



JULIAN BAILEY



Tess at Flintcombe-Ash
oil on board 38 x 40 cm

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Tess

4-25 MARCH


campden
gallery

Tess

I saw a young man carrying a girl in his arms over a brook amid laughter and fun. It was the Frome or a tributary of it and it flows past the bottom of our garden. In the back of my mind, a memory stirred of how Angel Clare had carried Tess across this very stream on her way to church, (dressed in her white Sunday best) in the novel Tess of the D'Urbervilles.

Having lived in Stinsford for over twenty years, I have heard a great deal about the life of Thomas Hardy, whose heart was stored here in the pantry before it's burial in the churchyard next door. However, I am ashamed to say that I hadn't read much of Hardy's work. When I did open a copy of 'Tess', I read it through with amazement, wonder and joy. The landscape I had been painting for many years took on a new meaning and became filled in my mind's eye with the lives and loves of the great man's characters.

Whether Tess herself was based on any one person I haven't been able to discover, although when Hardy was 16 years old, he witnessed

the public hanging of Martha Brown for the murder of her abusive husband, an experience that must have stayed with him. More probably Tess was a compilation of many, aided by imagination, memory, and fable. Her aura seems almost saintly, honest, and true. She was naturally beautiful and beguiling in the eyes of men. She was the tragic victim of fate, circumstances, and her suitors' desires, both good-hearted and bad.

What greatly interests me are the themes of young love, longing and misunderstanding which seem to emerge out of the earth itself and are as prevalent today as they ever were. When I saw those young lovers crossing the brook at the outset, I pretty much knew this was going to be a wonderful subject – one I would greatly cherish.

For the last five years I have attempted to summon up a response in paint to a reimagining of the Tess story as if it were set in Dorset today.

JULIAN BAILEY *January 2023*

Tess

oil on canvas 114 x 109 cm





Hardy's Girl
oil on board 87 x 92 cm



Tess & Angel
oil on canvas 100 x 100 cm



A Letter to Angel
oil on board 38 x 40 cm



The Sailor's Return
oil on board 87 x 92 cm



Young Embrace
oil on board 50 x 46 cm



The Fate of Flowers
oil on board 107 x 109 cm



A Boy Riding Bareback
oil on board 38 x 40 cm



In the Vale of Great Dairies
oil on board 36 x 38 cm



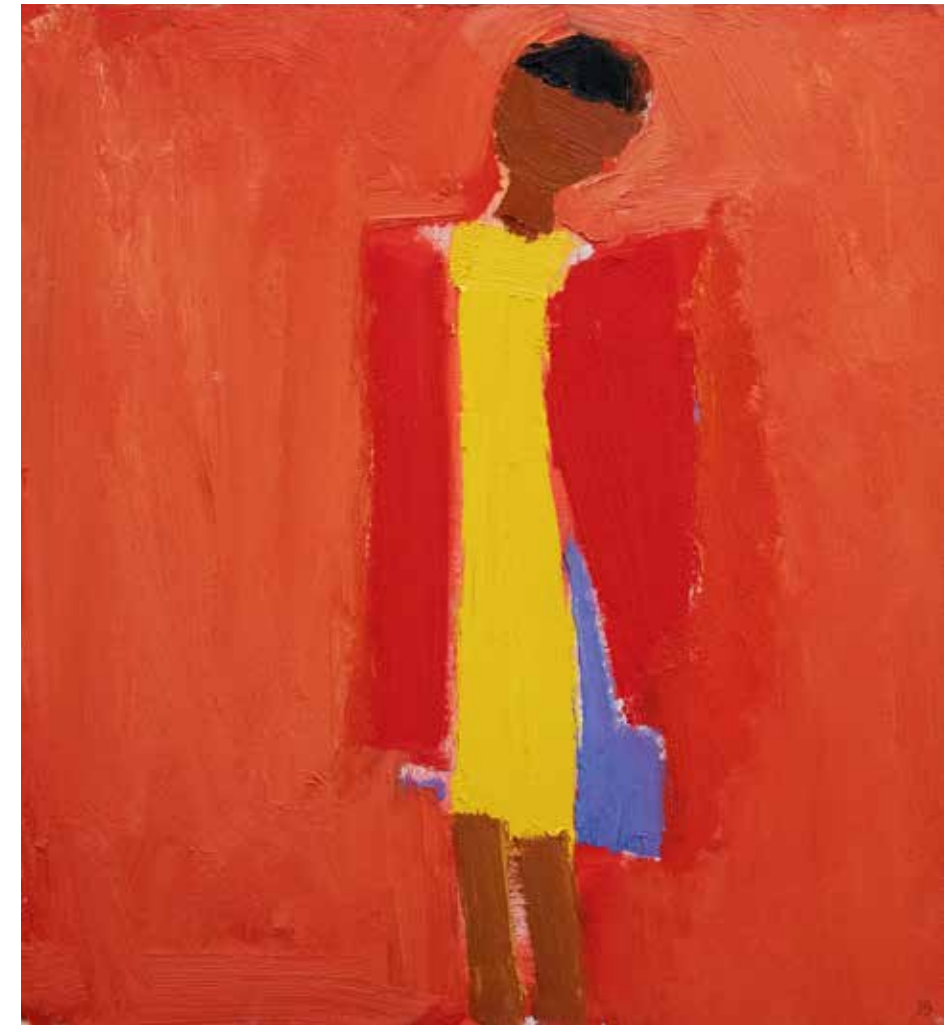
Mellstock Wier
oil on board 87 x 92 cm



Awakening Figure, Dawn
oil on board 28 x 30 cm



Ridgeway Landscape
oil on board 25 x 30 cm



About Town
oil on board 61 x 56 cm



In the Blackmore Vale
oil on board 38 x 40 cm



On Eggardon Hill
oil on board 56 x 61 cm



Funny Face
oil on board 25 x 28 cm

Full Circle
oil on board 25 x 28 cm

In Frome Valley Meadows
oil on board 38 x 40 cm

A World Away
oil on board 36 x 38 cm



Chloé by the Fountain
oil on board 61 x 56 cm



Inside Out
oil on board 50 x 46 cm



Tess at Tantridge Cross
gouache 21 x 20 cm



Songbird
gouache 21 x 22 cm



Early Morning, Bramhurst Manor
gouache 18 x 21 cm



The May-Day Dance, Marlott
gouache 19 x 17 cm



Tess at Stonehenge
gouache 19 x 21 cm



The Sandbourne Murder (Tess & Alec)
gouache 21 x 18,5 cm



Poppy Amongst Wild Flowers
gouache 14 x 16 cm



The Fugitives
gouache 17 x 23 cm



Lady-Day, Flintcombe-Ash
gouache 17 × 21 cm



Echoes of a Barn
gouache 14 × 19 cm



Alec & Tess
gouache 17,5 × 17 cm



In the Beginning, From My Valley to Yours
gouache 22 × 25 cm



Clare & Tess at Talbothays
gouache 15,5 × 15 cm



The Flower Meadow
gouache 17 × 16,5 cm



The River Crossing, Angel & Tess
gouache 19 × 21 cm



On Holworth Hill
drypoint & gouache EV Ed. of 12 10 × 12 cm



Ringstead Rider
drypoint & gouache EV Ed. of 12 10 x 12 cm



Chloé at Mellstock Church
drypoint & gouache EV Ed. of 12 12 x 16 cm



Girl Looking Away
drypoint & gouache EV Ed. of 12 20 x 15 cm



Resting Figure
drypoint EV Ed. of 12 10 x 15 cm

JULIAN BAILEY

Julian Bailey was born in Cheshire in 1963, the son of the artist Robert Dudley Bailey. He attended Malvern College before studying at the Ruskin school of Art as a member of New College Oxford. In 1985 he further studied for an MA at the Royal Academy Schools.

His lifelong interest in painting the human figure was evident from this early period and was encouraged by a number of formative artists including Anthony Eyton and Joseph Herman.

In the 1990's Julian painted the changing face of Notting Hill from a nearby mews studio whilst exhibiting at the New Grafton Gallery in London.

With a family move to West Dorset a major change in subject matter came about. Julian was often to be seen drawing from his little dinghy along the coastal stretch from Ringstead Bay to Lulworth cove. Several shows followed at Browse and Darby, London from this period.

It followed naturally that Thomas Hardy's most famous story, *Tess of the D'Urbervilles* would eventually find its way into his mind's eye and culminate in painted form in this present body of work. Many of the landscapes are set around where the artist lives today, and the main characters based on a small cast of friends and family.



FRONT COVER

The Way We Came
oil on board 38 x 40 cm

BACK COVER

Aftermath
etching & gouache EV Ed. of 12 16 x 12 cm

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campden
gallery

High Street, Chipping Campden

Gloucestershire GL55 6AG

T 01386 841555

E info@campdengallery.co.uk

w campdengallery.co.uk