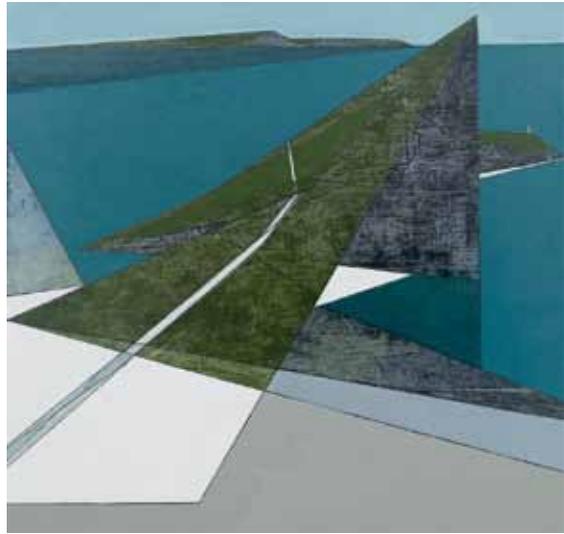
Cliff Boundary 1
acrylic on board 42 x 60 cm



Banded Coast 5
acrylic on board 58 x 58 cm



Winged Coast 1
acrylic on board 38 x 120 cm



Sea Cliff 5
acrylic on board 30 x 30 cm



Sea Cliff 6
acrylic on board 12 x 30 cm



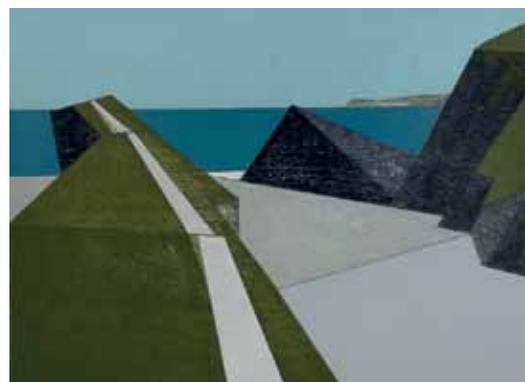
Cliff Shadow 2
acrylic on plywood 30 x 30 cm



Long Coast 2
acrylic on board 25 x 63 cm

Wave Line 3
acrylic on board 107 x 122 cm





Lansallos 17
acrylic on plywood 23 x 30 cm



Lansallos 22
acrylic on plywood 28 x 36 cm



Quarry Edge 14
acrylic on board 36 x 89 cm



Palamidi 10
acrylic on plywood 60 × 32 cm



Palamidi 11
acrylic on board 93 × 48 cm



Argolis
acrylic on plywood 50 x 50 cm



Harbour Entrance 3
acrylic on board 61 x 61 cm

VANESSA GARDINER

Born in Oxford, Vanessa Gardiner studied first at Oxford Polytechnic 1978–79, and then at Central School of Art and Design in London 1979–82. Since graduating her work has been consistently shown in solo exhibitions in London and regularly throughout the UK. She has received a number of awards and residencies in England, Ireland and Greece including the British School at Athens - Prince of Wales Bursary for the Arts and her paintings are held in numerous public and corporate collections including the British Academy, British School at Athens, Greece, New Hall, Cambridge and Magdalen College, Oxford, Bournemouth University, Huddersfield City Art Gallery, The Ballinglen Arts Foundation, Co. Mayo, Ireland, and in many private collections worldwide.

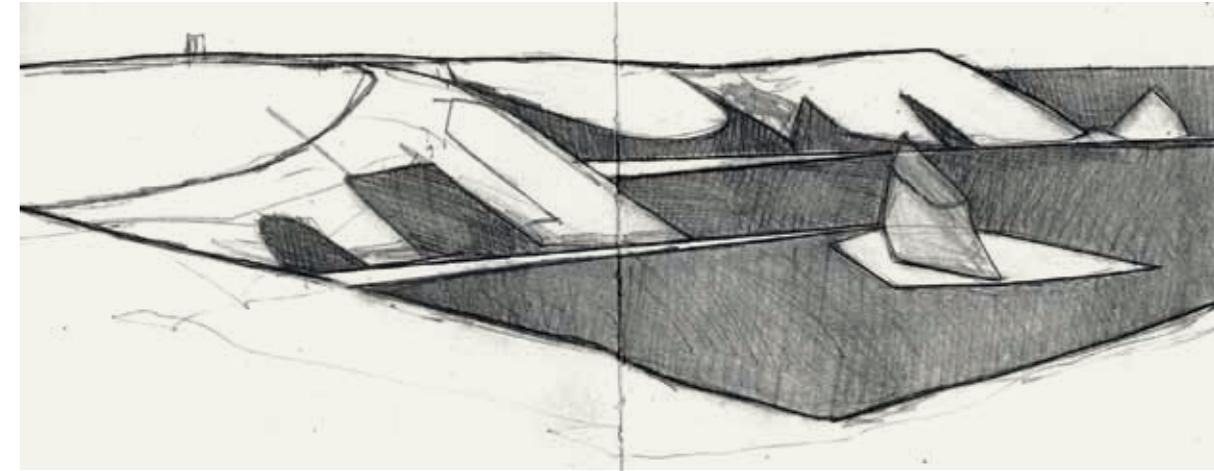
She lives and works in West Dorset.



Godrevy Point Study
acrylic on paper 15 x 15 cm



Neist Point, Isle of Skye
pencil on paper 8 x 24 cm



Islands 3
pencil on paper 13 x 29 cm

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BACK COVER
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