

CUTTING EDGE



JAMES HAWKINS

Liathach from Coire Mhic Nobuil acrylic on carbon fibre 82 x 69 cm

CUTTING EDGE

EXHIBITION OF NEW WORK

BY

JAMES HAWKINS

Tuesday 12th June - Saturday 16th June 2012

The Gallery 28 Cork Street London W1S 3NG

www.jameshawkinsart.co.uk



CUTTING EDGE

WHEN I began cutting out paintings I had a notion to draw attention to the painted mark; to celebrate its interwoven complexity, its taut energy and its innate beauty. I aspired to do this without considering so much what the mark represented but really just to see it for itself. I knew I was embarking on an exciting journey but I couldn't see beyond the next bend in the road.

I now understand that the cut edge defines both the mark and what it represents; cutting into an abstract mark enables me to use it to describe the profile of a mountain, stream, rock etc. The resulting cut-out painting fragment is similar to the way we look at things, we focus in on what we wish to see and temporarily blur out what surrounds it.

It wasn't long before I laid the offcuts on a piece and thought of collaging the separate shapes together, the process then becomes one of both adding and taking away. This method of building a painting echoes the 'no loss' procedures I so enjoy when editing video on a computer - the ability to temporarily change part of an image and then revert to the original if necessary is very different from the linear process of painting that is always changing in one direction with little possibility of return.

The first pieces were done on paper, float-mounted on foam board and framed behind glass to protect the delicate edges; ironically, I was breaking the tyranny of the rectangle and then restating it. After a lot of research I settled on carbon fibre and core board as a substrate robust enough to be cut out and presented unframed; the pieces are thirty millimetres thick and the paint continues around the edge as with the box canvases, the three dimensional illusion is very strong and leads the eye to question the flatness of the image surface. I've always aimed to make my paintings 'dance' or shimmer by using pockets of complementary colour and vigorous gestural marks, so discovering that these cut-out pieces confound the space and depth of a painting was a bonus.

I take the dogs up Rhue Hill every day and I've walked the same route for so long now that I've worn a path! Recently, a visitor to my studio told me Henry Thoreau wrote that if one wanted to observe change in Nature one should repeat the same journey daily; it's true, that way you notice the subtle changes through the seasons. These recent paintings result from the on going development of process that evolves and is filtered through constant reference to my environment.

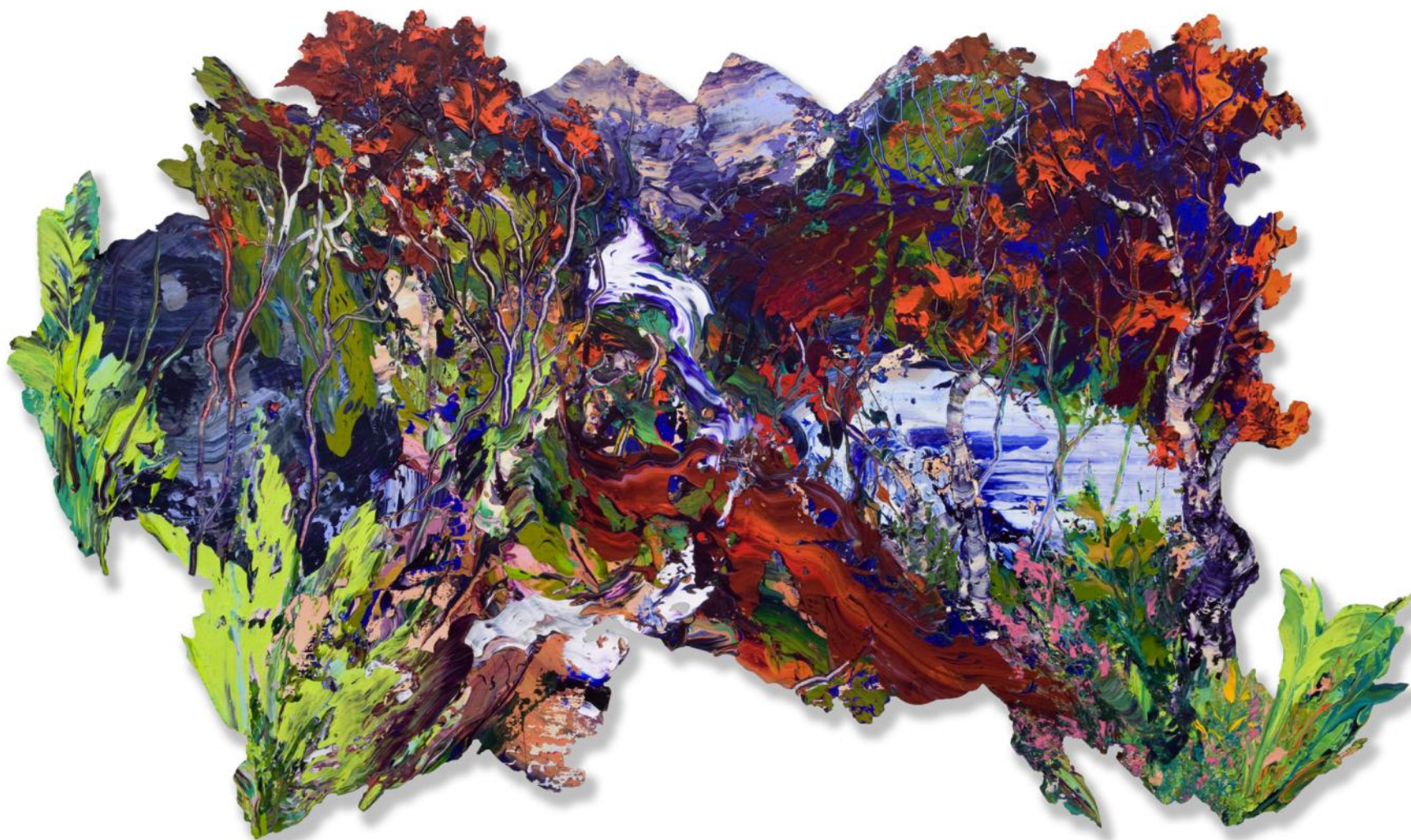
JAMES HAWKINS 2012



Conival from Glen Dubh acrylic on paper 62 x 67 cm



Winter climb in the Fannichs acrylic on paper 56 x 61 cm



Spate water, Torridon acrylic on carbon fibre 161 x 97 cm



A'Chailleach, Fannich acrylic on carbon fibre 104 x 64 cm



Liathach, Torridon acrylic on paper 103 x 62 cm



Loch Dearg, Drumrunie acrylic on paper 40 x 48 cm



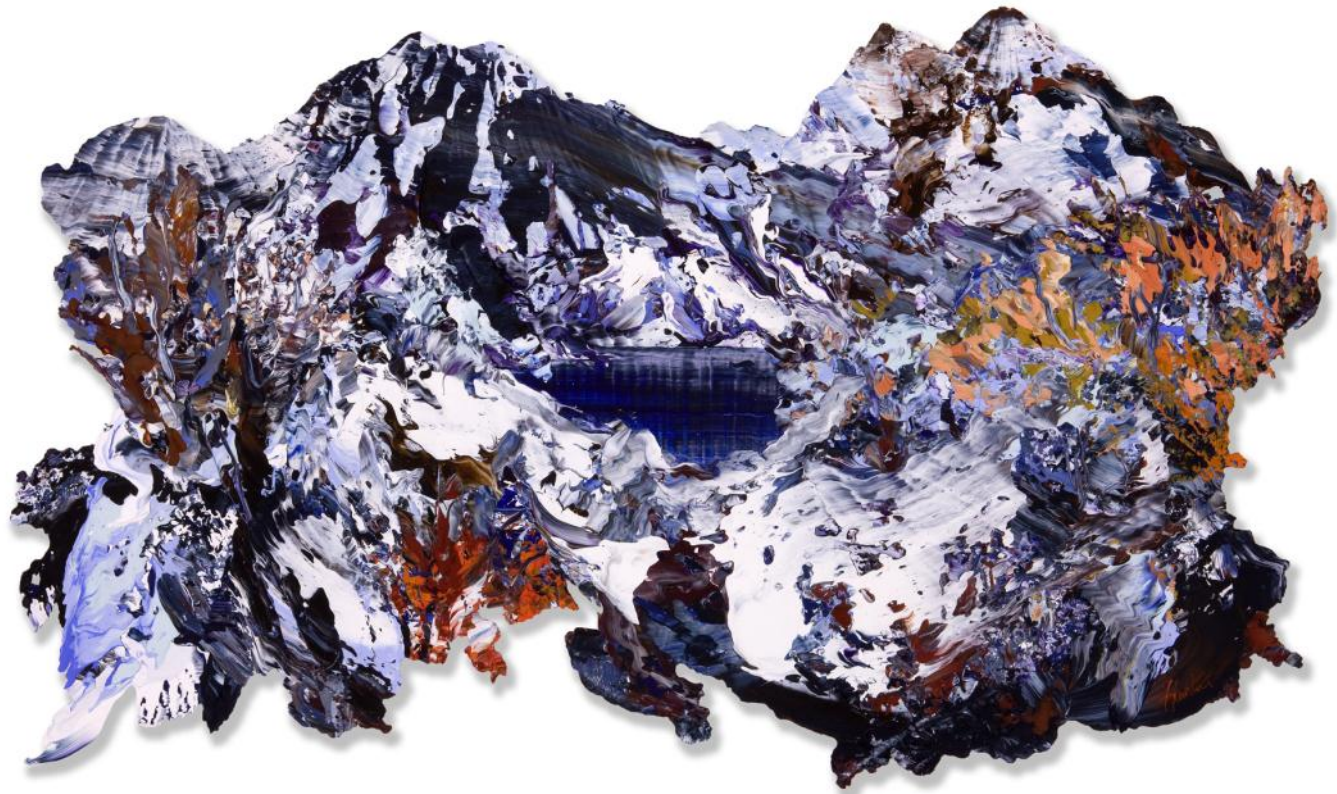
Birch beside Loch Bad na h'Achlaise acrylic on canvas 160 x



Conival from Inchnadamph acrylic on paper 50 x 70 cm



Pines below Liathach acrylic on paper 60 x 40 cm

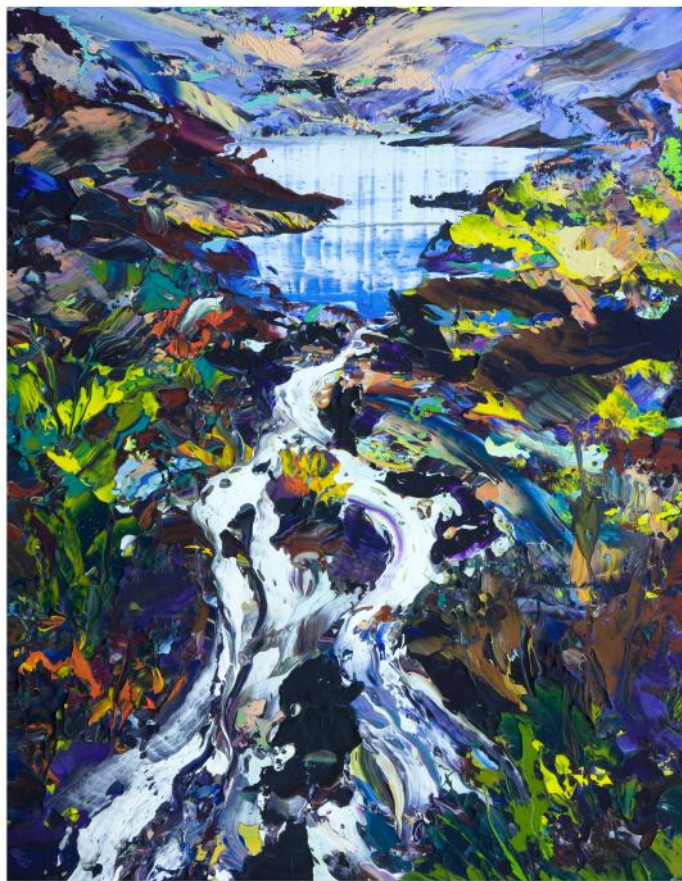


Snow on Cul Mor and Cul Beag acrylic on carbon fibre 85 x 52 cm





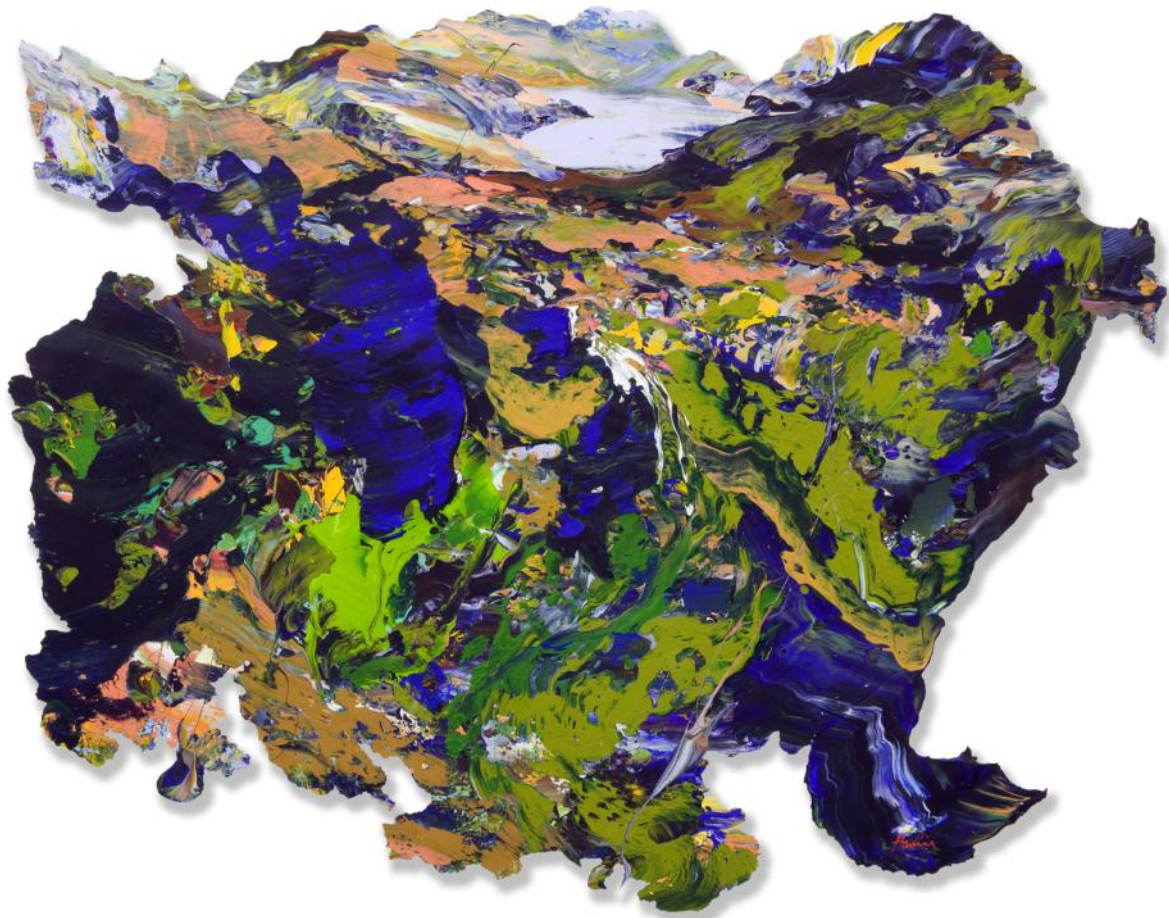
Lochan Sal, Inverpoly acrylic on carbon fibre 150 x 100 cm



Falls above Glencoul acrylic on paper 63 x 80 cm



Lochan Tuath, Coigach acrylic on canvas 160 x 110 cm



Sulven acrylic on paper 111 x 86 cm



Conival acrylic on paper 111 x 86 cm



Pines below Suilven acrylic on paper 65 x 90 cm



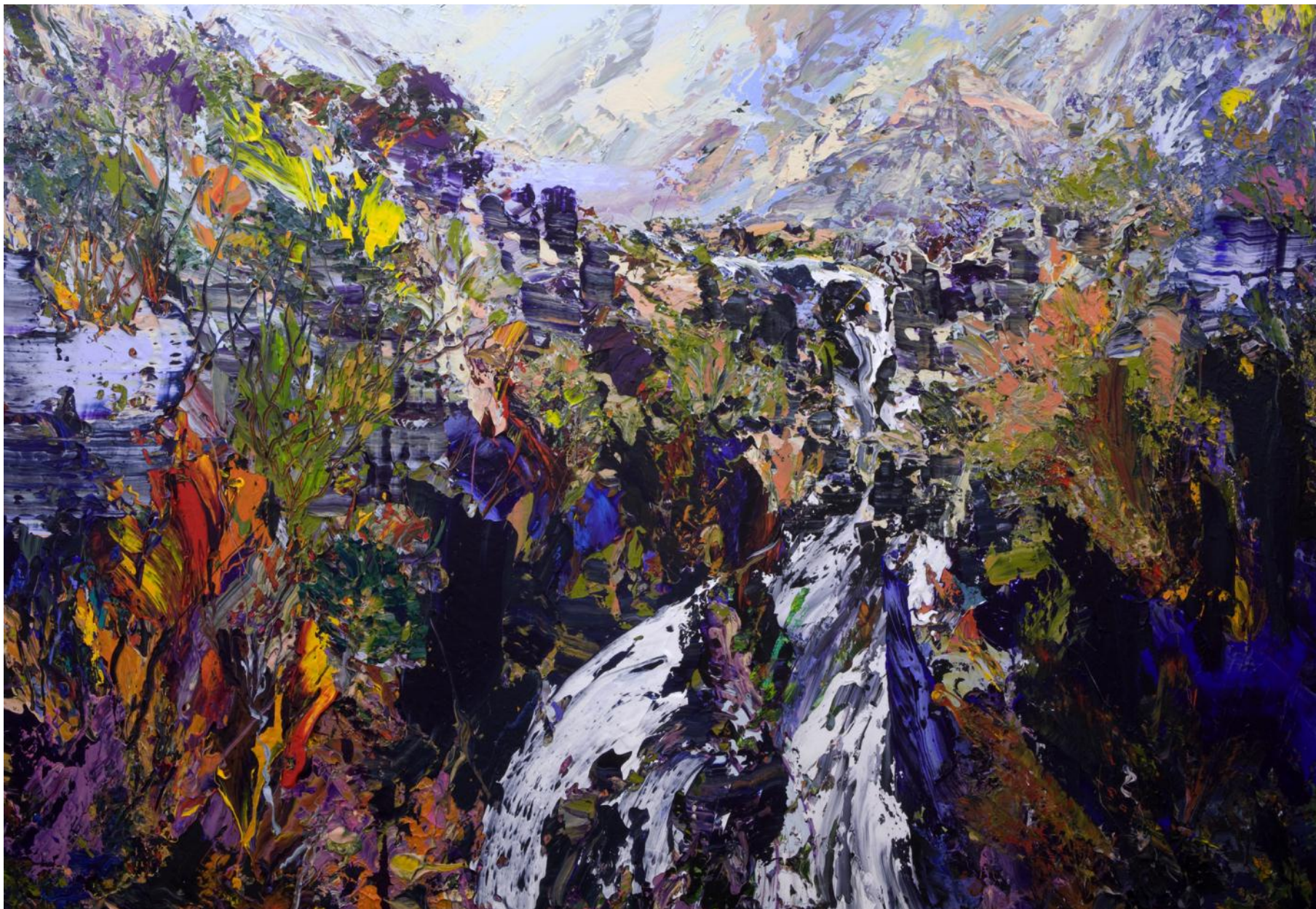
Foinhaven from Strath Dionard acrylic on paper 56 x 56 cm



The Torridon Hills from Glen Grudie acrylic on carbon fibre 150 x 100



Loch an Easain Uaine, Arkle acrylic on canvas 92 x 76 cm



Falls, Coire Mhic Nobuil, Torridon acrylic on canvas 160 x 110 cm





Inverpoly acrylic on carbon fibre 164 x 102cm



Snow Flurries, Glen Bianasdale acrylic on canvas 122 x 92 cm



Falls, Glen Douchary acrylic on canvas 122 x 92 cm



Falls below Sgorr a Chadail acrylic on paper 50 x 70 cm



Beinn Eighe from Loch Coulin acrylic on paper 90 x 55



Stac Polaidh and Cul Beag acrylic on carbon fibre 60 x 102 cm

JAMES HAWKINS

BIOGRAPHY

1954	Born Reading
1972-73	Wimbledon School of Art, London
1974-75	W.S.C.D. Worthing
1975-78	Ruskin School of Drawing, Oxford University
1978	Moved to Ullapool, Northwest Highlands of Scotland

SELECTED SOLO EXHIBITIONS

2012	Cutting Edge, The Gallery, Cork Street London
2009	Chronicles of the Straight Line Ramblers Club, London
2007	Water, Wind and Light, Kilmorack Gallery, Beaulieu
2006	Atlantic Coast, Duff House, Scottish National Galleries, Banff
2003	Way Out West. Davies and Tooth, London
2002	Kilmorack Gallery, Beaulieu
2001	Art on the Links, St Andrews
1999	Landscape, Colour and Light, Davies and Tooth, London
1998	A Journey in all Weathers, Davies and Tooth, London
1997	Inferences, Bellevue Gallery, Edinburgh
1996	Duncan R Miller Fine Arts, Glasgow
1993	Coventry Gallery, London
1992	Sacred Sights, C.Boyd Gallery, Galashiels
1991	Sense of Place, 369 Gallery, Edinburgh
1990	Galerie Van Alom, Berlin
1989	Gallery 202 London
1987	Landmarks, 369 Gallery, Edinburgh
1983	McLean Art Gallery, Greenock

SELECTED GROUP EXHIBITIONS

2011	Perception, RhueArt at Dovecot Studios, Edinburgh Scottish Housing Expo, Inverness
2009	Glasgow Art Fair
2008	Thompson's Galleries, Aldeburgh, London
2005	Millennium Institute, University of the Highlands and Islands. Kilmorack Gallery, The Gallery, Cork Street, London Art'05 London Contemporary Art fair Scottish Exhibition, Richmond Hill Gallery, London
2004	Thompson's Gallery Aldeburgh, London Kilmorack Gallery, Beaulieu
2003	Summer Exhibition, City Art Centre, Edinburgh
2002	International Art Fair, New York Exhibition, Fort Lauderdale, Florida USA
2001	Art'01 London Contemporary Art Fair
2001	Living the Land, Duff House, Scottish National Galleries, Banff
1997	Lineart'97, International Art Fair, Ghent
1996	ART 96, London Contemporary Art Fair
1996	Glasgow Art Fair
1996	Heartland, 20th Century Scottish Landscapes, Edinburgh
1995	'Prints for the Western Isles', Gulbenkian Foundation
1991	Mountain Experience, Highland Region Touring Exhibition
1989	Scottish Landscape, 369 Gallery National Touring Exhibition Into the Highlands, McManus Gallery, Dundee
1988	Light and Space, Crawford Arts Centre, St Andrews Tenth Anniversary Exhibition, 369 Gallery Edinburgh Artravaganza, Smith Gallery, Stirling
1987	Seven Artists' View of Iona, 369 Gallery Edinburgh
1986	McLean Biennial, Greenock
1978	369 Gallery, Edinburgh
1975	Balliol College, Oxford

FILM and VIDEO

- 2008 ambiEnt Festival, Brescia, Italy
- 2007 A Series of Fortunate Events, Inverness City Centre
Royal Scottish Academy Summer Exhibition, Edinburgh
Water, Wind and Light, Kilmorack Gallery, Beaulieu
- 2006 Atlantic Coast, Duff House, Scottish National Galleries, Banff
- 2005 Dreaming Spires, Edinburgh
- 2001 Highland Festival 'Elements', Animation Collaboration
- 1986 Biston Betularia, performance/ video

AWARDS and COMMISSIONS

- 2004 The Great Glen, Inverness Airport
- 1998 Scottish Art, GlenFiddich Distillery, Dufftown
- 1989 Painter of the Year, Warwick Arts Trust, London
- 1986 The Brahan Seer, Eden Court Theatre, Inverness
- 1976 Painting Prize, Ruskin School of Drawing, Oxford University

COLLECTIONS

Gallery of Modern Art, (GoMA), Glasgow
City Art Centre, Edinburgh City Council
The Prudential
Warwick Arts Trust
Fleming Collection, London
Highland Council
Royal Bank of Scotland
Wilde Sapte, London, Brussels, Paris
Paintings in Hospitals, Scotland
Highland Regional Council
Buchanan Ingersoll, London





Ben Mor Coigach acrylic on paper 79 x 56 cm

RHUEART

Rhue Ullapool Ross-shire Scotland IV26 2TJ