Jeremy Gardiner

‘Coastal Landscapes of Cornwall and Dorset’
Introduction

For several decades Jeremy Gardiner has been exploring the coast of Cornwall and Dorset on long walks, boat rides and flights, forever seeking out new points of view for his landscape painting. His adventurous spirit has led him to discover the geology of other parts of the world, from the volcanic forms of Fernando de Noronha, an archipelago 300 miles off the north east coast of Brazil, to Milos, one of the Cycladic Greek islands. But it is Cornwall and Dorset that stir his imagination the most and he is making new discoveries and finding fresh sources of inspiration as he ventures further into unknown territory.

What the surface of the world looks like depends on where you are in a particular time in history, every landscape is merely a phase. How does one distil into a painting the experience of standing on a cliff top or looking out to sea? According to Marcel Proust, who was a great admirer of John Ruskin, “Reality lies not in the appearance of the subject but in the extent to which it leaves an impression on the artist”. In other words, realism has to be put aside in the artist’s search for a pictorial reality.

By creating distinct layers of color, Gardiner’s working method involves scouring, building accretions of paint, collaging and sanding down, in an attempt to emulate on the surface of his paintings the effects of geological time on the landscape. He combines different features from different locations of the coastline in the same paintings, achieving images that take the viewer on a new exploration of familiar territory, from multiple perspectives.

Henry Beesley
The Victorian lighthouse at Anvil Point, seen here against a dark sky, was built in 1881 and is now part of Durlston County Park. Approaching it from the north on a summer day, it is always a welcome sight. I have walked along the edge of the cliff, below the lighthouse, on my way to Tilly Whim Caves countless times and still the stark white shapes always take me by surprise, whether it is against a sparkling blue summer sea or a cold grey winter sky. J.G.
‘Tilly Whim Caves, Dorset’ 61 x 62 cm
Acrylic and jesmonite on poplar panel, in box frame with linen interior and non-reflective museum glass.

I first started to go to Dorset as a boy, in summers spent at my grandmother’s house. I would visit the caves when they were open, and it always felt like an adventure. They were later closed when the collapsing roof of an underground quarry made them unsafe. This view with Durlston Castle in the distance is painted from Anvil Point Lighthouse. J.G.
‘Clavell’s Tower, Dorset’ 60 x 90 cm

Acrylic and jesmonite on poplar panel, in box frame with linen interior and non-reflective museum glass.

Built in 1831, Clavell’s Tower is a cliff-top folly and was the subject of a Shell poster by Paul Nash in the 1930s. It was also the setting for P.D. James’ ‘The Black Tower’. Seen from Swyre Head, the highest point on the Isle of Purbeck, Clavell’s Tower is only a speck on the coast in this painting and helps create a sense of scale as one looks along the coast to Gad Cliff and Portland beyond. I was walking along this stretch of coast in 2007 when I saw the engineers busy with their theodolites in preparation to move it back from the cliff edge. I painted the picture after it was moved. J.G.
I have been painting the Dorset Coast for thirty years. These paintings are based on specific places, they are also about journeys and natural phenomena, and looking at the work invites imaginative travel into the distant past. The shore between Black Rock and Arish Mell should only 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. J.G.
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. J.G.
February Snow, Lulworth Cove, Dorset
56 x 85 cm
Acrylic and jesmonite on poplar panel, in box frame with linen interior and non-reflective museum glass.

There were no tourists on the day I saw Lulworth Cove under snow. I have included the ghost of a paddle steamer from a 19th Century postcard in this scene to give a sense of seasons past. Throughout most of Dorset, massive bands of rock have been heaved up into a near-vertical orientation by unimaginable forces within the earth. Pictured here is the intrinsically beautiful Lulworth Crumple, a classic geomorphological feature that derives directly from natural marine erosion on rocks of unequal resistance. J.G.
Evening, East Cliff, Dorset' 59 x 122 cm
Acrylic and jesmonite on poplar panel, in box frame with linen interior and non-reflective museum glass.

The vertical banded face of East Cliff overlooks West Bay, the 100 feet cliffs rise up from a beach of shingle. The East Cliff, although barely a quarter of the height of Golden Cap, is impressive for its sheer face and steep end towards the harbour. This painting is derived from a subjective experience of a place by the coast where land, sea and sky meet. It conveys my intimate knowledge of East Cliff beyond its literal appearance; the picture is much more like a portrait than a landscape in any topographical tradition. J.G.
'Mellow Sun, Wheal Cotes, Cornwall' 30 x 46 cm
Acrylic and jesmonite on poplar panel, in box frame with linen interior and non-reflective museum glass.

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. Bright orange bricks were used for arched lintels as can be seen here in the tiny window silhouetted against the setting sun. J.G.
‘Spring, Zennor Head, Cornwall’ 30 x 46 cm
Acrylic and jesmonite on poplar panel, in box frame with linen interior and non-reflective museum glass.

Heather carpeted moorlands appear in the foreground of this painting along with Pendour Cove and Porthglaze Cove, but the dramatic granite cliffs which rise 200 feet above the sea at Zennor Head are the focal point. During his stay in Zennor in 1916, D.H. Lawrence wrote ‘Women in Love’ and would have walked this coastal path with his wife Frieda. J.G.
I used my mountain bike on several painting expeditions throughout Cornwall. It was in August 2009 that I cycled to Trevean Cliff to make this painting of the rugged granite cliffs. J.G.
‘Morning, Levant Cliffs, Cornwall’ 30 x 46 cm
Acrylic and jesmonite on poplar panel, in box frame with linen interior and non-reflective museum glass.

About a mile before reaching Cape Cornwall on the coast path are Levant Cliffs. Walking around Levant is now a peaceful experience, especially in spring when wildflowers adorn the cliffs. But at the peak of mining the cliff tops would have reverberated with the noise of crushing machinery. Here the minerals that colour the cliffs create a rich palette of blue, green and white. This creates a sharp contrast to the flat silhouette of the chimneys of the disused engine houses poking out above the skyline. J.G.
‘Evening, Cape Cornwall’ 61 x 61 cm
Acrylic and jesmonite on poplar panel, in box frame with linen interior and non-reflective museum glass.

Cape Cornwall is a small headland four miles north of Land’s End near the village of St Just. The cape is the point at which Atlantic currents split, either going south up the English Channel, or north into the Bristol Channel and Irish Sea. A little known fact is the definition as to what a Cape really is - it is a headland where two oceans or channels meet - in this case the English Channel and St George’s Channel. It is the only cape in England. At Cape Cornwall there is a sentinel on the top of the peak that can be reached on foot. J.G.
Logan rocks are delicately balanced rocking stones that acquired their precarious nature from horizontal weathering of granite outcrops. This is the most famous of all the Cornish Logan stones, resting on top of the granite promontory of Treryn Dinas, which also has traces of an iron-age cliff castle. The Logan Rock weighs an estimated 65 tonnes, which did not prevent it being dislodged in 1824 by a navy lieutenant. On September 8, 1880 John Brett painted a view of Treryn Dinas. The view we both found is only possible after a strenuous climb with an easel and painting equipment. J.G.
Prussia Cove actually embraces three coves, Piskies Cove, Bessy’s Cove and King’s Cove. They were grouped together under the name of Prussia Cove in honour of John Carter. In the eighteenth century, Prussia Cove was by far the most famous smugglers’ cove in Penwith. This was primarily due to John Carter, (b. 1738) a notorious eighteenth century smuggler who worked from here, and was known as the King of Prussia. This is thought to be the origin of the Cove’s name. Any boat moored in the little harbour cut out of solid rock remained invisible to everyone except those on the nearby cliffs. Carters’ exploits included firing cannon at Revenue shipping, breaking in to Revenue premises but taking only his goods, which had earlier been expropriated. As recently as 1979, Customs and Excise officers confiscated £3 million-worth of marijuana from the cove. J.G.
Jeremy Gardiner

Biography
1957 Born in Munster, Germany
1962 Family moves back to Dorset
1975-79 University of Newcastle, Newcastle upon Tyne
1979 Receives Artist in Industry Fellowship, Arts Council of Great Britain
1980-83 Royal College of Art, London
1984 Receives Churchill Fellowship
1985 Receives Harkness Fellowship. Moves to the United States
1985 Receives Major Works Grant, Massachusetts Council on the Arts & Humanities
1986-93 Taught at Pratt Institute of Art and Design, Brooklyn, New York
1987 Receives New York Foundation for the Arts Fellowship. Travels to Brazil
1988 Receives Prix Ars, Austria
1989 Taught at the Royal College of Art, London
1992-93 Taught at the New World School of the Arts, Miami, Florida
1998 Receives New Forms Grant, Cultural Affairs Council, Florida
1999 Moves back to England, lives and works in Bath
2001 Travels to the archipelago of Fernando de Noronha in Brazil
2002 Receives NESTA grant
2003 Receives Peterborough Art Prize
2007 Receives Arts and Humanities Research Council grant
2008 Receives Arts Council England Research and Development grant
2010 Receives Arts Council England Grant for the Arts award

Selected One Person Exhibitions

1983 General Electric Hirzt 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
1991 Fine Arts Museum of Long Island
1993 Belgrave Gallery, London
2001 Malby Gallery, Winchester
2003 Lighthouse, Poole Centre for the Arts
2004 Gallery 286, London
2004 Malthorpe Gallery, Winchester
2004 Northcote Gallery, London

2006 59th Aldeburgh Festival, Foss Fine Art
2007 Black Swan Arts, Frome, Somerset
2007 Belgrave Gallery, St Ives
2007 Atrium Gallery, Bournemouth University
2008 Panigel Gallery, London
2009 Chelsea Art Museum, New York City
2010 Pallant House Gallery, Chichester
2010 Lighthouse, Poole Centre for the Arts
2010 Belgrave Gallery, St Ives
2010 Campden Gallery

Selected Group Exhibitions

1980 Artist in Industry, Sheffield City Art Gallery, (Arts Council touring exhibition)
1981 Royal Academy Summer Exhibition
1982 New Contemporaries, ICA, London
1983 Electro 83, Musee d’Art Moderne de la Ville, Paris
1985 State of the Art, Twining Gallery, New York
1990 Royal Society of Arts Biennial, University of Amherst
1996 42nd Venice Biennial, Italy
1998 Emerging Visions, Tibor de Nagy Gallery, New York
1988 Summer in the City, Twining Gallery, New York
1998 A Kiss is just a Kiss, Twining Gallery, New York
1989 Print 89, Armolinif Gallery, Bristol
1991 Interactive Strategies, Squibb Gallery, New York
1994 Nature Morte, Joel Kessler Gallery, Miami
1995 Artcode Prints, Brighton University
1996 Multimedia Artworks, University of Ghent, Belgium
1997 Isle of Purbeck, Silicon Gallery, Philadelphia
1998 Landscape, Atrium Gallery, Bournemouth University

Selected Collections

Barclays Bank, BNP Paribas, London, Davis Polk & Wardwell, Paris, Ente Nazionale Idrocarburi, Milan, Gaz de France, General Electric, London, GlaxoSmithKline Services, NYNEX Corporate Collection, USA, Pinsent Masons, Rank Xerox, Victoria and Albert Museum, Peterborough Museum and Art Gallery, Bournemouth University Art Collection, Imperial College Art Collection, Royal College of Art Collection, St Thomas’ Hospital Collection

1998 Royal Academy Summer Exhibition
1999 CAFE, Historical Museum, Novosibirsk, Siberia, Russia
1999 Belhaven Founders Fine Arts, Chicago
2001 Gamut, Colville Place, Gallery, London
2001 Malby Gallery, Winchester
2002 The Discerning Eye, Mall Galleries, London
2002 Luing landscape competition, Mall Galleries, London
2002 Quiet Waters, Poole Study Gallery
2003 A Prison in the Wilderness, Holburne Museum of Art, Bath
2003 Contemporary Landscape, Campden Gallery
2004 Peterborough Art Prize, Peterborough Museum and Art Gallery
2004 New Media Arts, First Beijing International Exhibition, China
2005 Royal Academy Summer Exhibition
2006 Art Loan Collection, Winchester University
2007 Peterborough Art Prize, Royal College of Art, London
2007 Hunting Art Prize, Royal College of Art, London
2008 Art Loan Collection, Winchester University
2008 Time Passes, Renscombe Farm, Worth Matravers
2008 Origins, Mall galleries, London
2008 A Postcard from St Ives, Belgrave Gallery, St Ives
2008 Salon de Yutaka, Kanazawa, Japan
2009 Streaming Museums, Federal Plaza, Melbourne, Australia
2009 Mapping the Jurassic Coast, Dorset County Museum (touring)
2010 Works on Paper, Peterborough Art Prize, Royal College of Art, London
2010 Works on Paper, Campden Gallery
2010 Earthiscopes, Geology and Geography, Thames Hubart Gallery
2012 3D Object and Illusion in Print, Edinburgh Printmaker's Society, Exploratory Laboratory, Bridport Arts Centre, Dorset

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