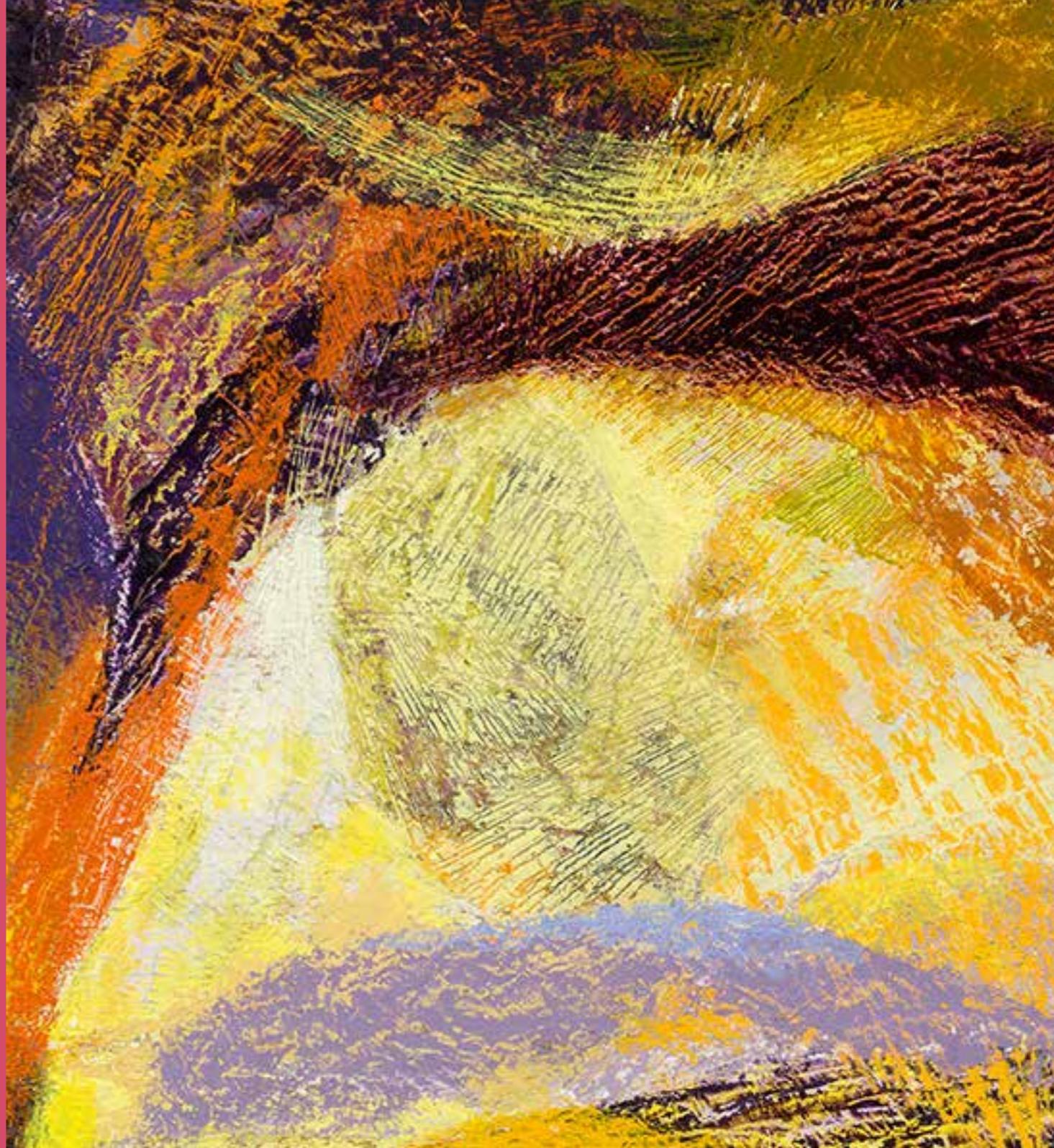
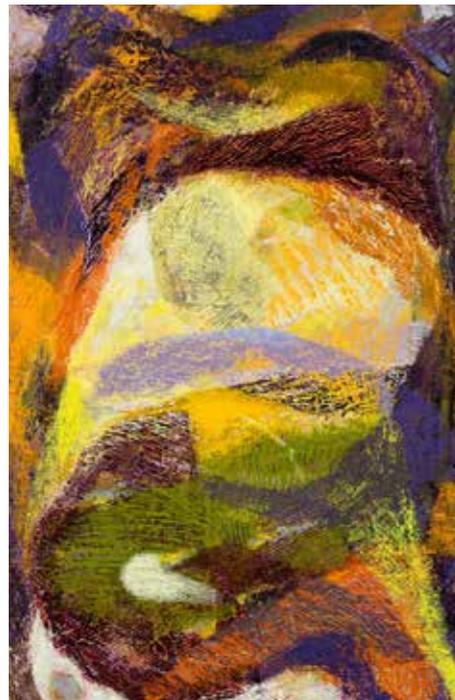


Mark Cazalet
Quiet Radiance

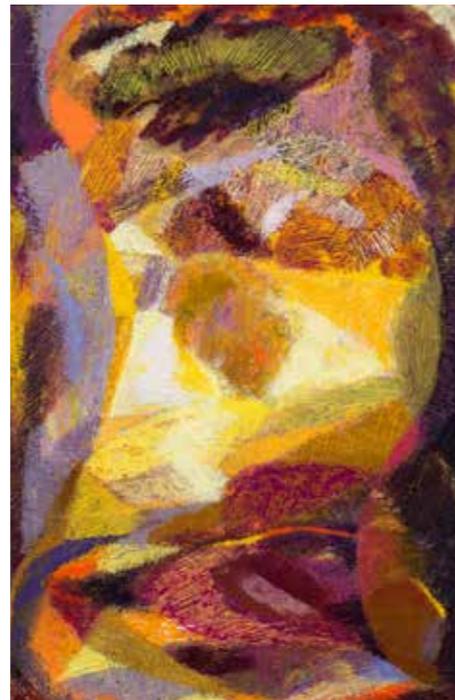
5 June – 12 July 2019

Serena Morton





Radiant Light 8. 2019
oil on masonite board
60.8 x 38.2 cm
(detail, previous page)



Radiant Light 9. 2019
oil on masonite board
60.8 x 38.2 cm
(detail, end page)

Quiet Radiance

The Gift

*Some ask the world
and are diminished
in the receiving
of it. You gave me*

*only this small pool
that the more I drink
from, the more overflows
me with sourceless light.*

– *R.W. Thomas*

The paintings in this exhibition were inspired by the silence and solitude of two outwardly unremarkable locations. I am deeply grateful to these ordinary places in which my mind is able to wander in meditative reverie; attending to shifts of light, temperature, scents and birdsong — their repeated sensory input generating my colour spaces. A harmony is created through balancing the visual rhythms and hues; an orchestration of chromatic relationships into a unified whole. This re-alignment of mind and spirit forms the content of my art and vision. There is a tranquillity that emerges through the flux of creative decision-making, a sudden gift.

The setting is always crucial, an environment that produces a lucid response, although not in a narrowly topographical sense. Each painting begins with stillness until there is a momentary awakening, an experience rooted in nature that triggers a visual reaction, more surrendering to an event than formulating a design. Working at night has been particularly freeing; it merges seeing with imagining. Suggestive nocturnal impressions of floating forms permit me to employ unrepressed combinations of mark and colour. The night allows me to inhabit a realm that is invisible and dim. My problems come when I lose contact with that raw experience. The hard work is paring back, simplifying and re-memembering. Often, usually, weeks need to pass before I re-engage the image in the studio. This allows a detachment to take place, an essential sifting of clutter and winnowing of literal detail. Resolution comes from realising a dynamic interplay between formal visual elements and emerging feeling, a re-capitulation of the original impulse in an unexpected way. Uncertainty is an excellent guide; it compels me to feel my way forward. The best results are frequently strangest.

Working in a series of identical formats allows themes and variations to develop in a quasi-structured manner, like a poem's stanzas or symphonic movements. When seen together the family resemblance is clearer, although each image has a distinct identity. The benefit of multiple versions is that natural selection sharpens one's comparative instincts and provokes wilder alternatives. Ultimately, there is a quiet radiant joy, the hallmark of productive periods of concentration. This comes from the sense of being a conduit rather than an impresario.

Mark Czalet, May 2019





*Previous spread
left to right*

Sentinel Space 1. 2019
oil on paper
195.5 x 72 cm

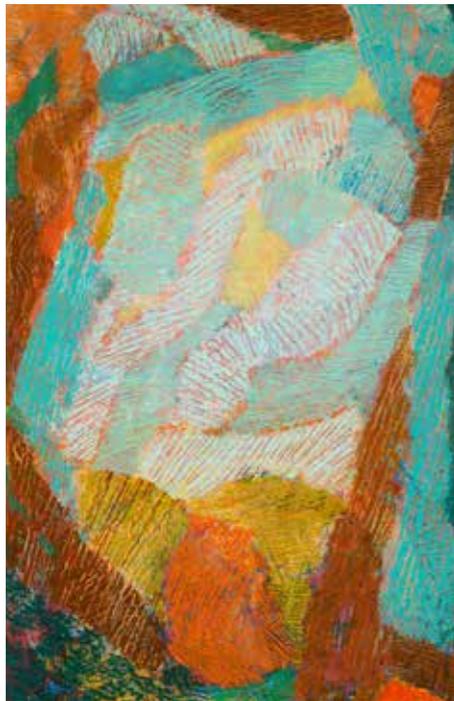
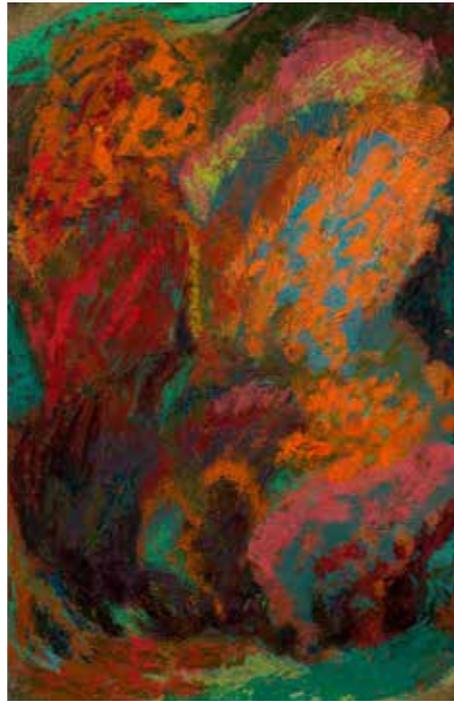
Sentinel Space 2. 2019
oil on paper
187 x 67 cm

Sentinel Space 3. 2019
oil on paper
188.8 x 67.5 cm

Sentinel Space 4. 2019
oil on paper
196 x 75.5 cm

Sentinel Space 5. 2019
oil on paper
196 x 72.5 cm
(detail, opposite)





Opposite page

top left

Dazzling Darkness 2. 2019

oil on masonite board

60.8 x 38.2 cm

(detail, this page)

top right

Radiant Light 15. 2019

oil on masonite board

60.8 x 38.2 cm

bottom left

Radiant Light 5. 2019

oil on masonite board

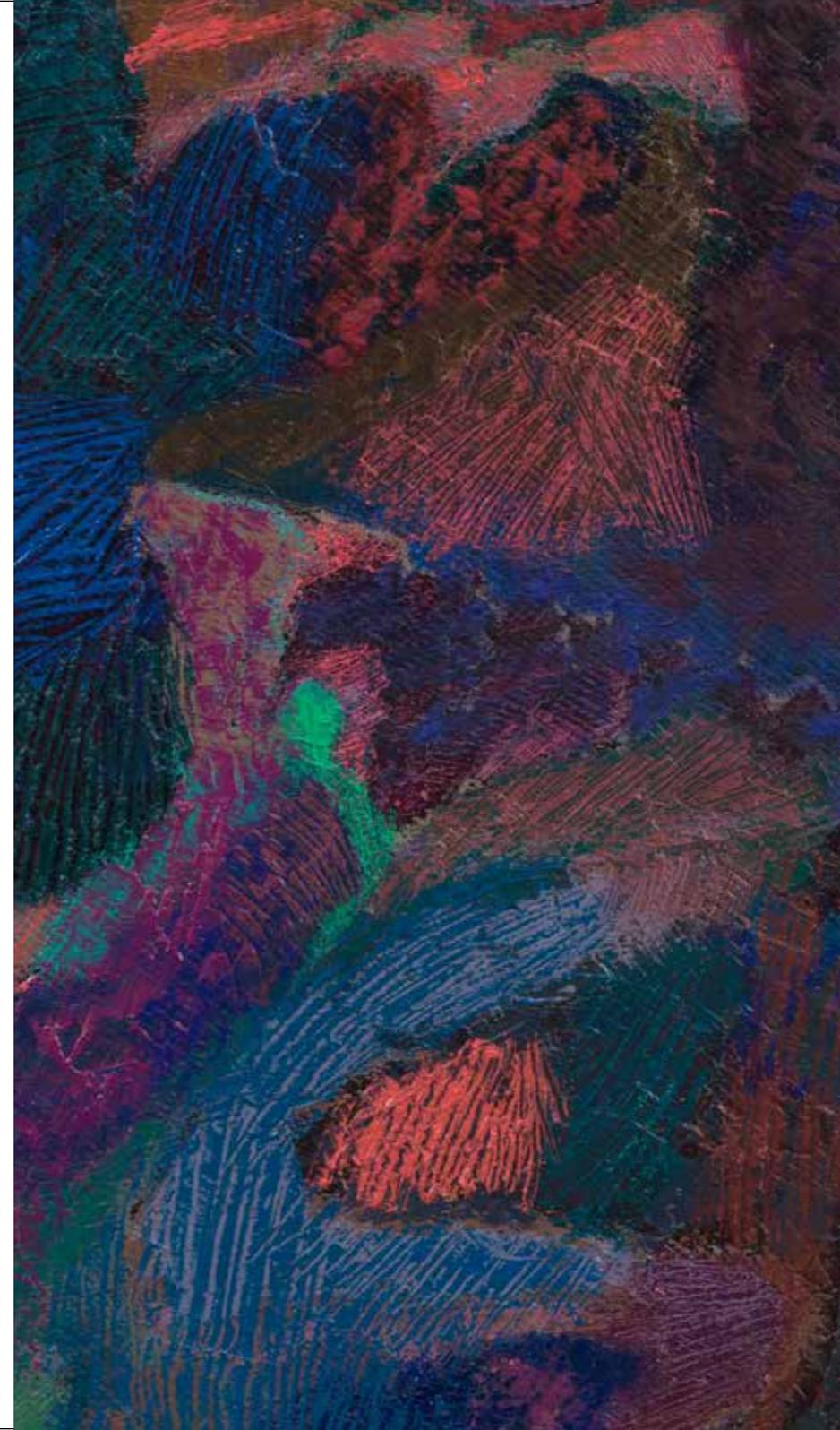
60.8 x 38.2 cm

bottom right

Radiant Light 7. 2019

oil on masonite board

60.8 x 38.2 cm



From left to right

Illumination 3. 2019
oil on paper
101 x 31 cm

Illumination 4. 2019
oil on paper
101 x 31 cm

Illumination 5. 2019
oil on paper
101 x 31 cm

Illumination 16. 2019
oil on paper
101 x 31 cm

Illumination 17. 2019
oil on paper
101 x 31 cm





From left to right

Illumination 7. 2019
oil on paper
101 x 31 cm

Illumination 11. 2019
oil on paper
101 x 31 cm

Illumination 12. 2019
oil on paper
101 x 31 cm

Illumination 1. 2019
oil on paper
101 x 31 cm

Illumination 8. 2019
oil on paper
101 x 31 cm

Solo Exhibitions:

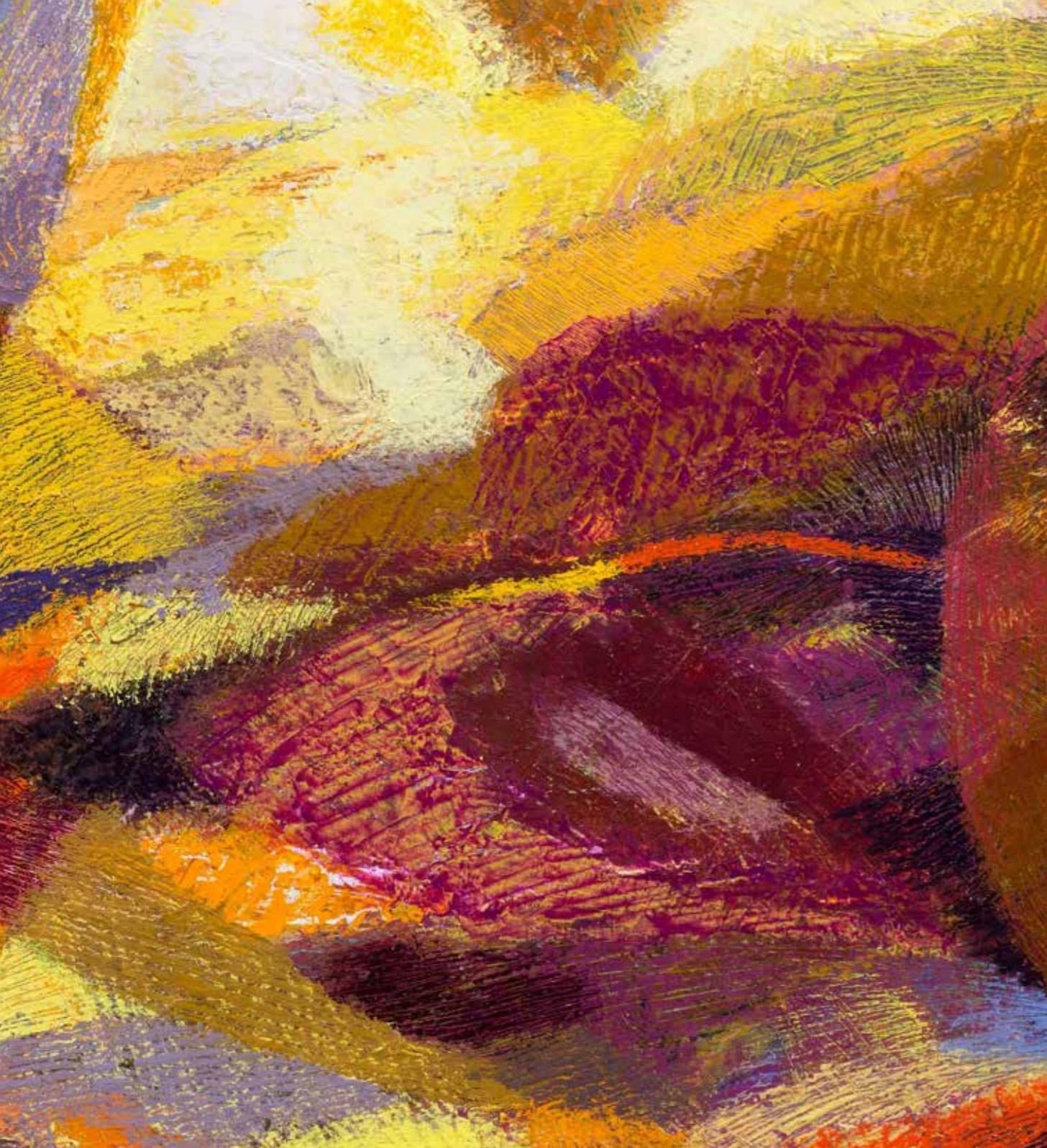
- | | |
|---|--|
| 2018
<i>Resonances</i>
Serena Morton Gallery, London | 2002
<i>The Sound of Trees</i>
Six Chapel Row
Contemporary Art, Bath |
| 2016
<i>Silent Colour Meditation</i>
St Edmundsbury Cathedral | 2000
<i>The Four Quartets</i>
Lady Margret Hall, Oxford |
| 2015
<i>Moments of Transformation</i>
Curwen gallery, London | 1998
<i>Cathedrals of Industry</i>
Museum of London |
| 2012
<i>The Ocean in a Tree</i>
Snape Maltings, Suffolk | 1996
<i>Paradoxes and Paradigms</i>
Lichfield Cathedral |
| 2008
<i>Everyday Epiphany</i>
Beardsmore Gallery, London | 1995
<i>Intangible Worlds</i>
East West Gallery, London |
| <i>Stations of the Cross</i>
Salisbury Cathedral | 1994–96
<i>The Path to Calvary</i>
Rocket Contemporary Art,
Cork Street, London |
| 2006
<i>Seeing as Beleving</i>
Catmose Gallery, Rutland | <i>touring to:</i>
The Lincoln Cathedral
Usher Gallery, Winchester Cathedral |
| 2005
<i>Travelling with Open Eyes</i>
Guildford Cathedral; | 1993
<i>Pictures out of India</i>
The Nehru Centre, London |
| <i>On Shifting Ground</i>
All Hallows by the Tower, London | 1992
<i>Mark Cazalet</i>
Christopher Hull Gallery, London |

Mark Cazalet (b. 1964) trained at Chelsea and Falmouth School of Art, after which he held two postgraduate scholarships at L'Ecole des Beaux Arts in Paris and at M.S. University Baroda in India. He works in a variety of media, pursuing his own themes, undertaking commissions, and working with communities. He has undertaken many ecclesiastical commissions in engraved glass, painting and tapestry, and is currently working on stained glass windows designs.

Recent book projects have included wood and linocut prints for the Old Stile Press' *Greenblades*, Thomas Hardy's late poetry, *William Blake Collected Verse* (Faber and Faber). *Who Cares about HIV? a Darker Pilgrimage*, (SPCK, May 2019) has nine of his images interspersed in the text.

Cazalet particularly enjoys the interaction his teaching brings at The Royal Drawing School, West Dean College and UWE, Bristol. As artist in residence at the Josef and Anni Albers Foundation, CT, U.S.A. (2012 and 2013), Cazalet discovered new contextual references which transformed his practice. In the autumn of 2019 he will travel to Japan to work from the gardens and temples of Kyoto.

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



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Opening Hours:
Monday closed
Tuesday–Friday 10–5pm
Saturday 11–4pm