

present



TIM STEWARD

TREGARDOCK AND THE ATLANTIC COAST
The Wild Sea of North Cornwall

10 - 26 NOVEMBER 2023

DARL-E AND THE BEAR - 17 MARKET STREET . WOODSTOCK OX20 1SU

PRIVATE VIEW - FRIDAY 10 NOVEMBER - 6 to 9 pm

ARTIST IN RESIDENCE - Friday 17th to Sunday 26th - with sketchbooks in hand, Tim takes over the gallery for the last week, to answer questions, greet visitors and talk about his work.

ARTIST TALK - 'The Art of Place' - Saturday 18th, 10.30 am to 12 Noon

WORKSHOP - 'Drawing your own wild seascape' - Saturday 25th, 2 - 4pm

Artist Tim Steward's main purpose with this show is to provide Part II of his painting journey. Through his immutable desire to paint, study and record in North Cornwall, his initial journey has shifted towards increased abstraction and use of colour and a broader expression of the place he has chosen to work in - through a series of larger paintings.

Tim's first exhibition, or rather Part I of his journey took place at the gallery in November 2021. 'Presence - the movement and the moment that runs through' was a joint exhibition with Mary Chamberlain'. Based upon the idea of the 'caught moment', differing perspectives of movement from the wild en Plein-air landscapes of Steward flowed through to the delicate figurative work of Chamberlain.

Join us to 'see the places he sees' and accompany Tim to the edge of the ocean in all its raw natural beauty.

TREGARDOCK AND THE ATLANTIC COAST: THE WILD SEA OF NORTH CORNWALL

'The wild sea of North Cornwall' is an intensive body of work from Tim Steward recorded over six years of living and working on a specific stretch of the Atlantic Coast called Tregardock Cliffs, owned by the National Trust. Working outside and carving up shapes using large brushes, the pieces document a journey of immersion in the landscape; a stripped-back and visceral response to the beauty and charge of nature.

"Absorption in an environment, by focussing in on a specific place, heightens my process of connection as I become 'placed' within the land, grounded and sensitised."

The place is both wild and beautiful and filled with a raw, elemental energy. Looking out from the cliffs, at times the land and sea merge into one mass that feels as though it might literally swallow you up. On the beach, huge monolithic struts of rock create an alien, almost primordial landscape. Living and working on the coast through the Winter, and into Spring, has allowed Tim both a high degree of experimentation, as well as 'immersal' in his subject. From the outset Steward has felt an intuitive desire to kneel in the mud, to feel the earth beneath him, and to make work.

Drawing at Tregardock over the winter months demands quite a vigorous approach. The descent and ascent with art materials in hand can be a challenge, particularly in such an exposed environment.

"Integral to this phase of work has been learning – both of what I am drawing, the plants and their seasonality, and also the external forces that affect my work: the tides, the changing light, where the sun rises and sets, and the history of the place."

As Daphne du Maurier says in her book 'Vanishing Cornwall', "the difference in temperature, the vagary of weather, varies from mile to mile with a kind of lunatic perversity". Over time though Tim has learnt to embrace this precarious process of working. Control has to be relinquished and a certain amount of improvisation is necessitated. There is a deep connectedness to the wildness of this sculpted environment which goes back to his childhood. This project, like those in the past, has taken him on a journey where through study he will see and feel things differently over time and record this evolving process. It is this process that helps us to immerse ourselves in the series. The fact that he uses twigs, seawater, mud, clay, raw pigment... but there's something more than that too, something intangible, maybe it is the need to get himself in the right – near meditative – mindset before embarking. Or maybe it's the constant changing of the weather's mood, or the boundaries imposed by the tide. Maybe it's the interaction of the elements with the work itself.

"Living and drawing in this part of Cornwall has only enhanced my love of the outdoors. Nature is so tangible here it becomes a part of you."

The work which has transpired incorporates a wider use of medium including oil and wax as well as found materials such as clay mud and charred wood. There is a deep connectedness to the wildness of this sculpted environment which goes back to his childhood. This project, like those in the past, has taken him on a journey where through study he will see and feel things differently over time and record this evolving process. Applying medium with his hands, and carving up shapes with strong and visceral mark-making feels hugely satisfying in an environment like Tregardock.

Working outside has meant that many of Steward's studies start as simply marks on a page, impressions or moments captured. He tries to record these moments when I see them. Sometimes when he doesn't make it down to the beach, he finds himself entangled in the hedgerows, studying the plants, or trying to capture the colour of the sky. These moments recorded, no matter how roughly, nearly always become something, and over time they form the marrow of my work.

Steward says *"there is something very humbling about being alone in a vast landscape, and in truth everything in me can pull away from Tregardock when the weather is stormy, such is the intensity of the place. Still though I know I must go with my instincts from the start, to feel the Earth beneath me and the elements around me. As I emerge out the other side this last few years, Tregardock has become a wonderful place of solace, despite its fierceness at times."*

Notes from Tim:

BACK FROM THE EDGE

"I have spent the last six winters living by the North Cornish coast, immersing myself in the beauty and elemental forces of Tregardock Beach in North Cornwall. The work is visceral and spontaneous as a result, charged by the movement of the sea, wind and changing light. I have sought to capture moments as they present themselves on my walks to the beach, responding to them intuitively with scratched marks of charred wood, swathes of thick oil paint, pastel, sand and seawater. The way in which I see and feel has evolved, and my attachment to the land has deepened. The connection to specific places and the desire to understand them has always been a voyage of discovery for me.

Absorption in an environment, by focusing-in on a specific place, heightens this process of connection as we may become 'placed', grounded and sensitised."

EMBRACING THE FOREBODING

"A few years ago I was reading a book in the Perch in Oxford entitled 'Binsey: the Holy Place' and in it read an excerpt by C S Lewis describing a thoroughly miserable morning, on which he decided to cycle to see his friend Alfred and go out with him into the elements and embrace the day, come what may, ending up as they did sitting in the Perch pub. I read this story a few months before heading off to Cornwall and loved the sentiment of his words, to embrace the foreboding and head forth".

"Working outside in all weather at Tregardock has been exhilarating at times. At other times I have felt like a crazed individual, blown sideways and washed away in a torrent of rain. The environment has meant that many of my studies start as simply marks on a page; impressions or moments captured. I decided to record these moments as I see them, no matter how inconvenient or how roughly, and often with a sense that my life depended on it. Sometimes I would not even make it down to the cliffs, but find myself entangled in the hedgerows, studying the plants, or mixing paints furiously to try and capture the colour of the sea. Other times work would be washed away as I unsuccessfully try to evade an advancing rainfront. Irrespective, these moments recorded nearly always become something, and over time they form the very marrow of my work. I love looking at work when it has travelled with me to the beach and survived the experience. You can't formulate that. It is sometimes a devastating mess, but I have learnt that it all serves a purpose".

THE EDGE OF DISINTEGRATION

"At the juncture between crashing waves and the beach there is a feeling of complete absorption. A kind of ritual has developed of melting wax onto the chosen surface, and making scratched lines with the burnt end of matches to sketch out a semblance of form. A stored physical memory of the sea now sits in my body and manifests itself in the abrupt motion of a brush laden with thick paint, or the rough, energetic marks of charcoal"

*"The sea does not reward those who are too anxious, too greedy, or too impatient.
To dig for treasures shows not only impatience and greed, but lack of faith.
Patience, patience, patience is what the sea teaches. Patience and faith."*

Anne Morrow Lindbergh | Gift from the Sea



ABOUT THE ARTIST

Tim Steward (b.1975) trained in classical drawing and painting at Lavender Hill Studios in London and currently divides his time between North Cornwall and Oxford. Steward's work has always focused on specific places for long periods of time, working both on the street, in the landscape and in the elements. This outdoor working is significant to seeing and feeling the subject and connecting with a place.

"It was always in my mind that I would work outside – in nature. It was not however my imagining that this would be as an artist. Growing up in the Chilterns I developed a love of the outdoors. I remember clearly, digesting a book called *Faith in the Countryside* by the Archbishop's Commission on Rural Areas, which made a real impression on me. It read as a vision for sustainable communities of the future, built on some of the wonderful vestiges of the past."

From early drawings of the Radcliffe Camera in Oxford, to present explorations of the Atlantic coast of Cornwall, he uses a classical methodology, working often at speed. His work is most synonymous with black-and-white depictions of classical buildings in pastel and pigment. These places are often connection points and places of spiritual nourishment, and include Radcliffe Square in Oxford, the Royal Crescent in Bath, Westminster in London, and the skylines over Florence and Rome.

Tim is currently represented by Darl-e and the Bear in Woodstock, Oxfordshire. He has sixty of his architectural drawings on permanent display in the bedrooms of the Old Parsonage Hotel in Oxford. A further twelve of his drawings hang in Rick Stein's restaurant in Marlborough and he continues to undertake architectural commissions both home and abroad.

His body of figurative work entitled 'Stripped Back' looks at aspects of beauty and brokenness in the context of his Christian faith, and this work continues to be exhibited each year as part of the Oxford Lent Concerts in Queens College Chapel in Oxford. The figure as a means of apprehending hope has been an enduring focus in his work. Commissioned work has been undertaken for Oxford University Press, Caspian, Sanctuary Group, A Curious Group of Hotels, Exscientia, Kingsway Music, Baptist Union and Ecclesiastical, amongst others.

EXHIBITIONS

2023 September - Tatha Gallery - 'slow praxis' - Newport-on-Tay, Fife - Group show,
May - Rock Institute - Group show, April - Darl-e and the Bear - Group show, Jan - Feb - Penwith Gallery,
St Ives - Associates Members Exhibition
2022 Dec - ' Chorus' - St Georges Manor, Oxford - Annual show, Nov - The Fry Art Gallery Annual Show -
Saffron Walden, June - Art & Faith - Capturing the Movement: A reflective day and exhibition - [Endelienta](#),
North Cornwall, March/April - Oxford Lent Concerts - Queens College Chapel, March -Battersea Affordable Art
Fair - Darl-e and the Bear
2021 Nov - "Presence" - The Movement and the Moment that Runs Through - [Darl-e and the Bear](#) - Joint show
with Mary Chamberlain, Nov - The Fry Art Gallery Annual Exhibition, Essex - Group show, Sept - Royal Society
of Marine Artists - Mall Galleries, London - Open exhibition
2020 Nov - Worton Organic Farm, Nr Cassington, Oxfordshire - Solo show
2019 Sept - The Fry Art Gallery Annual Exhibition, Essex - Group show, July - Whitewall Galleries Oxford, High
Street - Solo exhibition, July - Sobell House Oxford - Fundraising event, June - St Giles, Oxford - Annual show,
April - Oxford Lent Concerts - Queens College Chapel
2018 Dec - St Giles, Oxford - Annual show, July - McNeill Gallery, Pewsey - Selected works , April - Oxford
Lent Concerts - Queens College Chapel

All artworks are for sale



Left: No: 240 - Delight

Right: No: 235 - The Blueness of Dusk

Top image: No: 223 - The Wild Edge

ABOUT DARL.E AND THE BEAR

Since the summer of 2019, Darl-e and the Bear have sought to establish and develop their own unique footprint for the gallery.

We are an unofficial not-for-profit artist-led gallery, founded by Julie Wigg and are committed to our driving principles of being accessible to everyone. We want the gallery space to be welcoming, warm and inviting, whilst showing art that is inspiring, joyous and makes your heart sing, without compromise.

We welcome collectors new or established. We work hard to promote our established artists whilst championing new and emerging talent, showcasing our diverse stable of artists, through an extensive curated exhibition programme of contemporary art and art fairs.

Our strong set of values guide and inspire us - inclusivity, accessibility, welcoming, passionate and above all very proud of who we show and what we are.

We are a commercial gallery, this helps give us the means to support our wide range of artists, whether by exhibiting in our general spaces, by giving them the opportunity to be a part of group exhibitions, solo shows and Art Fairs, whether that be in Oxfordshire, London and beyond. We regularly hold curated open calls and welcome local artists to 'pop-up' in our space, we believe in maximising our spaces to allow as many artists to have a platform and to be a part of our gallery, without compromising quality.

We are very passionate about what we 'do' and look forward to welcoming you to our amazing space.



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