

# JEREMY GARDINER

GEOLOGY OF LANDSCAPE





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## GEOLOGY OF LANDSCAPE

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## GEOLOGY OF LANDSCAPE

We are delighted to be presenting a survey of prints and paintings that spans a 20 year period of Jeremy Gardiner's career. It has been eight years since Gardiner's exhibition *A Panoramic View* at Pallant House Gallery. While he embarks on a study of the Sussex coast for the first time it seems timely to welcome him back to Chichester and have the opportunity to share his journey so far. Many of these paintings have been held back for Gardiner's personal collection, so we are honoured to be able to show some important pieces from these significant phases of his work. Gardiner has had an illustrious career, with work in numerous important British Collections and Museums. A number of essays have been written, over the years, by art critics and art historians alike. In order to summarise, without diminishing, the importance of the bodies of work represented here, we look back at what some of these writers have observed.

In 2013 Lund Humphries published Gardiner's monograph, *The Art of Jeremy Gardiner, Unfolding Landscape*. Wendy Baron, who first encountered Gardiner's work in 1983 at the Royal College of Art postgraduate show when she acquired his work in her role as Director of the Government Art Collection, writes in the foreword that Gardiner and his work, while belonging to the strong and enduring tradition of English landscape painting, maintain a vision and sensibility that is unique; "The abstracted reliefs of Nicholson, the dance of transparent organic shapes of Tunnard, the metaphysical preoccupations of Nash, the ragged forms and scumbled surfaces of Lanyon, have informed and enriched, but never dictated, Gardiner's personal language."



In this exhibition we get to witness the development of that personal language in both prints and paintings made over twenty years, featuring places of great personal importance to Gardiner, including Dorset, Devon and Cornwall. Gardiner says “My work reflects a deep and long-term interest in the geology of landscape and how it is shaped by the forces of nature and by unfolding the landscape through my painting I am inviting the viewer to reflect on their own transient relationship with the physical world.”

Gardiner’s fascination with the Dorset coast started as a boy, when he regularly stayed with his grandmother in Swanage. Ian Collins writes in *Unfolding Landscape* “Surrounded by gentler and more gentrified counties, save for its embattled border with the sea, Dorset instantly presents itself as a place apart – even at the subtlest northern edges, mobile phone signals can thrillingly cease. We have enjoyed the most dramatic approach of all, crossing Poole Harbour on the chain ferry from Sandbanks to Studland, for an exploration on the Isle of Purbeck and the origins of Gardiner’s life-long fascination with Britain’s Jurassic Coast. Like a partly opened concertina, this craggy and shingly swathe of Dorset and East Devon shoreline folds and stretches for 95 scenic miles, with rocks forced up vertically by tremendous subterranean pressure and then cast into fantastic formations due to unequal resistance to the pounding of the sea.” He would explore the area on foot, bicycle and boat discovering the stretch of coast from Old Harry Rocks in Dorset to Orcombe point in Devon, see *Golden Cap, Dorset, 2007* and *Durdle Door and Ammonite, Dorset, 2007*. This is a landscape that Gardiner has walked repeatedly and known in all seasons for over five decades. Swanage became pivotal to years of exploration. In 1992 Gardiner rented Number 2 The Parade, a first-floor flat on the sea front in Swanage occupied by Paul Nash in 1935 when he was writing his Shell guide to Dorset. The material gathered during these visits inspired the Ballard Point pictures, *Ballard Point No.9, 1998* and *Ballard Point No.11, 1998*. These paintings evoke a sense of place as achieved by the landscape painting of Paul Nash and pay homage to Ben Nicholson with the impression of comfortingly familiar domestic objects in the foreground.

In these paintings we see how Gardiner builds up and constructs his paintings, not using drawing as his starting point, but a prepared wooden panel on which further wooden pieces are added and the development of the image takes place. Margaret Garlake in the 2000 catalogue that accompanied the Ballard Point series observes: “While Ballard Point is instantly recognisable in the upper part of each panel, about half way down is a densely worked and less easily deciphered still life. These are set within the wooden relief so that we see them as though through a window. Gardiner first constructs this notional window. Then he attaches the small wooden objects and finally he applies many layers of paint which he then scrapes down and overpaints so that the intermingled strata echo the multiplicity of memories that inform the work.”

The Cornish coast has become equally important to Gardiner. While the textural landscape style of the St Ives school artists Ben Nicholson, Wilhelmina Barns-Graham,

Peter Lanyon and John Wells are important influences, Gardiner's view and style was expanded by the formalism of American art during his fourteen-year teaching career in the US. John Tunnard is a considerable influence both for his affinity with the Cornish coast and natural history, but also an artist with a shared interest in science and technology, both artists enjoying experimental and complex methods of working. Peter Davies in the monograph talks about "taking forward the essential achievements of the modernising St Ives landscape artists.....an analytical formalism drawn from diverse modern movements like cubism, constructivism and expressionism and in the case of Tunnard – surrealism". The resulting work becomes a hybrid style as much informed by American formalism as by the pastoralism of the English 'school'. See *Atlantic Breakers, Porthtowan Coast, Cornwall, 2010*. Charles Darwent aptly observes, "Jeremy Gardiner's art recognises that modernity is cumulative, that newness is built upon oldness". As Simon Martin notes in the monograph, "an artist's ability to look instructively at the work of other artists and to enrich their own working practice without straying into the territory of the pastiche is testament to their strength of vision and spirit of enquiry".

Gardiner has always enjoyed the challenge of technically complex prints. In 1992 Gardiner taught printmaking at his old college, the RCA. Once again in printmaking he crosses established boundaries between old and new forms of printmaking. Part of the importance of printmaking for Gardiner is the physical interaction with a surface on which he could employ industrial processes and equipment. The monoprints seen in this exhibition are predominantly intaglio monoprints, a painterly form of printmaking in which each impression is unique. These prints see a painstaking assemblage of elements, from coastal views to cross-sections of fossils to patterns that reference the land. One section might be a view of the Dorset landscape seen on a coastal walk, another a cross-section of a fossil found in that location, whilst another element might be the contour patterns seen from the air captured by LiDAR, an optical remote sensing technology that can measure the change in elevation of the landscape using pulses from a laser. Being the ambitious artist that he is Gardiner made these in both vertical and horizontal formats, see the variety of plates used in *Seacombe, July, 2012* and *Arish Mell, March, 2012*.

2011 saw the first in what became a long study of lighthouses. In this exhibition we see one of the first of these studies in *Sheer Cliffs, Pendeen Lighthouse, 2011*, revisited in *Daybreak, Pendeen Lighthouse, Cornwall, 2016*. Christiana Payne in her 2016 essay for the Pillars of Light catalogue focuses on the importance of the lighthouse metaphorically as well as practically, describing them as "conquest of darkness by light". Lighthouses by their very existence are nearly always located in dramatic positions on rocky exposed areas, often with big winds and big seas. This brings both challenges and opportunities in their visual interpretation. As Payne observes, "The lighthouses themselves are extremely useful compositional devices. A vertical accent against a predominantly horizontal landscape, a flash of white against the darker land, sea and sky, a mathematically regular, precise form against the amorphous qualities of rocks and hills."

As we see in *Daybreak, Pendeen Lighthouse, Cornwall, 2016* and *Setting Sun, St Anthony's Lighthouse, Cornwall, 2016*; "Even when they are tiny forms, seen from a great distance, they draw the landscape together, gathering up the lines of perspective and structure in a single point of focus. Many artists have painted lighthouses, but few have been as successful as Jeremy Gardiner in communicating a sense of the uncompromising landscapes within which many of them sit." Payne also suggests that by braving the elements in his plein-air practice Gardiner replicates, to an extent, the isolation and danger experienced by the keepers. In *Turquoise Harbour, Lundy South Lighthouse, 2016* there is what Payne describes as "a dramatic tension between the regular lines of the lighthouse and the irregularity of its surroundings". The loose impression of landscape contrasts to the precision of the ship at dock and the architecture of the building. Once again layers; layers of meaning, personal, scientific, historical and physical layers in both the place and the painting of it.

The two most recent works in the exhibition *Mist at the Needles, 2017* and *Shining Morning, St Ives, 2017* are watercolours. "The surfaces are embossed and entrenched, incised with precision drawing, the cliffs and coastlines, the buildings and streets are cut into the paper and creating the effect of a moulded surface or a sculpture in low relief. He is keen on the fruitful contrast between the built environment and the natural context, focusing on architecture but also on the movement of tides, the spring rhythms of rock and earth." Andrew Lambirth.

So I turn back to Wendy Baron, to summarise this important body of work made over an extended period of time by an artist who will undoubtedly leave his mark on the British tradition of landscape painting and exploration; "Thus when the history of British art in the early twenty-first century comes to be written, Gardiner's paintings will undoubtedly endure as objects not only of great beauty, but equally of penetrating insight."

- Candida Stevens, Curator

# GEOLOGY OF LANDSCAPE

The Ballard Point series is experiential, not literally representational; Gardiner has sought to convey his long and varied experience of the Isle of Purbeck in a synthesis of vision and memory. In this respect he works like many English landscape painters after the Second World War who often adapted the imagery of late Cubism to blur the boundaries between abstraction and representation. Thus, while the silhouette of Ballard Point is always identifiable, the freedom with which Gardiner uses colour makes us acutely aware of the changes brought about by season, time and weather, that affect its appearance and the surrounding atmosphere. The Ballard Point series fits readily into the modernising tradition of English landscape painting established by such artists as Nash, Nicholson, Graham Sutherland, Peter Lanyon and Terry Frost. Like many of his predecessors Gardiner seeks out new places and visual experiences while retaining a particular fondness for a specific area.

- Margaret Garlake.



*Ballard Point No. 9, Dorset, 1998*

Relief; acrylic and wood attached to birch panel  
122 x 91 cm (48 x 36 in)

## GEOLOGY OF LANDSCAPE

Gardiner works indoors, looking from relative darkness at the brilliant light on Swanage Bay, from an enclosed place to a vast expanse of sea and sky. His paintings suggest that scrutinised from his domestic shelter, Ballard Point becomes disquieting; it takes on a presence and personality that set it apart from the rest of the coastline. The huge sky and the continuous, undifferentiated expanse that surrounds the headland evoke the intensity of American landscape rather than an English scale. Similarly Gardiner's colour, especially his subtleties of blues and sandy yellow, often recalls the paintings of the Californian artist, Richard Diebenkorn.

- Margaret Garlake.





*Ballard Point No. 11, Dorset, 1998*  
Relief; acrylic and wood attached to birch panel  
122 x 91 cm (48 x 36 in)

# GEOLOGY OF LANDSCAPE

The Jurassic Coast is England's first natural World Heritage Site, a 95-mile long coastline running from Old Harry Rocks in East Dorset to Orcombe Point in East Devon. Its geology includes the Triassic, Jurassic and Cretaceous periods, about 185 million years of the Earth's history. Its timeless geomorphological features have an intrinsic beauty, sometimes caused by erosion and sometimes by accumulation, resulting in a variety of landforms such as beaches, landslides, arches, cliffs and caves, providing a fertile visual and scientific resource for my curious eyes. 'Golden Cap' is a striking example of one such feature.

- JG



*Golden Cap, Dorset, 2007*  
Acrylic and jesmonite on birch panel  
91 x 122 cm (36 x 48 in)

# GEOLOGY OF LANDSCAPE

This painting is about spirit and sense of place, evoking a keen understanding of a particular landscape; its contours and unique history. The name 'Durdle' is derived from the Old English word 'thirl' meaning drill or bore and the 'Door' or natural arch has been cut and sculpted by the waves in vertical Portland Stone. When painting this remarkable subject I stood on the spine of Durdle Door. I have tried to give it a presence and personality that sets it apart from the rest of the Jurassic Coastline. The layers of paint, scraped down and over-painted create intermingled strata, echoing the multiplicity of memories that inform the work.

- JG



*Durdle Door and Ammonite, Dorset, 2007*  
Acrylic and jesmonite on birch panel  
91 x 122 cm (36 x 48 in)

## GEOLOGY OF LANDSCAPE

St Andrew's church was once a glorious medieval church, it is now a picturesque ruin by the sea, with only the lofty fourteenth-century tower and a curtain of original wall surviving. Erosion caused the coastline at Covehithe to retreat more than 500 metres between the 1830s and 2001. This can be seen most obviously on the sand cliffs above the beach where the road running from the church simply falls away to the beach. John Piper painted this ruined church, near the coast in Suffolk, at the time of his eightieth birthday.

- JG



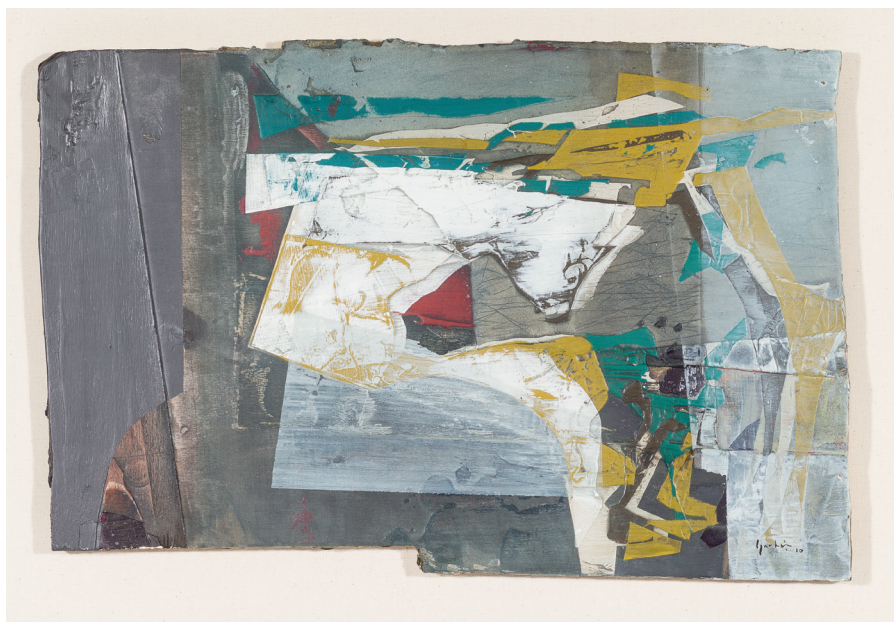


*Covehithe IV, Suffolk, 2008*  
Acrylic and jesmonite on handmade paper  
24 x 41 cm (9½ x 16 in)

## GEOLOGY OF LANDSCAPE

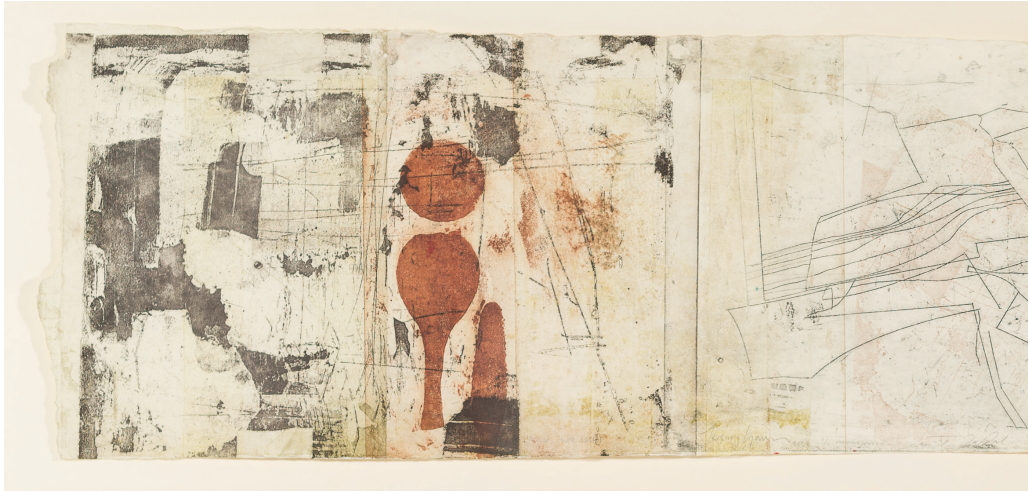
Watching the breakers rolling in on North Cornwall's rugged Porthtowan coast, is the inspiration behind this painting of the Atlantic coast. This stretch of coastline is famous for its surfing and long sandy beaches. At low tide the beach stretches nearly 1.5 miles to include Chapel Porth beach and cliffs below the iconic Wheal Coates engine house.

- JG



*Atlantic Breakers, Porthowan Coast, Cornwall, 2010*  
Acrylic and jesmonite on birch panel  
30 x 46 cm (12 x 18 in)

## GEOLOGY OF LANDSCAPE



This view of Mupe Bay on a day in May is from Cockpit Head, which rises sheer above Worbarrow Bay. It is the eastern end of the chalk spine of Bindon Hill and is only accessible when the Lulworth Range Walks are open, usually during the summer. The way I have used colour makes me acutely aware of the changes brought about by season, time and weather, which affect the appearance of Mupe Bay and the surrounding atmosphere.

- JG



*Dusk, Mupe Rocks, Dorset, 2010*  
Intaglio Monoprint  
45 x 146 cm (17¾ x 57½ in)

## GEOLOGY OF LANDSCAPE

I have taken my mountain bike on several painting expeditions throughout Cornwall. In the heart of Poldark country, Porthtowan is all about wide sandy beaches and windswept clifftop walks. It was in August 2009 that I cycled to the Porthtowan Coast and this inspired the print of the rugged granite cliffs.

- JG



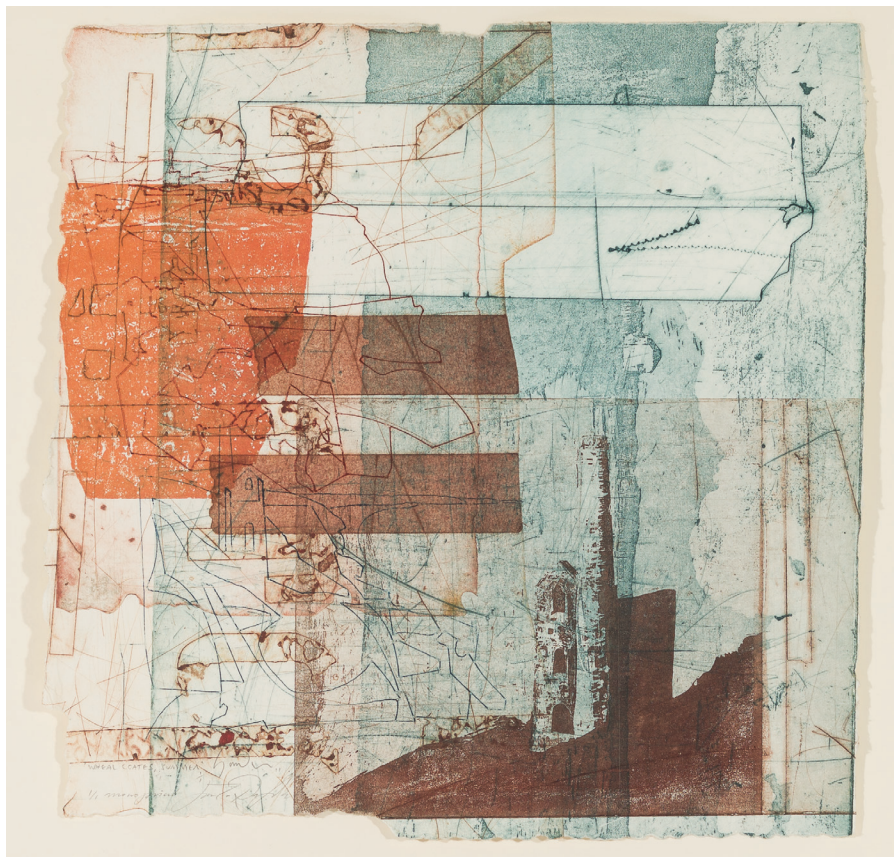


*Porthtowan Coast, Summer, Cornwall, 2011*  
Intaglio Monoprint  
40 x 40 cm (16 x 16 in)

## GEOLOGY OF LANDSCAPE

This ruin that once housed a powerful steam engine at Wheal Coates, St Agnes, is perched on a cliff edge high above where a vast mineral wealth once lay. Bricks were used for arched lintels as can be seen here in the tiny windows silhouetted in the wall near the chimney.

- JG



Wheal Coates, *Summer, Cornwall*, 2011  
Intaglio Monoprint  
40 x 40 cm (16 x 16 in)

# GEOLOGY OF LANDSCAPE

The rocks of Cornwall have a fascinating story to tell that includes tropical seas, deserts, volcanic eruptions and ever changing sea levels. Four hundred million years ago hot granites from inside the earth rose up and cooled to form the backbone of Cornwall and on their margins, veins rich in tin and copper were created. The site of St Michael's Mount, the focal point of this monoprint, was a busy international trade centre by the fourth century BC and Cornish tin was exported from here to continental Europe and beyond.

- JG





*St Michael's Mount, Summer, Cornwall, 2011*  
Intaglio Monoprint  
40 x 40 cm (16 x 16 in)

# GEOLOGY OF LANDSCAPE

The Lake district is carved from the remains of long extinct volcanoes which threw out huge quantities of lava and ash during cataclysmic eruptions around 450 million years ago. During the last Ice Age, between 25,000 and 10,000 years ago, the area was the source of many glaciers which cut the deep U-shaped valleys and sculpted the sharp ridges characteristic of the area. When the ice finally retreated about 10,000 years ago, valleys formed which lakes later filled, creating the scenery that we see today. My painting expeditions to the Lakes focused on painting a series of waterfalls, capturing the drama of moving water as it cuts through the towering cliffs formed from these ancient volcanic rocks and their granite roots. There are five kinds of waterfall; Waterchute, Bridal Veil, Cataract, Curtain Fall and Cascade. All the waterfalls I painted are cascades, which are a series of linked falls. This cascade waterfall, Taylor Gill Force, is at the head of the Borrowdale Valley.

- JG





*Taylor Gill Force, Lake District, 2011*  
Acrylic and jesmonite on poplar panel  
60 x 30 cm (24 x 12 in)

# GEOLOGY OF LANDSCAPE

Jeremy has studied the histories of each lighthouse and spent time inside them, talking to their custodians, examining the optics and engineering. His approach to the landscapes in which they stand is underpinned by a strong sense of what lies beneath. He is interested in the rocks and the mineshafts that lie physically beneath the surface, but also their history in deep time: the processes of erosion and upheaval that have shaped the coast as we see it today.

- Christiana Payne



*Sheer Cliffs, Pendeen Lighthouse*, 2011  
Acrylic and jesmonite on poplar panel  
30 x 46 cm (11¼ x 18 in)

# GEOLOGY OF LANDSCAPE

My great-grandfather served the Swanage Hospital as a Doctor from 1895-1925 and my grandmother returned there to live in the 1950s. So it happened that, as a boy growing up in Watford in the 1960s, I used to spend the summers exploring Swanage and taking boat trips to Old Harry Rocks. Nowadays I cycle the cliff path to Old Harry and here the chalk stacks are seen from above. Weaknesses within the chalk have led to the formation of caves that have collapsed to form isolated towering sea stacks. The chalk pillar of Old Harry is some 70 million years old, yet in a short time, perhaps only 500 years, it will have gone, washed away by the action of the wind and waves.

- JG



*Old Harry Rocks, Swanage, Dorset, 2012*  
Intaglio Monoprint  
80 x 33 cm (31½ x 13 in)

# GEOLOGY OF LANDSCAPE

The rocks at Kimmeridge Bay were once the floor of a deep, tropical sea rich in pre-historic life. They formed in the Jurassic period, 155 million years ago. The rock layers are like the pages in a book and the fossils they contain tell a story on each page. Each rock layer provides a window allowing us to look back through geological time. The sequence of rocks here provides such an excellent record of this part of the Jurassic that geologists have adopted Kimmeridgian as the term for rocks of this age all around the world.

- JG



*Kimmeridge, April, 2012*  
Intaglio Monoprint  
160 x 30 cm (63 x 11¾ in)





# GEOLOGY OF LANDSCAPE

Sometimes my methods of constructing a print are forced in new directions by my desire to honour specific features in the landscape, such as the rock plateau Seacombe. Structurally, this view shows the strata of the Purbeck limestone which has been subjected to enormous pressure. The notion of a single view is something I seek to dispel. Instead, I consider these prints to be like a musical score, composed of themes and variations; a series of views pieced together to create a fragmented multi-layered vision of the coast.

- JG

*Seacombe, July, 2012*  
Intaglio Monoprint  
160 x 30 cm (63 x 11¾ in)

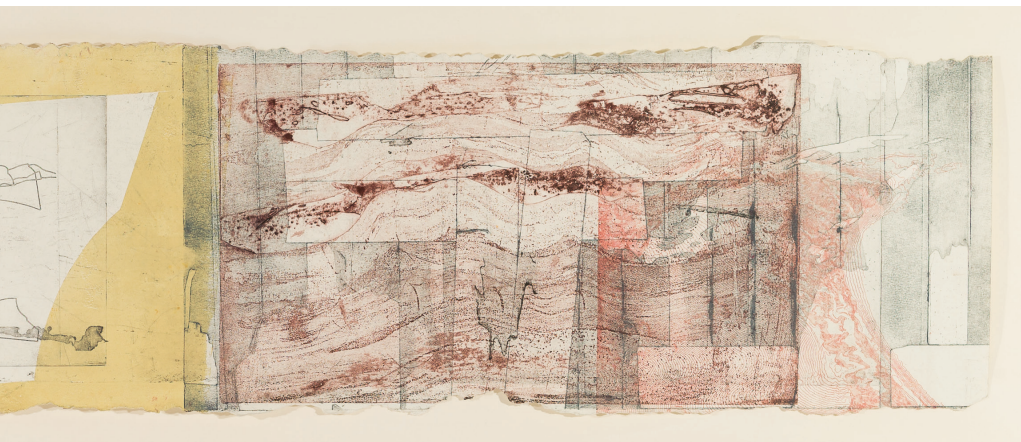


## GEOLOGY OF LANDSCAPE



I have been walking the Dorset coast for half a century. My intaglio monprints are based on specific places, they are also about journeys and natural phenomena, and looking at the picture invites imaginative travel into the distant past. The shore between Black Rock and Arish Mell should be visited on a falling tide, for the sea runs up very quickly below Cockpits Head. Chalk of the zone of *Actinocamax quadratus* stretches from nearly opposite Barber's Rock to a low bluff on the west side of Arish Mell.

- JG



*Arish Mell, March, 2012*  
Intaglio Monoprint  
33 x 160 cm (13 x 63 in)

## GEOLOGY OF LANDSCAPE

The last shore station on the north coast of west Cornwall before reaching Land's End, Pendeen lighthouse stands high on a headland below the village of Pendeen, between St Just and St Ives. The lighthouse looks across to Levant Mine and is seen at daybreak in this painting.

- JG



*Daybreak, Pendeen Lighthouse, Cornwall, 2016*  
Acrylic and jesmonite on poplar panel  
61 x 61 cm (24 x 24 in)



# GEOLOGY OF LANDSCAPE

The lighthouse of St Anthony's seamlessly and naturally grows out of the jagged planes of the coast line. In this painting I decided to alternate between representational and abstract modes, suggesting the range of different viewing strategies and perceptions that occur when the observer is in the landscape.

- JG



*Setting Sun, St Anthony's Lighthouse, Cornwall, 2016*  
Acrylic and jesmonite on poplar panel  
61 x 122 cm (24 x 48 in)

# GEOLOGY OF LANDSCAPE

I left Ilfracombe in North Devon on Lundy's own ship, the MS Oldenburg. On my arrival in Lundy I made a coastal walk along the cliff tops past the North and South lighthouses, which sparked an idea for a whole series of paintings. At the south east point of the island I looked closely at the relationship between the separate elements of contrasting forms of the quay, south lighthouse, MS Oldenburg, and mouse and rat islands.

- JG



*Turquoise Harbour, Lundy South Lighthouse, 2016*  
Acrylic and jesmonite on poplar panel  
61 x 122 cm (24 x 48 in)

## GEOLOGY OF LANDSCAPE

I painted Trevoise Lighthouse as a negative form, capturing it when the sun was low, to highlight its silhouette and create a stark negative shape against the setting sun.

- JG



*Against the Light, Trevoose Head, Cornwall, 2016*  
Acrylic and jesmonite on poplar panel  
61 x 122 cm (24 x 48 in)



# GEOLOGY OF LANDSCAPE

Gardiner evokes the spirit of place, its mood, with a mixture of broad-brush treatment and contrastingly fine areas of drawing. Some are densely detailed with hairline drawing, such as the St Ives group, others are more obviously abstract with larger areas of colour carrying the emotional charge of the image; all are immensely atmospheric.

- Andrew Lambirth



*Mist at the Needles*, 2017

Watercolour with jesmonite and acrylic on handmade cotton paper  
46 x 61 cm (18 x 24 in)

# GEOLOGY OF LANDSCAPE

I remember my first glimpse of St Ives, looking out over the rooftops, into the Bay. This subject has been tackled by many artists, including Alfred Wallis, Ben Nicholson and Wilhelmina Barns-Graham. I am not usually drawn to townscapes but welcomed the challenge to paint the complex subjects of St Ives harbour.

- JG



*Shining Morning, St Ives 2017*

Watercolour with jesmonite and acrylic on handmade cotton paper  
46 x 61 cm (18 x 24 in)

## SOLO EXHIBITIONS

2017

Drawn to the Coast, Paisnel Gallery, London

2016

Pillars of Light, Paisnel Gallery, London

2015

Jeremy Gardiner, Jurassic Coast, Victoria Art Gallery, Bath

2014

Jeremy Gardiner, ING, City of London

2013

Jeremy Gardiner, Intaglio Monoprints, Pratt Gallery,

Pratt Institute of Art and Design, Brooklyn, NY

Cornish Monoprints, Belgrave Gallery, St Ives

Exploring the Elemental, Paisnel Gallery, London

Unfolding Landscape, Kings Place Gallery, London

Jeremy Gardiner, University of Northumbria Art Gallery, Newcastle Upon Tyne

Jeremy Gardiner, Monoprints, Level 39, 1 Canada Water, London

2010

A Panoramic View, Pallant House Gallery, Chichester

Light Years, Jurassic Coast, Lighthouse, Poole Centre for the Arts

Atlantic Edge, Belgrave Gallery, St Ives

Jeremy Gardiner, Campden Gallery, Chipping Campden

2008

The Coast Revisited, Paisnel Gallery, London

2007

Arvor, Belgrave Gallery, St Ives

Atrium Gallery, Bournemouth University

Foss Fine Art, London

Along the Coast, Campden Gallery, Chipping Campden

2006

59th Aldeburgh Festival, Foss Fine Art

Midtsommerfest, Tysvaer, Norway

Jurassic Coast, Black Swan Arts, Frome, Somerset

2004

Archipelago, Gallery 286, London

Northcote Gallery, London

Maltby Gallery, Winchester

2003

Purbeck Light Years, Lighthouse, Poole Centre for the Arts

2001

Maltby Gallery, Winchester

2000

Ballard Point, Belgrave Gallery, London

1991

Fine Arts Museum of Long Island

1989

Centro Cultural Candido Mendes, Rio de Janeiro

Museu de Arte Moderna de Sao Paulo

1987

Compton Gallery, MIT, Cambridge, Massachusetts

1985

George Sherman Gallery, Boston University

1984

Galerie 39, London

1983

Heuristic Journeys, General Electric, Hirst Research Centre, London

1980

Parnham House, Dorset

## COLLECTIONS

Barclays Wealth Management, Poole

BNP Paribas, London

Bournemouth University Art Collection, Bournemouth

Centrebridge, London

Davis Polk & Wardwell, Paris

Ente Nazionale Idrocarburi, Milan

Gaz de France, London

GDF Suez, London

General Electric, London

GlaxoSmithKline, London

Goodwin Proctor, London

Government Art Collection, London

Greenlight Capital, London

Imperial College Art Collection, London

ING, London

Lawrence Graham LLP, London

LGV, London

NYNEX Corporate Collection, USA

Pallant House Gallery, Chichester

Peterborough Museum and Art Gallery, Peterborough

Pinsent Masons, London

Peter Taylor and Associates, London

Rathbones, London

Rank Xerox, London

Royal National Lifeboat Institution, Poole

Royal College of Art Collection, London



## COLLECTIONS (continued)

St Thomas' Hospital Collection, London  
Swindon Museum Art Gallery  
Tudor Captial, London  
University of Northumbria, Newcastle upon Tyne  
Victoria and Albert Museum, London  
Watso Wyatt, London

## AWARDS AND FELLOWSHIPS

2013

First Prize, ING Discerning for Pendeen Lighthouse

2010

Arts Council England Grants for the Arts Award  
Artist in Residence Nottingham University

2008

Arts Council England Research and Development Award

2007

Arts and Humanities Research Council Grant

2003

Peterborough Art Prize

2002

National Endowment for Science, Technology and the Arts Grant

1998

New Forms Grant, Cultural Affairs Council, Florida

1995

Florida Council on the Arts Fellowship

1988

Prix Ars Prize, Austria

1987

New York Foundation for the Arts Fellowship

1985

Major Works Grant, Massachusetts Council on the Arts and Humanities

1984

Harkness Fellowship  
Churchill Fellowship

1981

John Minton Scholarship, Royal College of Art

1979

Yorkshire Arts, Artist in Industry Fellowship

1978

Midland Bank Drawing Prize

Hatton Scholarship, Newcastle University

1977

John Christie scholarship, Newcastle University

Northern Arts Exhibition Award

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