

Cover image; Solar, Seven Sisters, 2019 Acrylic and jesmonite on poplar panel 80 x 150 cm

Jeremy Gardiner

Sussex Landscapes

All works are available for sale on receipt of this catalogue.

Please contact the gallery for prices and availability.



12 Northgate, Chichester West Sussex PO19 1BA +44 (0)1243 528401 +44 (0)7794 416569 info@candidastevens.com www.candidastevens.com According to traditional art history, landscape painting was once a lowly genre. It fell well below history painting, which, with its supposed moral and improving qualities, was the dominant form of painting in the various national academies before the mid 19th century. Indeed, the famed 18th century portraitist Sir Joshua Reynolds (and first president of the Royal Academy) once said; "A mere copier of nature can never produce anything great".

But Reynolds misses the point. Landscape painting is not simply a physical representation of the world around us. Landscape leaves an emotional imprint upon us, touched by own memories and those of generations who have gone before. Great landscape painting evokes a visceral response, our feelings and senses brought to life. Faced with the beauty and power of landscape, we are reminded of the transience of our own time on earth. And, of course, Reynolds was speaking before British artists such as Constable and Turner used paint on canvas to convey the perpetual power of landscape with an emotional intensity which still resonates today. This was no mere copying of nature.

British landscape painting made further strides in the 20th century when artists such as Paul Nash created a series of visionary landscapes which were at the centre of developments in modern art in Britain. Landscape provided a stage for an imaginative response to the natural world and made connections between tradition and modernism in art.

With such strong histories of landscape painting in Britain, and Sussex in particular, it's an ambitious artist who takes on this subject matter. In their contemporary responses Calum McClure and Jeremy Gardiner have successfully created lyrical new works which are imbued with poetic depth and give the viewer a renewed understanding of and connection to the ancient Sussex Landscape. Ever since prehistoric man began to dig for stone to make implements, rather than collect loose

material, humans have modified landscape. The landscape we see before us now is the result of years of excavation, our creation of artificial ground, architectural features and, in particular, the physical, chemical and biological changes that the earth has undergone.

It is these layers of landscape which, through his scientific approach, Jeremy Gardiner is able to evoke in his paintings. The texture of the works is unique and considered, each one referencing both the geological and man-made effects on landscape.

His working method is involved. Scientific geomorphic investigations and technologies such as 3D imaging give the artist a greater understanding of the landscape. The artist builds up the surface of the work, with paint and collage, scouring and sanding down, to create a texture which both infers and refers to the texture of our landscape.

The works are rich and multi-layered. His inclusion of man-made features, such as a lighthouse, as tiny and almost insignificant additions to the landscape, reminds us of the transience of our time on earth. Our endeavours are dwarfed by the enormity and history of our landscape.

For Gardiner landscape is complex. His paintings do not simply show us what the eye sees, but give insights into what lies beneath the picture postcard images of our coastal landscape. They are also works of immense beauty with a lyrical use of colour and space. These paintings position Gardiner at the forefront of contemporary conversation about landscape art.

Jo Baring August 2019 A generous offer was made to me in 2017, "would I like to spend some time living in a lovely cottage near Lewes, with studio space if needed." The timing was ideal because in 2015 I had embarked on 'South by South West', a five-year voyage round the south coast of England, painting and drawing. How could I explore Sussex and Kent when I live and work in Bath? My studio is located in the South West for easy access to Dorset, Devon and Cornwall.

My *Sussex Landscapes* series of paintings have grown out of the experience of walking both the South Downs and the coast of Sussex during 2018. Each year since 2015, a showcase of new work from this five-year voyage round the south coast of England has been exhibited in a selection of art galleries.

Jeremy Gardiner



Solar, Seven Sisters, 2019 Acrylic and jesmonite on poplar panel 80 x 150 cm Framed size 93 x 163.5 cm



Solar, Seven Sisters, 2019

The first time I contemplated Seven Sisters was from the cliffs during a walk from the Cuckmere Inn pub; it was a sunny crisp day in late winter, and from the point of view of the coastguard cottages a whole scenario unfolded before my eyes. I now realise this view is one of the most iconic panoramas in the British Isles and I had this in mind while painting this picture.

The contour of the Seven Sisters was sculpted by heavy rain and meltwater during recent ice ages and is now constantly eroded by the sea; the chalk was laid down during the late cretaceous period - about 85 million years ago - at a time when much of Great Britain, along with Europe, lay beneath a relatively shallow sea, with latitude equivalent to the Mediterranean Sea today.



Hastings Castle and Pier, 2019
Acrylic and jesmonite on poplar panel
90 x 100 cm
Framed size 103 x 113.5 cm



Hastings Castle and Pier, 2019

A few years ago, I saw the construction of Hastings castle displayed in the Bayeux Tapestry; it was one of the first three castles built by William the Conqueror upon landing in England in 1066.

In 2017, during a visit to Hastings I walked up to castle above the town and from there I could see the newly rebuilt pier and townscape far below, framed by the castle ruins.

When I discovered the General Havelock pub while walking in the town centre, and saw that inside there were magnificent tiled murals from 1889 by Royal Doulton, I stopped to look at them. And I immediately knew that I had found the composition of the Hastings Castle and Pier for my painting.



Cuckmere Haven, 2019
Acrylic and jesmonite on poplar panel 60 x 90 cm
Framed size 72.5 x 102.5 cm



Cuckmere Haven, 2019

Cuckmere Haven lies on the coast at the point where the South Downs meet the sea. It is a flood plain between Eastbourne and Brighton. Where the river Cuckmere meets the English Channel, the river becomes shallow over a bed of shingle. In 1846 the Cuckmere river was diverted to drain the flood plain. In June 2018 I went to see the exhibition *Thomas Cole, Eden to Empire* at the National Gallery in London.

Cole was the founder of the Hudson River School and painted his masterpiece *The Oxbow or View from Mount Holyoke, Northampton, Massachusetts, after a Thunderstorm* in 1836. I used to see his painting often at the Metropolitan Museum in New York when I had a studio in the Hudson Valley in the late 1980s.

The panoramic view of the Connecticut River Valley in Cole's painting is reminiscent of the Oxbow lakes at Cuckmere Haven. In 2018 I kayaked down the meandering river and was able to experience the rhythm and curves of the unique Oxbow lakes.



Trek to Beachy Head Lighthouse, 2019 Acrylic and jesmonite on poplar panel 66 x 89 cm Framed size 78.5 x 101.5 cm



Trek to Beachy Head Lighthouse, 2019

The Trek to Beachy Head is an annual walk during a low Spring tide and it takes place in a small window of time, for it has to be completed before the tide turns and the sun sets. This Lighthouse Challenge walk was started to raise funds for the repainting of the lighthouse and now provides funds for when it will need repainting again.

The beach at Beachy Head is a field of seaweed-covered boulders with rock pools everywhere, with crabs caught in the shallows. Built from Cornish granite, the lighthouse has been automated since 1983, like most lighthouses.

My painting celebrates the tones of twilight, with the beam shining out to sea.



Beachy Head, 2019
Acrylic and jesmonite on poplar panel 50 x 75 cm
Framed size 62.5 x 87.5 cm



Beachy Head, 2019

My intention has been to revisit the drawings I made during walks along the cliff-top above Eastbourne, while referencing *Downland Rambles*, a British Railways poster by Adrian Allinson. This travel poster promoted rail services to the East Sussex coast and encapsulates a glorious sunlit landscape from the past.

My painting is a "romantic dream of something that never was, never will be – in a light better than any light that ever shone in a land no one can define or remember, only desire". Edward Burne-Jones



Seaford Head, 2019 Acrylic and jesmonite on poplar panel 50 x 100 cm Framed size 62.5 x 112.5 cm



Seaford Head, 2019

"Where the chalk wall falls to the foam, and its tall ledges oppose the pluck and knock of the tide" is a line from *Seascape*, by WH Auden, a poem that describes my walk from Seaford Head to Hope Gap, and the point of view of this painting. A few months after I visited the area, a huge amount of chalk fell from the cliff face near Seaford Head, just one of its many occurrences.

The Chalk cliffs and foreshore at Seaford Head reveal a complex marine environment dating from the late Cretaceous era, about 90 million years ago. Echinoids, sponges, bivalves, and other benthic fauna that inhabited the prehistoric seafloor at the time can be seen in the chalk.



The Belle Tout Lighthouse, Beachy Head, 2019 Acrylic and jesmonite on poplar panel 40 x 75 cm Framed size 52.5 x 87.5 cm



The Belle Tout Lighthouse, Beachy Head, 2019

The 360-degree view of the lantern room of the Belle Tout Lighthouse has been immortalised in a watercolour by Eric Ravillious from 1939. Sixty years later in 1999 the 850 tonne Belle Tout Lighthouse was moved, in one piece, to prevent it from falling into the sea.

My painting encompasses not only the curve of the road along the cliff and the form of Belle Tout against the sky, but also the chalk formations towering over the English Channel.



Saffron Sea, Birling Gap, 2019
Acrylic and jesmonite on poplar panel
60 x 91 cm
Framed size 72.5 x 103.5 cm



Saffron Sea, Birling Gap, 2019

Many of the cottages at Birling Gap have been lost due to cliff erosion. In the distance Belle Tout lighthouse is visible, a sentinel on the skyline.

In *Saffron Sea* I am reflecting upon a sunset when the tide was particularly high, and the crepuscular light hit the rollercoaster chalk cliffs, creating spectacular effects.



SOLO EXHIBITIONS

1980

Parnham House, Dorset

1983

Heuristic Journeys, General Electric, Hirst Research Centre, London

1984

Galerie 39, London

1985

George Sherman Gallery, Boston University

1987

Compton Gallery, MIT, Cambridge, Massachusetts

1990

Centro Cultural Candido Mendes, Rio de Janeiro Museu de Arte Moderna de Sao Paulo

1991

Fine Arts Museum of Long Island

2000

Ballard Point, Belgrave Gallery, London,

2001

Maltby Gallery, Winchester

2003

Purbeck Light Years, Lighthouse, Poole Centre for the Arts

2004

Archipelago, Gallery 286, London Northcote Gallery, London Maltby Gallery, Winchester

2006

59th Aldeburgh Festival, Foss Fine Art Midtsommerfest, Tysvaer, Norway Jurassic Coast, Black Swan Arts, Frome, Somerset

2007

Arvor, Belgrave Gallery, St Ives Atrium Gallery, Bournemouth University Foss Fine Art, London

Along the Coast, Campden Gallery, Chipping Campden

2008

The Coast Revisited, Paisnel Gallery, London

2010

A Panoramic View, Pallant House Gallery, Chichester Light Years, Jurrassic Coast, Lighthouse, Poole Centre for the Arts Atlantic Edge, Belgrave Gallery, St Ives Campden Gallery, Chipping Campden

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

2014

Jeremy Gardiner, ING, City of London

2015

Jeremy Gardiner, Jurassic Coast, Victoria Art Gallery, Bath

2016

Pillars of Light, Paisnel Gallery, London

2017

Drawn to the Coast, Paisnel Gallery, London

2018

Geology of Landscape, Candida Stevens Gallery, Chichester

2019

Tintagel to Lulworth, The Nine British Art, London

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

AWARDS & FELLOWSHIPS

1977

John Christie scholarship, Newcastle University Northern Arts Exhibition

Award

1978

Midland Bank Drawing Prize

Hatton Scholarship, Newcastle University

1979

Yorkshire Arts, Artist in Industry Fellowship

1981 2008 John Minton Scholarship, Royal College of Art Arts Council England Research and Development award 1984 2010 Churchill Fellowship Arts Council England Grants for the Arts Award Harkness Fellowship Artist in Residence Nottingham University 1985 2013 Major Works Grant, Massachusetts Council on the Arts and First Prize, ING Discerning Eye Humanities 2017 Senior Fellowship, Higher Education Academy 1987 New York Foundation for the Arts Fellowship SELECTED GROUP EXHIBITIONS 1988 Prix Ars Prize. Austria 1978 The Northern Art Exhibition, Shipley Art Gallery, Gateshead 1995 (touring exhibition) Florida Council on the Arts Fellowship Student Drawing, Park Square Gallery, Leeds 1998 1980 New Forms Grant, Cultural Affairs Council, Florida Artist in Industry, Sheffield City Art Gallery (Arts Council touring exhibition) 2002 Drawing into Painting, LYC Museum and Art Gallery, Cumbria National Endowment for Science, Technology and the Arts Grant Reliefs, Royal College of Art 2003 1981 Peterborough Art Prize Royal Academy Summer Exhibition Metropolis, Royal Festival Hall, London 2007 Unicorn Trust, Morley Gallery, London

Arts and Humanities Research Council Grant

1982

New Contemporaries, ICA, London Pictures for Schools Exhibition, National Museum of Wales Picture Loan Scheme, Ceolofrith Art Centre, Sunderland

1983

Electra 83, Musée d'Art Moderne de la Ville de Paris The Pick of New Graduate Art, Christies, London

1985

State of the Art, Twining Gallery, New York Major Works, New England Arts Biennial, University of Amherst Emerging Expressions, Bronx Museum of the Arts, New York Self Portraits, The Photographers Gallery, London Digicon, Burnaby Art Gallery, Vancouver, Canada Arts Festival, University of Nova Scotia, Canada

1986

42nd Venice Biennale, Italy Tradition & Innovation in Printmaking, Barbican, London Hurlbutt Gallery, Greenwich, Connecticut Louisville Art Gallery, Kentucky

1987

Emerging Expressions, Bronx Museum, New York Casas Toledo Oosterom, New York HighTech/High Touch in Printmaking, Pratt Institute Gallery, New York

1988

Emerging Visions, Tibor de Nagy Gallery, New Summer in the

City, Twining Gallery, New York

A Kiss is just a Kiss, Twining Gallery, New York Cleveland Gallery,
Cleveland (touring exhibition)

Prix Ars Electronica, Austria

1989

Print 89, Arnolfini Gallery, Bristol Fictive Strategies, Squibb Gallery, New York

1991

Virtual Memories, Friends of Photography, San Francisco

1994

Nature Morte, Joel Kessler Gallery, Miami

1995

ArCade Prints, Brighton University

1996

Digital Salon, Visual Arts Museum, School of Visual Arts, New York Multimedia Artworks, University of Ghent, Belgium

1997

Isle of Purbeck, Silicon Gallery, Philadelphia

1998

Landmark, Atrium Gallery, Bournemouth University Royal Academy Summer Exhibition

1999

CADE, Historical Museum, Novorsibirsk, Siberia, Russia Belloc Lowndes Fine Art, Chicago Gamut, Colville Place Gallery, London 147th Autumn Exhibition, Royal West of England Academy, Bristol

2000

Neuhoff Gallery, New York City

2001

Jeremy Gardiner/Geoffrey Dashwood, Maltby Gallery, Winchester Laing Landscape Competition, Mall Galleries, London Art Loan Collection, Bournemouth University Belgrave Gallery, London The Discerning Eye, Mall Galleries, London

2002

Laing Landscape Competition, Mall Galleries, London Quiet Waters, Poole Study Gallery A Pelican in the Wilderness, Holburne Museum of Art, Bath ISEA, Nagoya, Japan

2003

Landscape, Campden Gallery, Chipping Campden Peterborough Art Prize, Peterborough Museum and Art Gallery Digital Terrains, Deluxe Gallery, London The Land, Dorset County Hospital, Dorchester

2004

New Media Arts, First Beijing International Exhibition, China Works on Paper, Sears Peyton Gallery, New York Hunting Art Prize, Royal College of Art, London

2005

Royal Academy Summer Exhibition

Art Loan Collection, Winchester University

2006

59th Aldeburgh Festival

Art Loan Collection, Bournemouth University Ancient landscapes, Midtsommerfest.

Tysvaer, Norway

Time Passes, Renscombe Farm, Worth Matravers

Originals, Mall galleries, London

2007

A Postcard from St Ives, Belgrave Gallery, St Ives, Cornish Show, Thompson's Gallery, London

2008

Salon de Yutaka, Kanazawa, Japan
Art de Art, Osaka, Japan
Artzone, Kyoto, Japan
Orie Gallery, Tokyo, Japan
Gallery Mai, Tokyo, Japan
Gallery Atos, Okinawa, Japan
Acostage Gallery, Takamatsu, Japan
61st Aldeburgh Festival, Foss Fine Art
Streaming Museums. Federal Plaza. Melbourne. Australia

2009

Imaginalis, Chelsea Art Museum, New York City Mapping the Coast, Dorset County Museum (touring exhibition) 157th Autumn Exhibition, Royal West of England Academy, Bristol

2010

Earthscapes, Geology and Geography, Bridport Arts Centre, Dorset

(touring exhibition)

3D 2D. Edinburgh Printmakers

105th Annual exhibition, Bath Society of Artists, Victoria Art Gallery, Bath Works on Paper, Campden Gallery, Chipping Campden

2012

Painting the Sea, The Art Stable, Dorset Coast Unearthed, Bridport Arts Centre, Dorset

2013

The Discerning Eye, Mall Galleries
Mapping the Way, Walford Mill Crafts, Dorset
Pave the Way, Intaglio Monoprints, Haysom Quarry, Dorset
Summer Show. Belgrave Gallery. St Ives

2014

The Newcastle Connection, University of Northumbria Art Gallery Songs of Nature, Foss Fine Art Ways of Looking. Aldeburgh Gallery

2015

Royal Academy Summer Exhibition Nature, Politics and Science, DLI Museum, Durham Shorelines, St Barbe Museum, Lymington The Discerning Eye, Mall Galleries, London

2016

Facing History, Victoria & Albert Museum, London Digital Futures, British Computer Society, London Secret, Royal College of Art

2017

Capture the Castle, Southampton City Art Gallery Coastal Connections, The Otter Gallery, University of Chichester Secret, Royal College of Art

2018

Coast, St Barbe Museum, Lymington Secret, Royal College of Art Impressions on Paper, David Simon Gallery, Bath Present Day, Candida Stevens Gallery, Chichester

2019

Three x Nine, The Nine British Art, London Drawn to Dorset: Fifty Drawings, Fine Foundation Gallery, Swanage Sunday Times Watercolour Competition, Mall Galleries, London Secret, Royal College of Art

FILMS

2013

Jeremy Gardiner, Unfolding Landscape, Aquiline Productions

2014

A Page in the Book of Time, World Out There Productions

2016

Pillars of Light, Edge 2 Edge Productions

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