Mark Cazalet
Resonances
2012–2018
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1–29 March 2018

Serena Morton
My aim is to create a classical order out of instinctive feeling. This means striking a delicate balance between an impulse for extemporised gestures and patiently crafting a pictorial harmony. All of the work in this exhibition originated as encounters with nature. Each is a site-specific response to the peculiarities of light, spatial depth and the atmosphere occurring at a particular place in time. I view them as resonances. Similar to waves in a ripple tank reflecting off the sides, I create dynamic gestalt movement across the surface of the paper. Resonance means the sound which is produced by an object when it vibrates at the same rate as the sound waves from another object. In my eyes colour reverberates through an interaction of visual effects; simultaneous colour contrasts, harmonies and discords or in variations of tone and saturation. I modulate these qualities to construct spatial fields and rhythms. Flat patterns of design take on depth that is evocative of the physicality and emotion of the original experience. To play with chromatics in this way is lyrical like setting a song or uttering a psalm. This could be seen theologically as making visible signs for inward transitions in perception, transformations which are endlessly shifting and deepening.

Between the artist’s seeing eye, their moving hand and the viewer’s reception there is a cat’s cradle of exchange, the tauter and better formed the richer the pattern becomes. The paradox is in letting go of straining after this communication, allowing silence to expand and fill the anxious uncertainty of creativity. Perhaps more like coming to, and finding yourself somewhere new and unexpected yet implacably familiar. Andrew Marvell expressed this eloquently in his seventeenth century poem The Garden. Our consciousness is transfigured by the power behind nature “to a green thought in a green shade,” an effect I aspire for my work to induce, similar to the sense of metanoia being a turning towards light.

Meanwhile the mind, from pleasure less,
Withdraws into its happiness;
The mind, that ocean where each kind
Does straight its own resemblance find,
Yet it creates, transcending these,
Far other worlds, and other seas;
Annihilating all that’s made
To a green thought in a green shade.

Mark Cazalet, January 2018
Bethany Day 1
2012
conté on paper
38.5 x 29 cm

Bethany Day 2
2012
conté on paper
38.5 x 29 cm

Bethany Night 1
2012
conté on paper
38.5 x 29 cm

Bethany Night 2
2012
conté on paper
38.5 x 29 cm
Bethany Snowscape 1
2012
chalks on paper
42.5 x 55 cm

Bethany Snowscape 2
2012
chalks on paper
48 x 60 cm
Dazzling Darkness 1, 2014, oil on wood, 32 x 48 cm

Dazzling Darkness 2, 2014, oil on wood, 32 x 48 cm

Dazzling Darkness 3, 2014, oil on wood, 32 x 48 cm

Dazzling Darkness 4, 2014, oil on wood, 32 x 48 cm
Night Shift 2, 2014, marker pens, crayons pastels and pencils on paper, 25 x 50 cm

Anni’s Pond Night, 2014, marker pens, crayons pastels and pencils on paper, 40 x 50 cm

Night Shift 1, 2014, marker pens, crayons pastels and pencils on paper, 25 x 50 cm
LB Summer 1, 2016, oil pastel on paper, 35 x 70 cm
LB Summer 2, 2016, oil pastel on paper, 35 x 70 cm
LB Summer 3, 2016, oil pastel on paper, 35 x 70 cm

LB Summer 4, 2016, oil pastel on paper, 35 x 70 cm
LB Summer 5, 2016, oil pastel on paper, 35 x 70 cm
LB Summer 6, 2016, oil pastel on paper, 35 x 70 cm
Blues on Red 1, 2015, conté and chalks on paper, 38.5 x 29 cm

Reds on Blue 1, 2015, conté and chalks on paper, 38.5 x 29 cm
Blues on Red 3  
2015  
conté and chalks on paper  
38.5 x 29 cm

Reds on Blue 4  
2015  
conté and chalks on paper  
38.5 x 29 cm

Reds on Blue 5  
2015  
conté and chalks on paper  
38.5 x 29 cm

Reds on Blue 6  
2015  
conté and chalks on paper  
38.5 x 29 cm
Advent Haze 1, 2018, oil pastel on paper, 110 cm diam

Deep Wood LB, 2017, oil pastel on paper, 110 cm diam
Advent Haze 2, 2018, oil pastel on paper, 110 cm diam

Advent Haze 3, 2018, oil pastel on paper, 110 cm diam
After Lunch with Gauguin
2017
oil pastel on paper
80 x 200 cm
Night Watch 2, 2018, oil pastel on paper, 55 x 152 cm
Night Watch 3, 2018, oil pastel on paper, 55 x 152 cm
Aubade 1, 2018, oil on pastel, 50 x 121 cm
Aubade 2, 2018, oil on pastel, 50 x 107 cm
Aubade 3, 2018, oil on pastel, 52 x 127 cm
Aubade 4, 2018, oil on pastel, 51 x 122 cm
*Aubade 5*, 2018, oil on pastel, 50 x 123 cm

*Aubade 6*, 2018, oil on pastel, 51 x 123 cm

*Night Watch 4*, 2018, oil on pastel, 57 x 155 cm

*Aubade 7*, 2018, oil on pastel, 56 x 128 cm
Wriggle
2018
oil pastel on paper
80 x 200 cm
Night Watch 5
2018
oil pastel on paper
55 x 147 cm

Night Watch 6
2018
oil pastel on paper
57 x 153 cm
Night Witch 7, 2018, oil pastel on paper, 57 x 153 cm
Moon Wood 1, 2017, oil pastel on paper, 70 cm diam.

Moon Wood 2, 2017, oil pastel on paper, 70 cm diam.
**Moon Wood J**, 2017, oil pastel on paper, 55 cm diam.

**WD Dusk**, 2017, oil pastel on paper, 55 cm diam.
Grand Aubade 2
2018
oil pastel on paper
80 x 200 cm
Late Glow Small 1
2018
oil pastel on paper
57 cm diam.

Late Glow Small 2
2018
oil pastel on paper
57 cm diam.

Late Glow Small 3
2018
oil pastel on paper
57 cm diam.
Mark Cazalet

1988-9 Commonwealth Universities Scholarship: Baroda University, Gujarat State, India
1986-7 French Consul National Studentship Award: L'Ecole Nationale Superieure des Beaux-Arts, Paris; awarded one-year residency at the Cite-Internationale-des-Arts, Paris
1983-6 Falmouth School of Art: BA Fine Art
1982-3 Chelsea School of Art: foundation course

Solo Exhibitions
2016 Silent colour Meditation: a great cloud of witnesses, 153 heads: St Edmundsbury Cathedral
2015 Moments of Transformation: Curwen gallery, London
2012 The Ocean in a Tree: The Concert Hall Gallery, Snape Maltings, Suffolk
Stations of the Cross: Salisbury Cathedral
2005 Travelling with open eyes: Guildford Cathedral
2004 An Egyptian Apocrypha: St Katherine Cree, London
2002 Bath Rugby Residency: Drawings: Museum of Rugby, Twickenham
The Sound of Trees: Six Chapel Row Contemporary Art, Bath
2000 The Four Quartets: Lady Margaret Hall, Oxford University
1998 Cathedrals of Industry: Museum of London
1996 Paradoxes and Paradigms: Lichfield Cathedral
1994-6 The Path to Calvary: Rocket Contemporary Art, Cork Street, London and touring to The Lincoln Cathedral & Usher Gallery, Winchester Cathedral, Lady Margaret Hall Chapel
1993 Pictures out of India: The Nehru Centre, London
1992 Mark Cazalet: Christopher Hull Gallery, London

Collections
The Josef and Anni Albers Foundation
Birmingham City Library
British Council, Bombay, India
Coopers & Lybrand Deloitte, London
Edward James Foundation, West Dean College
Fitzwilliam Museum, University of Cambridge
Getty Center, California, USA (The Path to Calvary, book)
Guildhall Art Gallery, London
Hammersmith and Fulham Borough Council Collection
Hounslow and Spelthorne Community and Mental Health Service Trust
Indian High Commision, Nehru Centre, London
Kuwait National Collection
Lady Margaret Hall, Oxford University
Methodist 20th-Century Art Collection
Msheireb Properties Collection, Doha, Qatar
Museum of London
Museums of Rugby:Twickenham, London
Taunton and Somerset Hospital
University of Alberta
University of Iowa
University of Surrey, Roehampton
Victoria Art Gallery Bath

Residencies
2016 St Edmundsbury Cathedral one year artist-in-residence, Silent Colour Meditation project
2015 Borgo Pignano Artist residency programme, Tuscany, Italy
2013 Josef and Anni Albers Foundation, CT, USA, artist in residence
2012 Josef and Anni Albers Foundation, CT, USA, artist in residence
2011 Msheireb Residency, Doha, Qatar: Dohaland architectural project
2007 West Dean College Summer School, artist in residence
2004 Palestine/Israel Pilgrimage with Biblelands, artist in residence
2003 Egypt Pilgrimage with Biblelands, artist in residence
2001 Assembly, South West Arts artist in residence at Bath Rugby Club
Mark Cazalet
Resonances
2012–2018
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VAT is charged on the Gallery Margin Scheme at 10%
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