

Jeremy Gardiner: Tintagel To Lulworth Cove

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The Nine British Art is delighted to present the latest in contemporary landscape artist Jeremy Gardiner's investigations into the British coastline. Complementing our hugely popular show *Pillars of Light* in 2016, *Jeremy Gardiner: Tintagel to Lulworth Cove* reveals a painter at the very peak of his powers.

One of our most exciting contemporary artists, Jeremy Gardiner has long been exploring the relationship between land and sea, mankind and the natural world. Layering acrylic and jesmonite on poplar panels, his work takes on a geological, textured and widescreen quality, mirroring the light and drama of the coastal scenes which provide Jeremy with such inspiration.

[Tintagel to Lulworth Cove](#) explores the modern-day reality of the remarkable shoreline of the South West Coast Path, chronicling a landscape reshaped by man and touched by the memories of generations past.

The journey begins in Cornwall, where familiar places such as Tintagel, St Ives, Mullion Cove, Land's End and St Michael's Mount are given a fresh, jagged, semi-abstract perspective. These are not paintings which quietly luxuriate in the picturesque; Gardiner's instinctive eye for contrast and colour mean large scale works such as *Aquamarine Sea*, *Mousehole*, *Cornwall* are complex, modern and alive with movement.

Moving further east, Gardiner stops in Devon, intrigued by the words of Thomas Gainsborough: "the most delightful place for a landscape painter this country can boast". *Valley of the Rocks* doesn't, however, revel in the romantic—it is instead a fascinatingly layered work, the intermingled strata and weathered roughness echoing the geological forms it seeks to explore.

Finally, Gardiner reaches Lulworth Cove in Dorset. Immediately reminded of Thomas Hardy's *At Lulworth Cove a Century Back*, his painting of the same name is an apt reflection, given both works delight in the memory of evening light. Once again, it's the dramatic contrasts of geology and colour which Gardiner observes so well in the Dorset series, and indeed throughout *Tintagel to Lulworth Cove*.

By the last of these 30 paintings, the cumulative effect is clear; it's been a breathtaking journey through landscape, memory and colour.