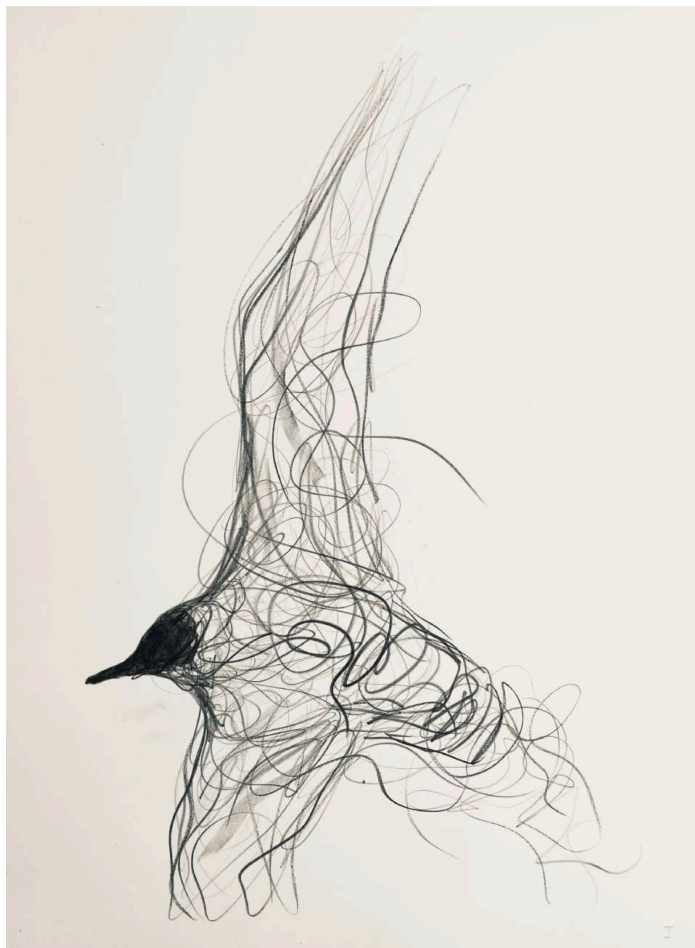


JASON GATHORNE-HARDY



Airborne I, 2022. H760mm W560mm.

SEAGULL DRAWINGS

~

EVEREST FUNDRAISING SERIES

GS

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I. FUNDRAISING FOR EVEREST EXPEDITION 2023

HARI BUDHA MAGAR AND KRISH THAPA



Left : Hari Budha Magar in training in Nepal. [Image supplied by Hari Budha Magar]

Conquering Everest ~ Conquering Dreams

The seagull drawings offered for sale in this catalogue are being used to help raise funds for charities that have supported Hari Budha Magar on his path to a record breaking ascent of Mt Everest in Spring 2023, supported by Expedition Leader Krish Thapa.

Hari lost both legs above the knee in 2010 to an IED in Afghanistan. In battling the trauma and building a path to recovery, Hari has established himself as a record-breaking mountaineer and global adventurer. He is the first ever double above-knee amputee [DAK] to summit Mt Everest. He climbs to challenge himself and to inspire others. His story has become one of adventure, recovery and profound courage - and one that is, as intended, deeply inspiring.

Krish Thapa is a world-class high-altitude mountaineer, ex-SAS Mountain Troop leader and professional guide. He was one of the first of two Gurkhas to pass selection into the British SAS, serving as head of 22 SAS Mountain Troop. Today, after leaving the SAS, Krish is dedicating his life to supporting others to achieve their goals - to overcome challenges and transcend their limitations.

They both support the work of many charities, including On Course Foundation, The Gurkha Welfare Trust, Climb 2 Recovery and the Sustainable Himalaya Foundation - as well as offering themselves as public speakers and, in Krish's case, as an expedition guide and leader. Hari and Krish joined forces for a much bigger adventure : to summit Mt Everest [8,849m / 29,032ft] in the Spring of 2023. Krish led the expedition after five weeks of training on Mt Himlung in Nepal [7,126m / 23,379ft] and an acclimatisation ascent of Mera Peak.

Their achievements, culminating in Hari's successful ascent of Everest with Sherpa guides in May 2023, are profoundly moving and deeply inspiring on many levels. As Krish has said, we all have our mountains to climb, both inner and outer. For some of us, it can be finding the mental or physical strength to get out of bed in the morning or to recover from a life-changing event or accident. For others, or at other times in our lives, it can be about finding the courage or stamina to move through a challenging personal or professional situation - or even break a world record. Much of what they have to share is about courage, recovery and resilience on any scale or in any situation.



Left : Hari Budha Magar and Krish Thapa [bottom right]. Image supplied by Hari Budha Magar.

Everest 2023 : Making History

Hari's successful ascent of Mt Everest in the spring of 2023 is also inspiring because of its many historic associations. One hundred years ago, there was much discussion about how or whether it was possible to ascend the final 1,200 feet of Everest - as falling oxygen levels, immense cold and technical climbing challenges all combined as opposing forces. Consensus was gathering around a need for artificial oxygen, additional upper camps and smaller summit teams supported by larger supply teams and well-provisioned lower camps.

Part of Hari and Krish's planning included addressing these challenges with modern equipment, a larger support team and an additional camp above 27,500/28,000 ft - and an extended period in the zone in which oxygen is needed. They did this one hundred years on from the first ever aerial photographic survey of Mt Everest, undertaken in 1923 at time when no human had reached the summit; and seventy years after the final conquest of Everest in 1953 by Tenzing Norgay and Edmund Hillary. Hari himself has made history as the first double above the knee amputee to summit Mt Everest - and Krish was revisiting the mountain after leading a world-first UKSF and Gurkha team to the summit in 2017.

To support Hari's ongoing fundraising campaign, 50% of the listed price for all drawings that are sold [after framing costs] will be donated to his five selected charities : The Gurkha Welfare Trust [www.gwt.org.uk], Team Forces [www.teamarmy.org], On Course Foundation [www.oncoursefoundation.com], Blesma [www.blesma.org] and Pilgrim Bandits [www.pilgrimbandits.org].

For more information :

www.haribudhamagar.com / @haribudhamagar
www.krishthapa.com / @krishthapaa

To support Hari directly :

www.crowdfunder.co.uk/p/harieverest

Or contact his team at Portfolio Sport : info@portfoliosport.com

2. INTRODUCTION by THE ARTIST



Flight Study XIV, 2022

Graphite on paper
H280mm W190mm

I have long been fascinated by seagulls and their flight as a subject for drawing. Most birds seem to struggle to get airborne : it takes them effort to get their bodies off the ground. For seagulls, the opposite seems to be true. The challenge for them is instead how to stay on the ground, for with the slightest opening of their wing tips, they are whipped up and aloft into the air by the faintest gust of wind. And once airborne, they are up and away : wheeling, diving, soaring, twisting, falling, flipping or curving to rise high into the sky.

Over the years I have spent many days watching seagulls and drawing them from life. Initially this was along the foreshore of the River Thames at Battersea in London. Later, it was on the rocky shorelines of Kerry near Waterville in Ireland; and at many other times on the Suffolk coast near Aldeburgh, where the Alde estuary runs past shingle and salt marshes on its meandering journey south to the sea.

Here I have observed and drawn seagulls on dazzling days in summer, in squalls and thundering rain storms and on days when high winds have whistled over the land. Bad weather is best. I have often sat in wonder in driving rain beneath towering banks of grey clouds on the coast of Suffolk, brought up short by the sight of a gull sailing through a storm or drifting above it in a sun-filled gap in the clouds : aloft, airborne and flying free at high altitude.

My abiding aim - and hope - has been to try and catch an impression of their appearance in flight : the way they move through the air and what it might feel like to experience the force of the wind against their wings and feathers as they sail so high above the earth. The drawings in this collection were all drawn at my farm in December 2022 and Spring / Summer 2023.

I usually start each drawing by working blind with my eyes closed, imagining the sense of flight and the motion of air over the birds' bodies : where it flows freely and where it might eddy and

exert upward pressure, giving the birds their magical lift. Once a drawing has been anchored with these initial unseen lines, I continue with my eyes open and let the pencil move over the paper's surface in a continuation of imagined flight. Inspiration for the drawings in this catalogue include the writing of my late great grandfather, the mountaineer Charles F Meade; and the courage shown by Hari and Krish in their expedition to Mt Everest in Spring 2023.

Each drawing is at heart a small leap into the unknown. It is this jump into unexplored territory that feels resonant with Hari's expedition to Mt Everest, in which every step upwards took great courage and inner strength. The practice of drawing is risk-free. But I hope that the freedom of line and sense of uplift and flight within the drawings can at least catch the slightest glimpse of the bravery shown by Hari and his team – and that the sale of drawings can help raise funds for the five charities that supported him on his journey to recovery.

Jason Gathorne-Hardy. White House Farm, Great Glemham, Suffolk. July 2023.

3. EVEREST CONNECTIONS : ONE HUNDRED YEARS ON

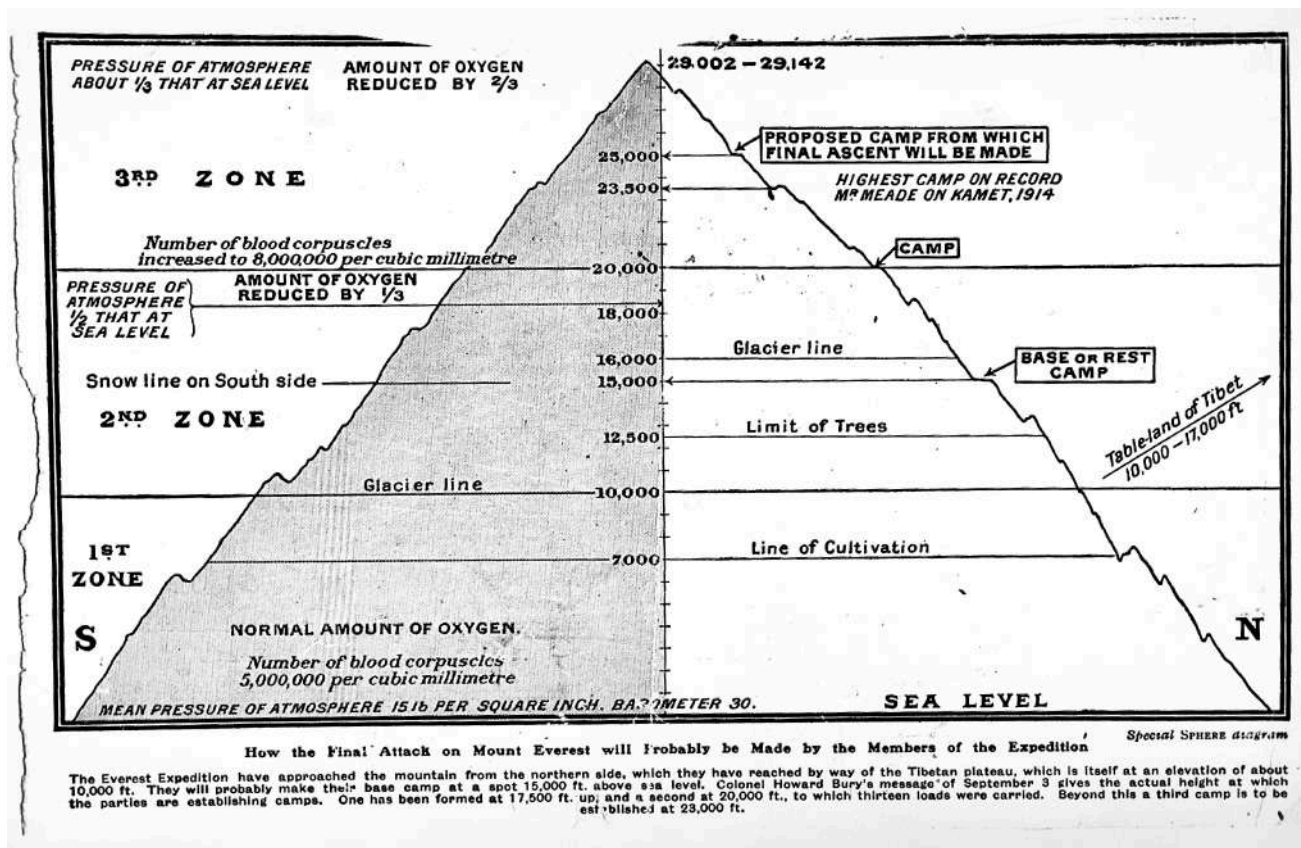


Charlie Meade and Pierre Blanc in the Alps, circa 1908. © Pen y Lan Archive.

The historic references that have led to this collection of seagull drawings come from the archive of my great grandfather Charles Meade, which is kept at Pen y Lan in Meifod, Wales. Known as Charlie within the family, he was a pioneering mountaineer in the Alps and Himalayas in the late nineteenth century and early twentieth century, working for several decades with the renowned climber and mountain guide Pierre Blanc from Bonneval [Le Pape de Bonneval] in France. Together they had the highest camp on record. This was at 23,500ft on Mt Kamet in 1914. Charlie describes their attempt on Kamet, supported by a large team of porters and guides, in the final chapter of his book *Approach to the Hills*.

He was also on the Everest Committee through the 1920s and 1930s, writing extensively in the press with his views on how to best attempt the final ascent of the mountain. And variations of

his Meade Tent were used on Everest expeditions in 1922, 1933 and, crucially, in 1953 when two man Meade Tents were used at the higher camps for the final successful ascent. In the early 1920s it was still not known if Mt Everest was the tallest mountain in the Himalayas. Repeated attempts on the summit – including three in 1922 – were thwarted by the combined effects of extreme cold, lack of oxygen and technical challenges in the final few thousand feet.



An annotated diagram showing oxygen levels on left and the height of a possible summit camp on Everest for ascents planned in 1922. Pen y Lan Archive.

The reduced availability of oxygen in the atmosphere at high altitude greatly reduced the speed of movement whilst the low temperature of the thin air accelerated the loss of core body heat something that could only be mitigated by better insulation in clothing or increased body movement, which was impossible without more oxygen. These factors caught climbers in a vicious pincer grip, narrowing their opportunity to proceed above a certain height. In 1922, this upper limit was 26,985ft – achieved by Mallory and Norton.

I cannot claim to be a mountaineer of any sort. My own home in Suffolk is 10ft above sea level and the highest point of my farm reaches 60-80ft. Having been born near the equator in Malaysia and having had the privilege of working in Sarawak in Central Borneo for a large proportion of my adult life, I am also not well-adapted to work in cold environments. The highest peaks I have climbed have been low-lying hills in the Sierra Nevada of Spain and Mt Kinabalu in Sabah. All of which leads me to a position of profound awe and respect for those who attempt to ascend the highest and coldest, most exposed points on our planet : from my lowland perspective, they are ascending into rarified and dangerous heavenly realms.

Many things have changed in the hundred years since my great grandpa Charlie Meade was writing to The Times and other publications about how the final two thousand feet of Mt

Everest might be climbed. Bottled oxygen has become widely available, with high-tech light weight canisters and effective breathing apparatus. For comparison, in 1922 the Everest climbers were experimenting with heavy cylinders mounted on metal frames. These were fitted with rubber tubes which delivered oxygen to the climbers' mouths. They controlled air-flow by biting a valve on the tubing.



The Kuari Pass, Kamet Expedition. Photograph © Pen y Lan Archive.

Clothing, boots, ropes and tents have also changed beyond recognition : from woollen tweeds, hob-nailed boots, natural fibre ropes and canvas tents to modern light-weight equivalents. Both clothing and boots are now better insulated and much warmer. Another significant change has

been in transport and accessibility. In the early 1900s all expeditions into the high Himalayas had to be on foot. There was no possibility of air-lifting people and supplies into remote camps nor of evacuating climbing teams from mountains if they became stranded or injured. Everything provisions, equipment, money for wages had to be carried into the mountains.

DRAWING INSPIRATION from EVEREST : WORKING AT HIGH ALTITUDE



Reproduction of a photograph taken in 1923 during the first aerial survey of Mt Everest. Images from the fly-past helped early mountaineers understand the topography and challenges of the summit.

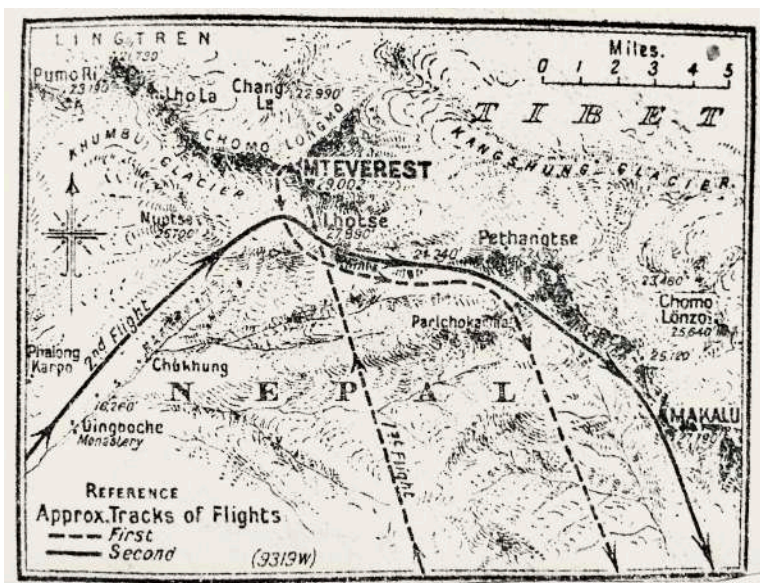


Illustration showing the routes of two aerial photographic surveys of Mt Everest undertaken in 1923. From the Charles Meade Archive at Pen y Lan, Meifod, Wales.

My great grandfather's archive includes his own diaries, letters, photographs and books. Among them are published images from the first aerial survey of Mt Everest, undertaken in 1923. These, together with his letters and a book about the 1922 Expedition in which three attempts were made on the summit, all reinforce the impression of how hard it is to work at extreme altitude. The summit at this time had an almost ethereal quality : it stood visible, but unreachable.

As an artist, this reality - of being able to see something but not reach it - feels very connected to the process of drawing seagulls in flight. I know as a flat-footed land-lubber that I can never fully join the birds, born aloft on the wind, twisting and turning in mid-air. But in watching and observing them, I can imagine being with them : airborne and sailing through the atmosphere at high altitude. This has been one of the principal sources of inspiration for the drawings in this catalogue : the imagined sense of being aloft and flying high, at times with an impression of Everest borrowed from the 1923 image in the background or below.

Another source of inspiration has been the courage of mountaineers to step into the unknown. The Everest Expedition of 1922 made three attempts on the summit. The aerial surveys of 1923 provided additional information for the planning of camps and routes in the upper reaches of the mountain. These early attempts led, eventually, to the final triumph of Tenzing Norgay and Sir Edmund Hillary in 1953. Every step on this upwards journey over the decades took careful preparation and planning and many steps into uncharted territory.

In starting each seagull drawing blind, in my imagination, I am replicating in the tiniest way the step into the unknown that I imagine a mountaineer must take when climbing at high altitude, building on past experiences. I can prepare myself by watching the birds in flight and sketching them from life and then trust that in closing my eyes I can launch into a drawing and let it take flight on the paper and capture some of the energy of the birds that I have watched in real life.

It is this meeting of the imagined and the real that I want to celebrate with this open-ended series of drawings; and the courage of high-altitude mountaineers as they continue their upward ascent over rock, ice and snow into the highest parts of our beautiful planet. In the context of these historic family connections to mountaineering in the Himalayas, my ongoing fascination with altitude and the flight of seagulls, it felt an honour to be able to offer the drawings for sale to help raise funds for Hari and Krish's planned ascent of Everest in Spring 2023. With that ambition achieved, the fundraising has now shifted to charities that helped Hari on his part to recovery. The expedition itself was an incredible, bold and brave undertaking that united Hari's courage and strength of will with Krish's extraordinary experience as a former SAS Mountain Troop chief and Everest past expedition leader in a year filled with remarkable anniversaries !

Jason Gathorne-Hardy.

White House Farm, Great Glemham, Suffolk IP17 1LS

NOTE

A digital version of this catalogue is available at www.gallopersands.co.uk. Images and information about individual drawings can also be found on Instagram @gallopersands. Printed copies available on request.

EVEREST SERIES I

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FLIGHT STUDIES

These drawings are small studies of seagulls in flight. They seek to capture different movements and postures of the birds. The studies are a useful way to prepare for larger drawings.

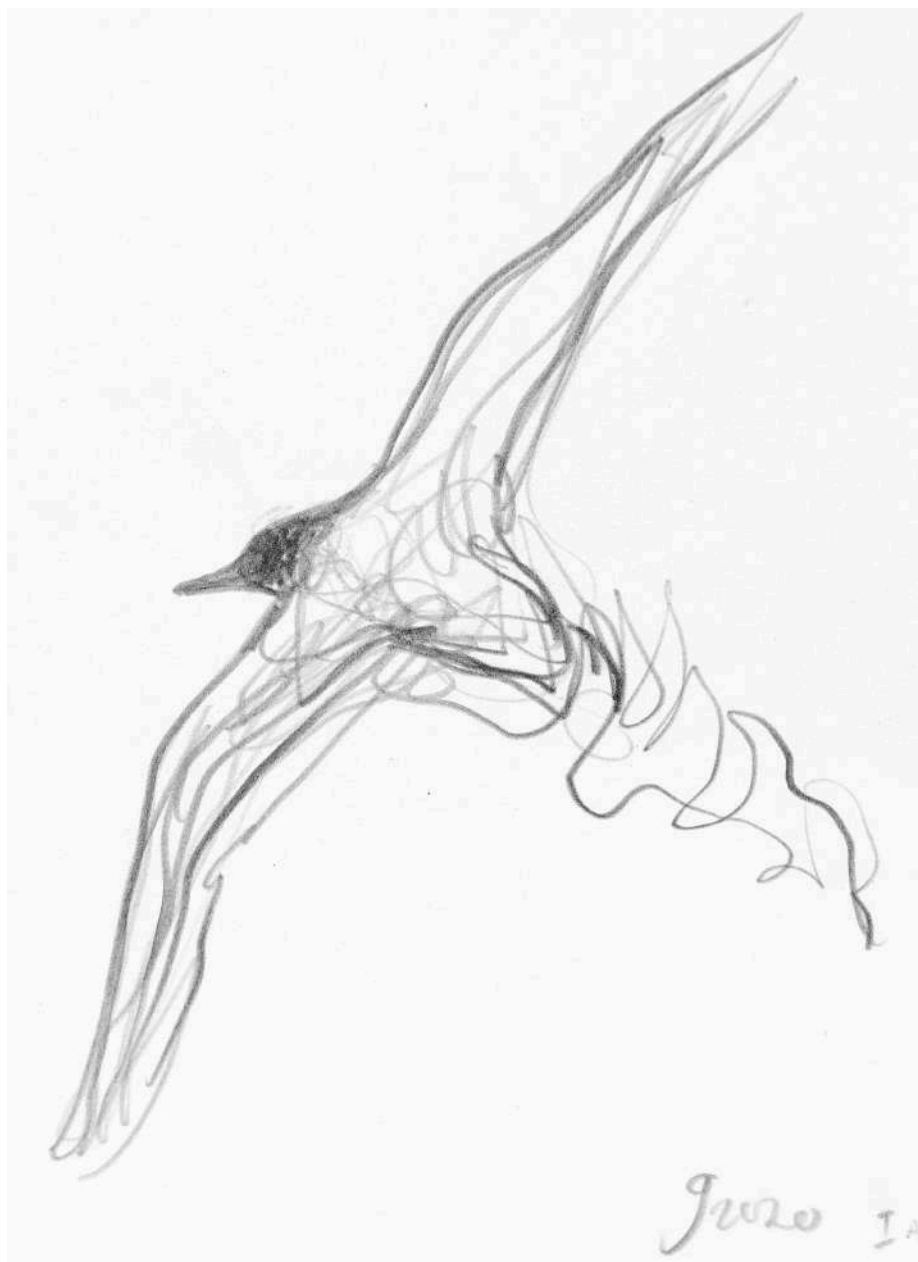
They provide an opportunity to imagine the birds as they move through the air and to practice translating these movements into lines of graphite on paper.

In making the *Flight Studies* I was mindful of the long periods of training and preparation that go into an expedition and the need to be familiar with all the different conditions or circumstances that may arise on a mountain once the ascent has begun.



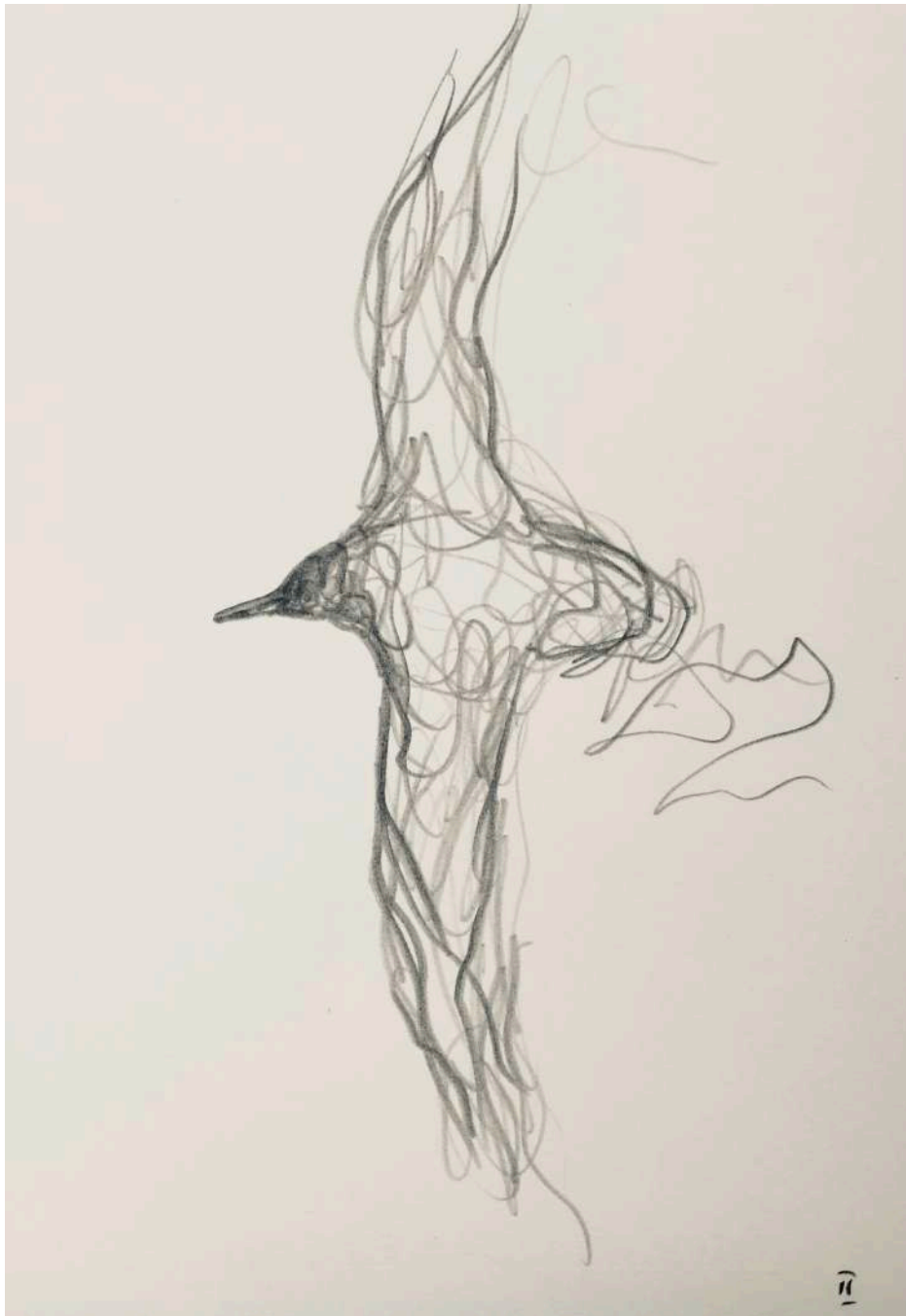
Flight Study I, 2022

Graphite on 300gm Saunders Waterford hot press paper
H280mm W190mm [drawing size]
£325 [framed]



Flight Study IA, 2023

Graphite on 300gm hot press paper
H235mm W175mm [drawing size]
£295 [framed]



Flight Study II, 2022

Graphite on 300gm Saunders Waterford hot press paper
H280mm W190mm [drawing size]
£325 [framed]



Flight Study III, 2022 **SOLD**

Graphite on 300gm Saunders Waterford hot press paper
H280mm W190mm [drawing size]
£355 [framed]



Flight Study IIIA, 2023

Graphite on 300gm hot press paper
H235mm W175mm [drawing size]
£295 [framed]



Flight Study IV, 2022

Graphite on 300gm Saunders Waterford hot press paper

H280mm W190mm [drawing size]

£355 [framed]

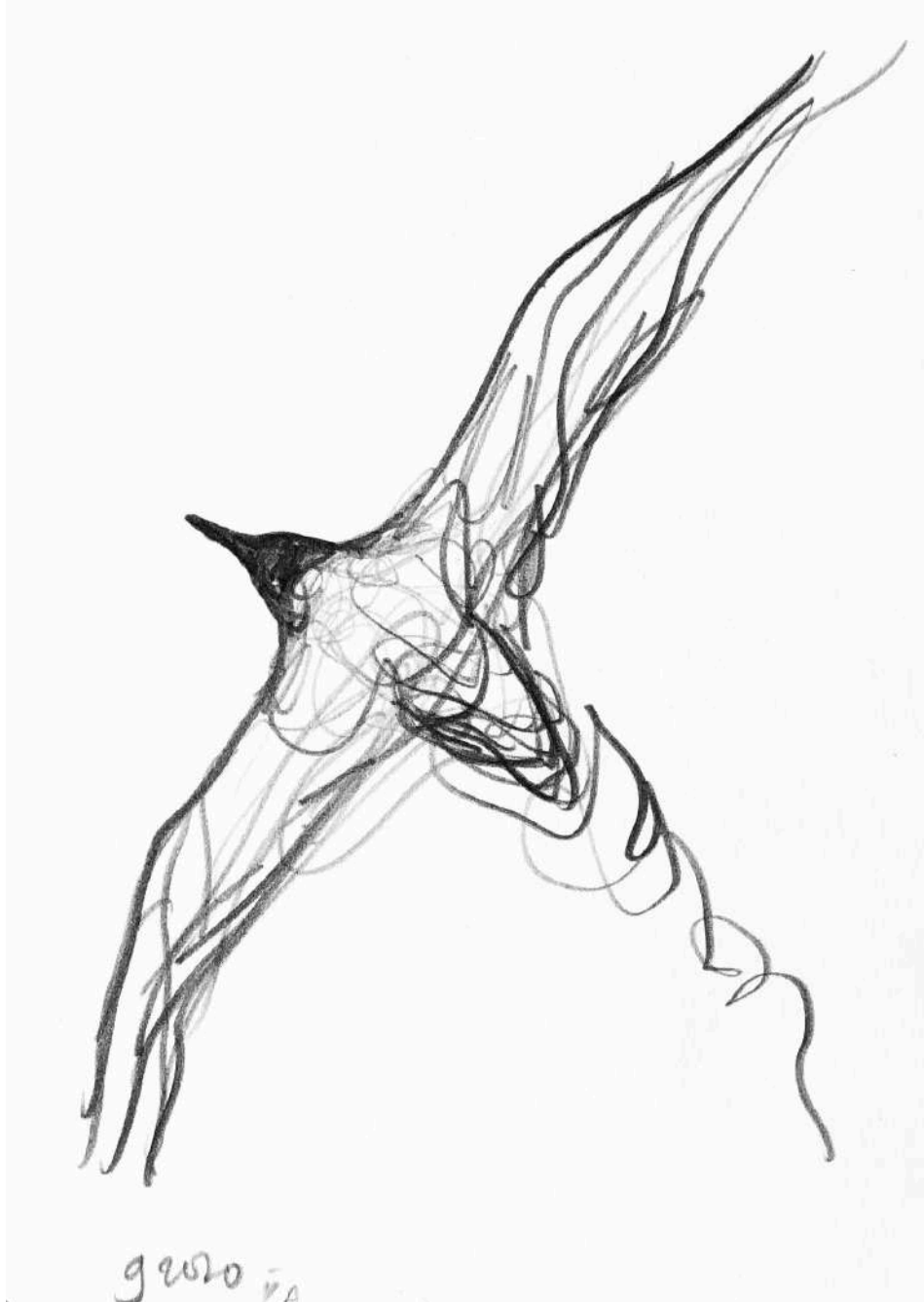


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Graphite on 300gm Saunders Waterford hot press paper

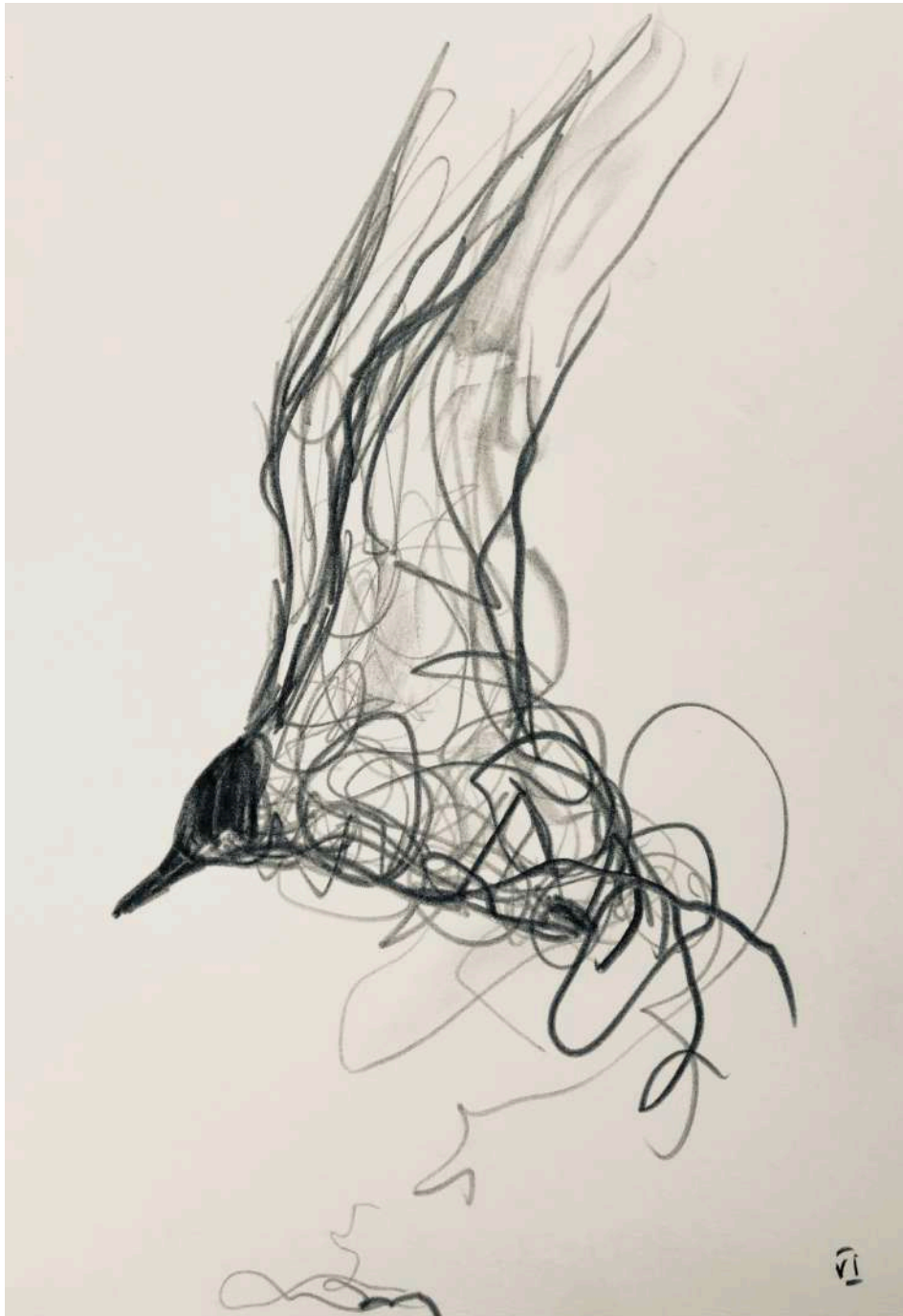
H280mm W190mm [drawing size]

£355 [framed]



Flight Study VA, 2023

Graphite on 300gm hot press paper
H235mm W175mm [drawing size]
£295 [framed]



Flight Study VI, 2022

Graphite on 300gm Saunders Waterford hot press paper

H280mm W190mm [drawing size]

£355 [framed]



Flight Study VIA, 2023

Graphite on 300gm hot press paper
H235mm W175mm [drawing size]
£295 [framed]



Flight Study VII, 2022

Graphite on 300gm Saunders Waterford hot press paper
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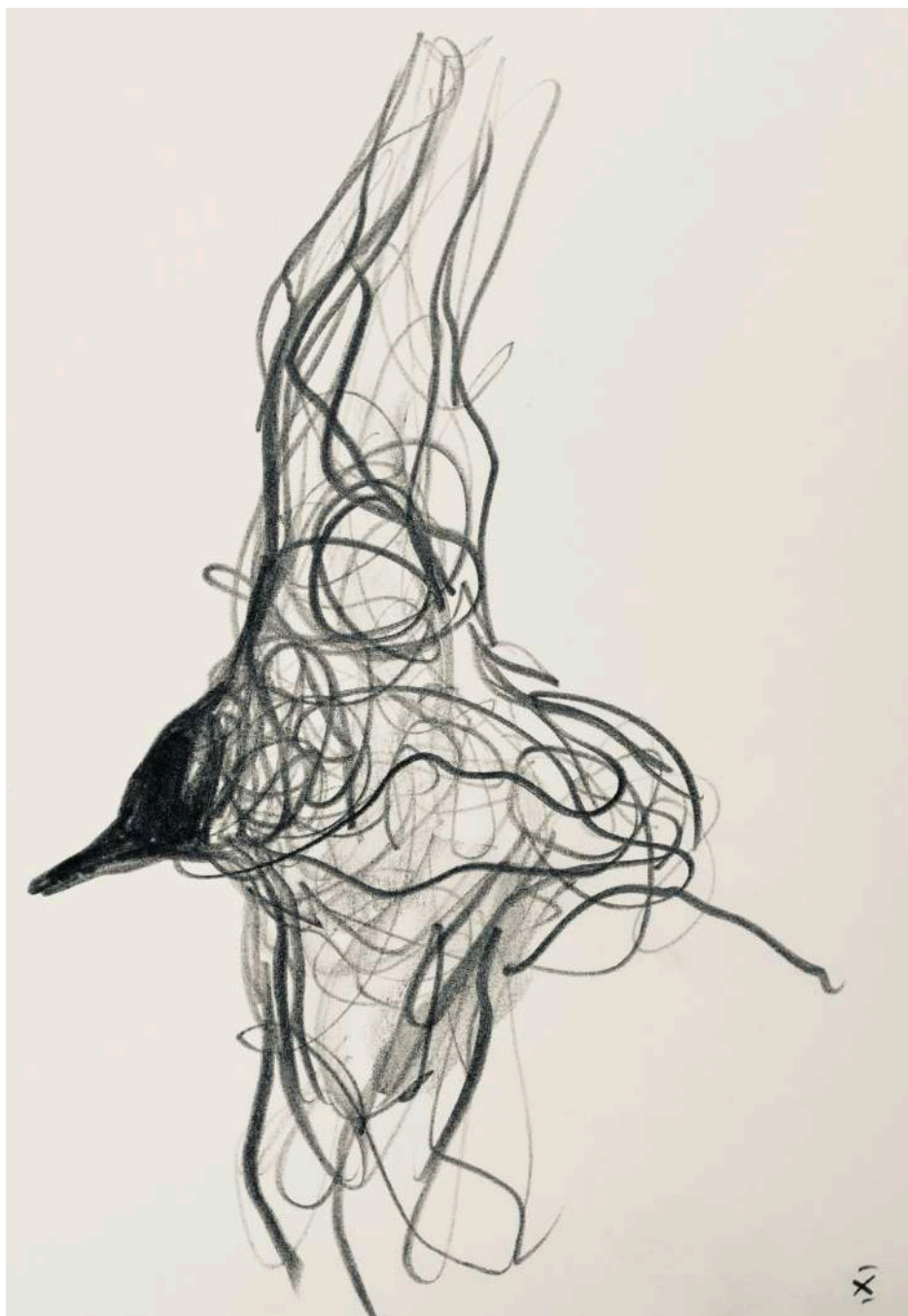
Flight Study VIII, 2022 **SOLD**

Graphite on 300gm Saunders Waterford hot press paper
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Flight Study IX, 2022 **SOLD**

Graphite on 300gm Saunders Waterford hot press paper
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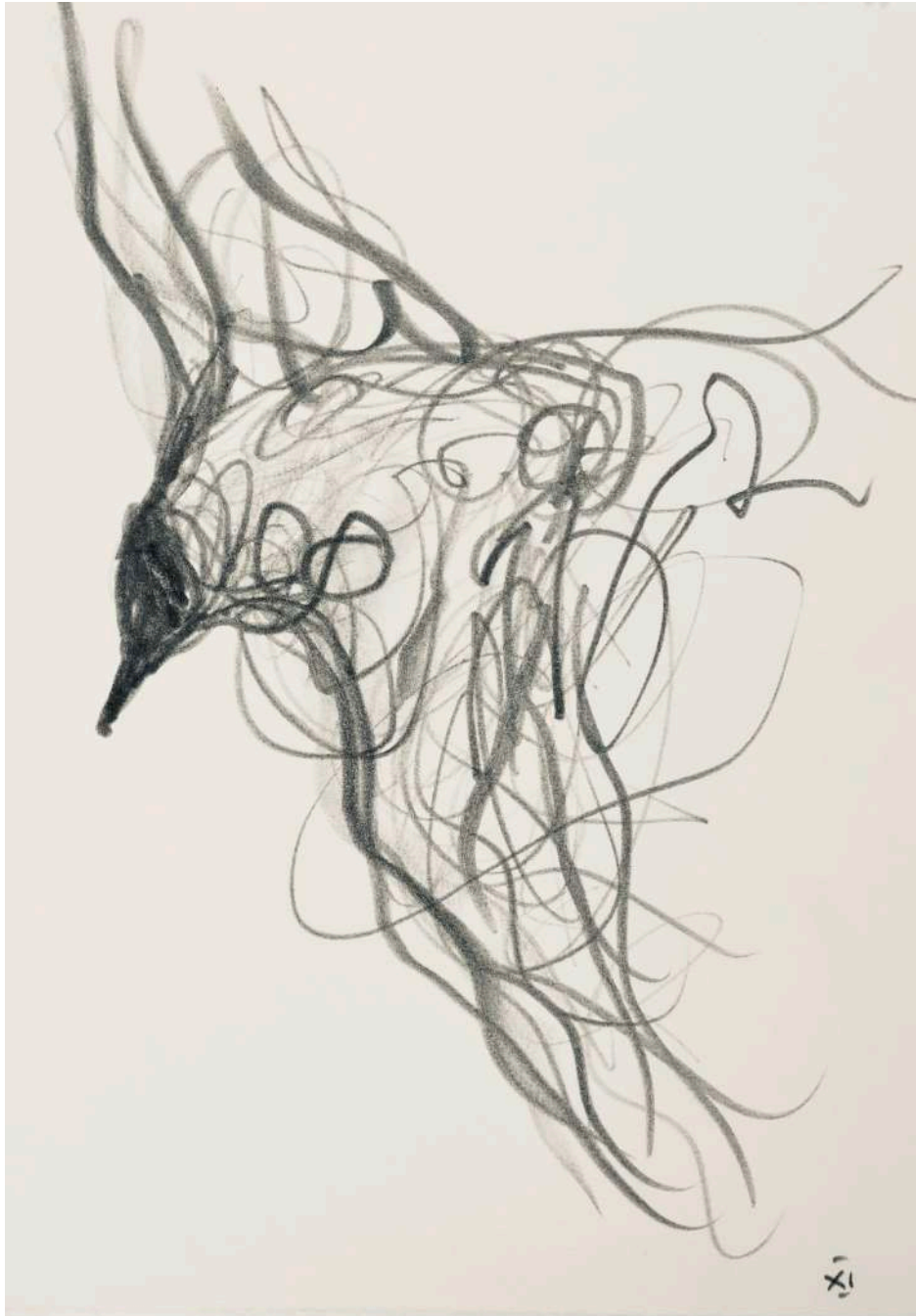


Flight Study X, 2022

Graphite on 300gm Saunders Waterford hot press paper

H280mm W190mm [drawing size]

£355 [framed]



Flight Study XI, 2022 **SOLD**

Graphite on 300gm Saunders Waterford hot press paper
H280mm W190mm [drawing size]
£355 [framed]



Flight Study XII, 2022 **SOLD**

Graphite on 300gm Saunders Waterford hot press paper
H280mm W190mm [drawing size]
£355 [framed]



Flight Study XIII, 2022 **SOLD**

Graphite on 300gm Saunders Waterford hot press paper
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£355 [framed]



Flight Study XIV, 2022

Graphite on 300gm Saunders Waterford hot press paper

H280mm W190mm [drawing size]

£355 [framed]



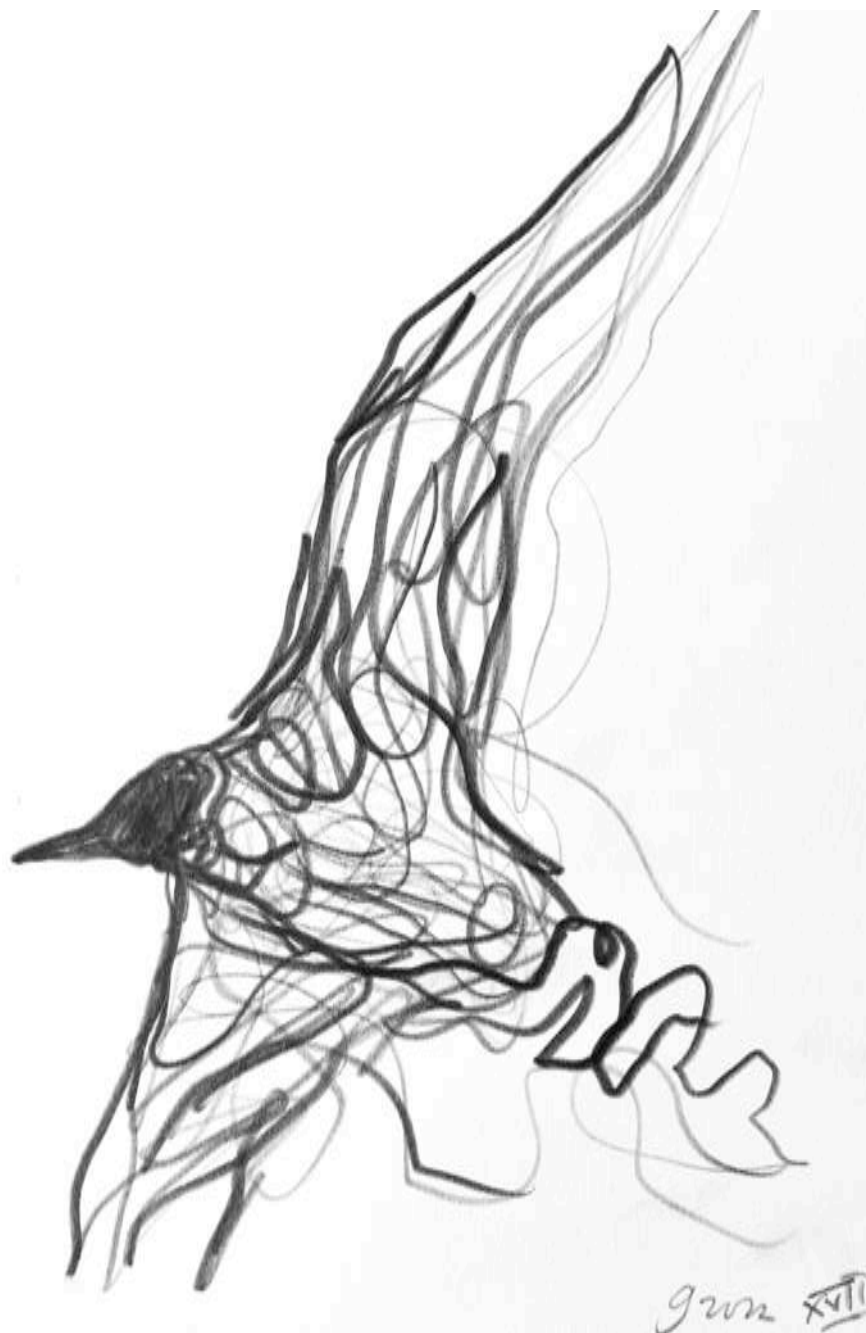
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Flight Study XVI, 2023

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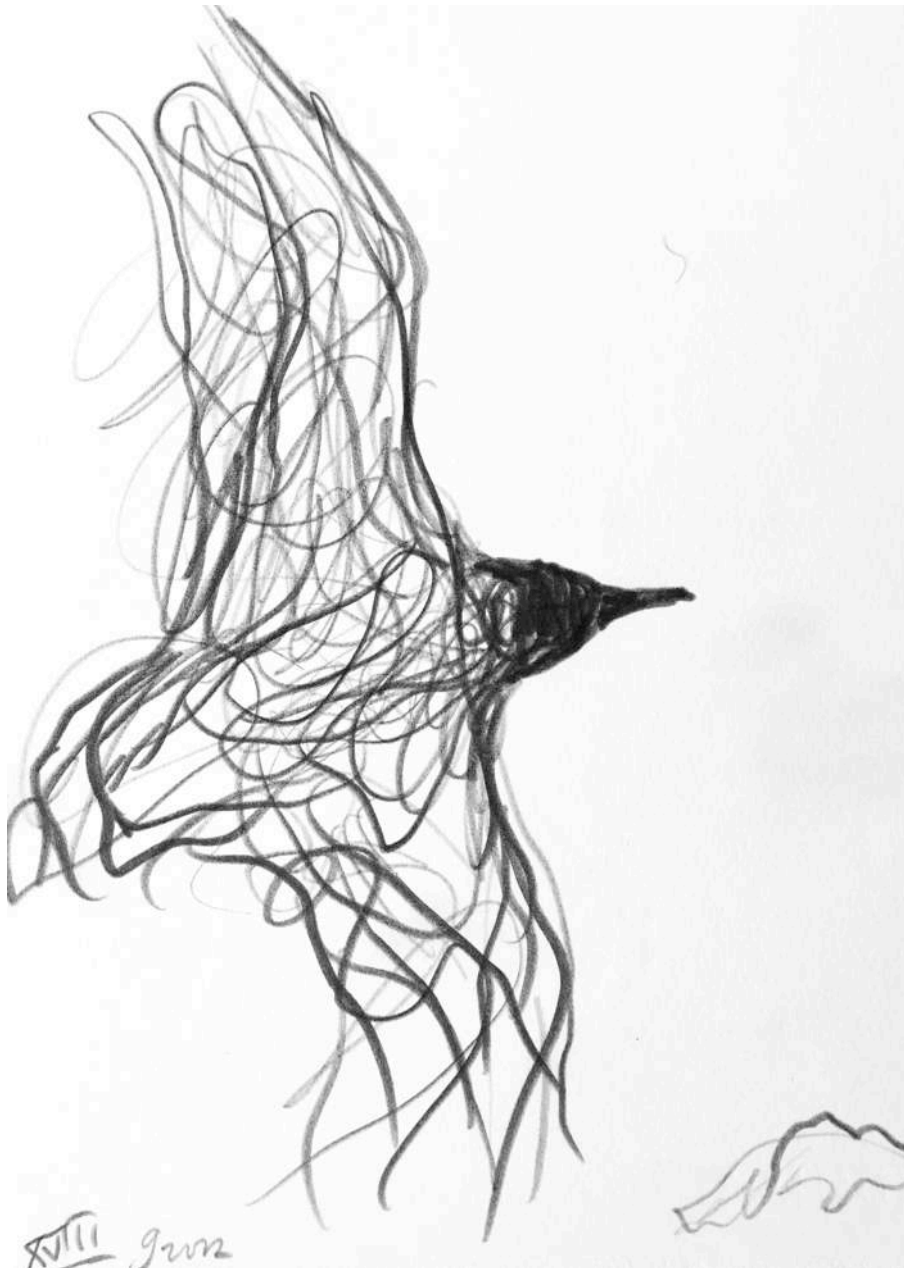


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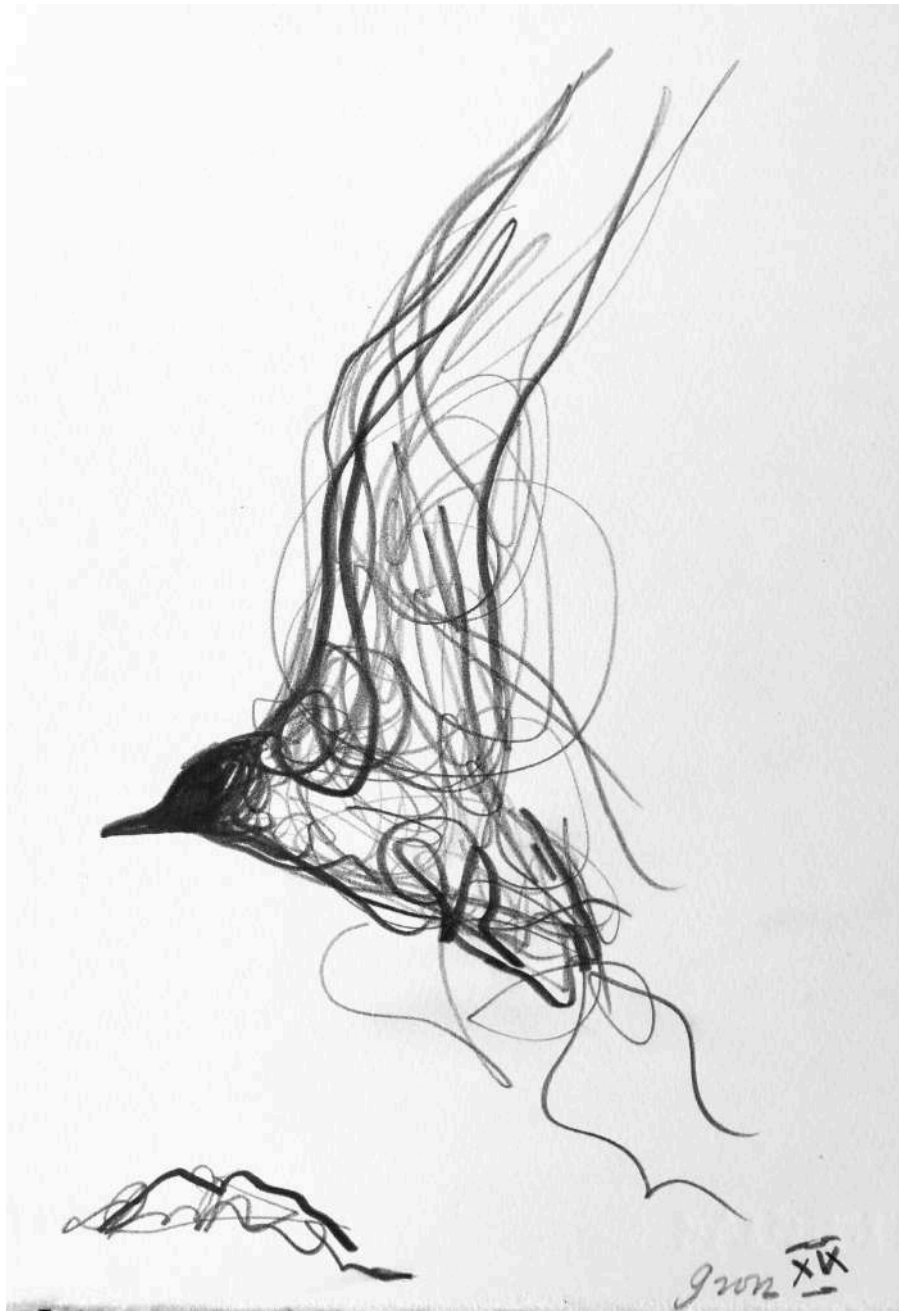
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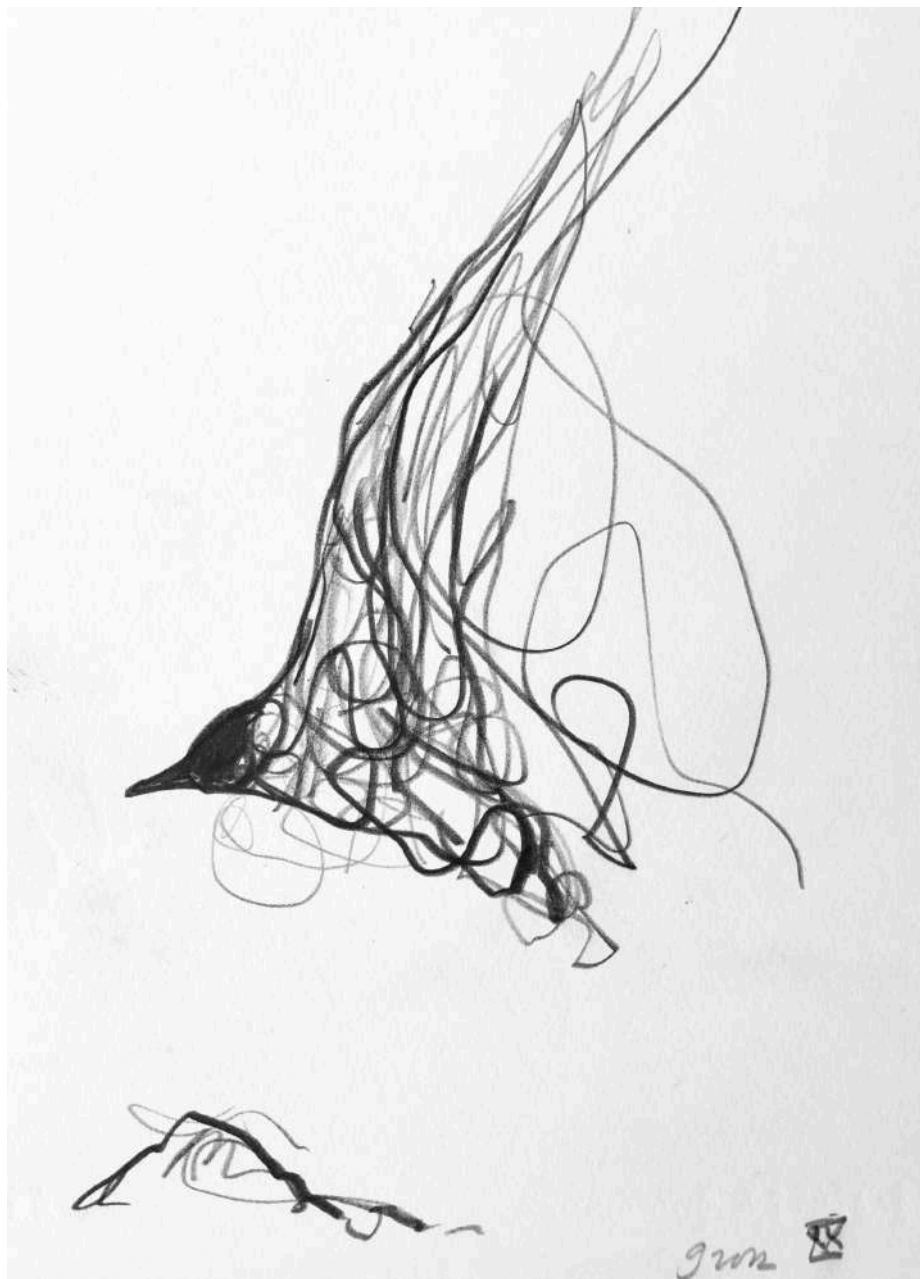
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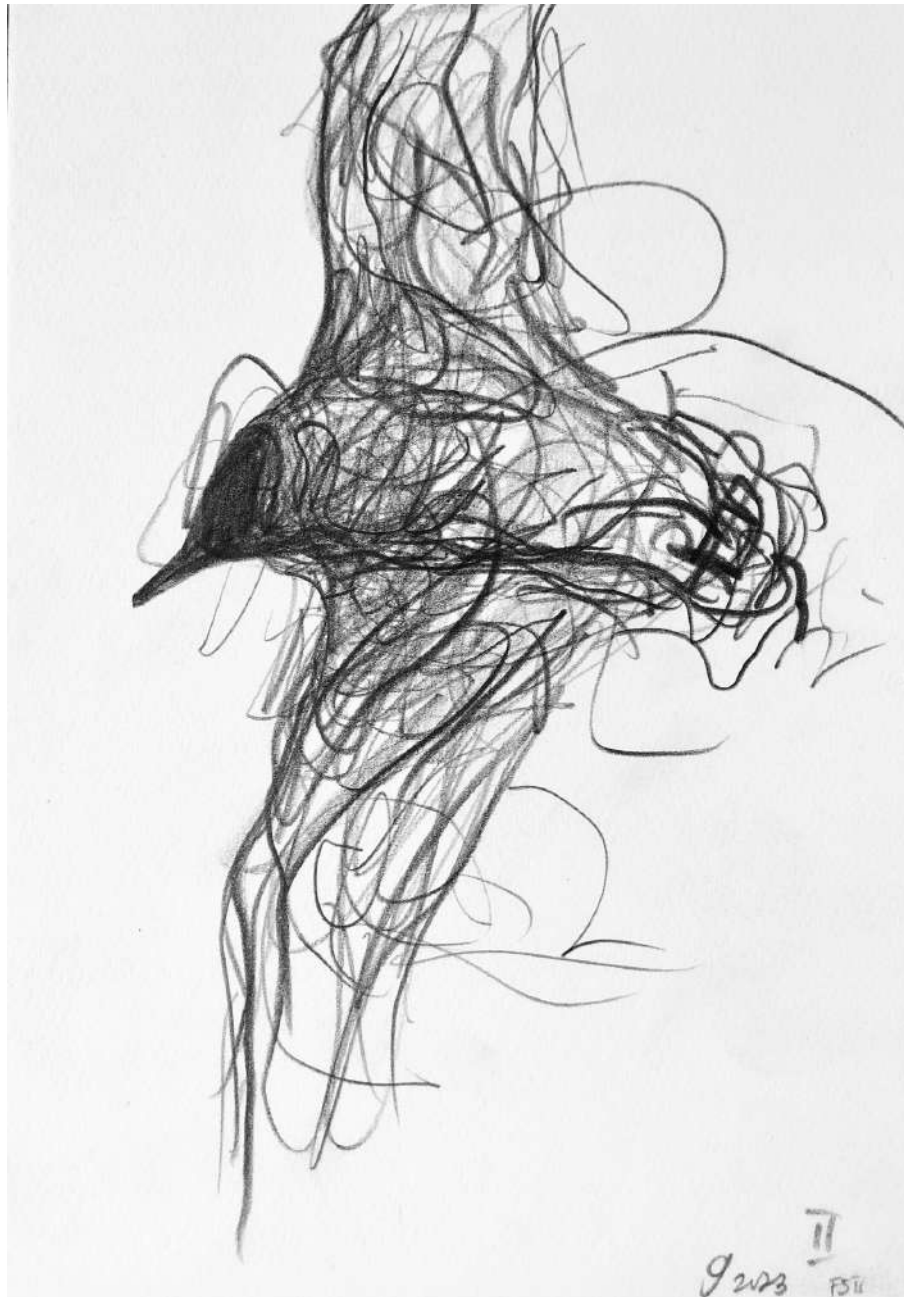
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Flight Study XX, 2023

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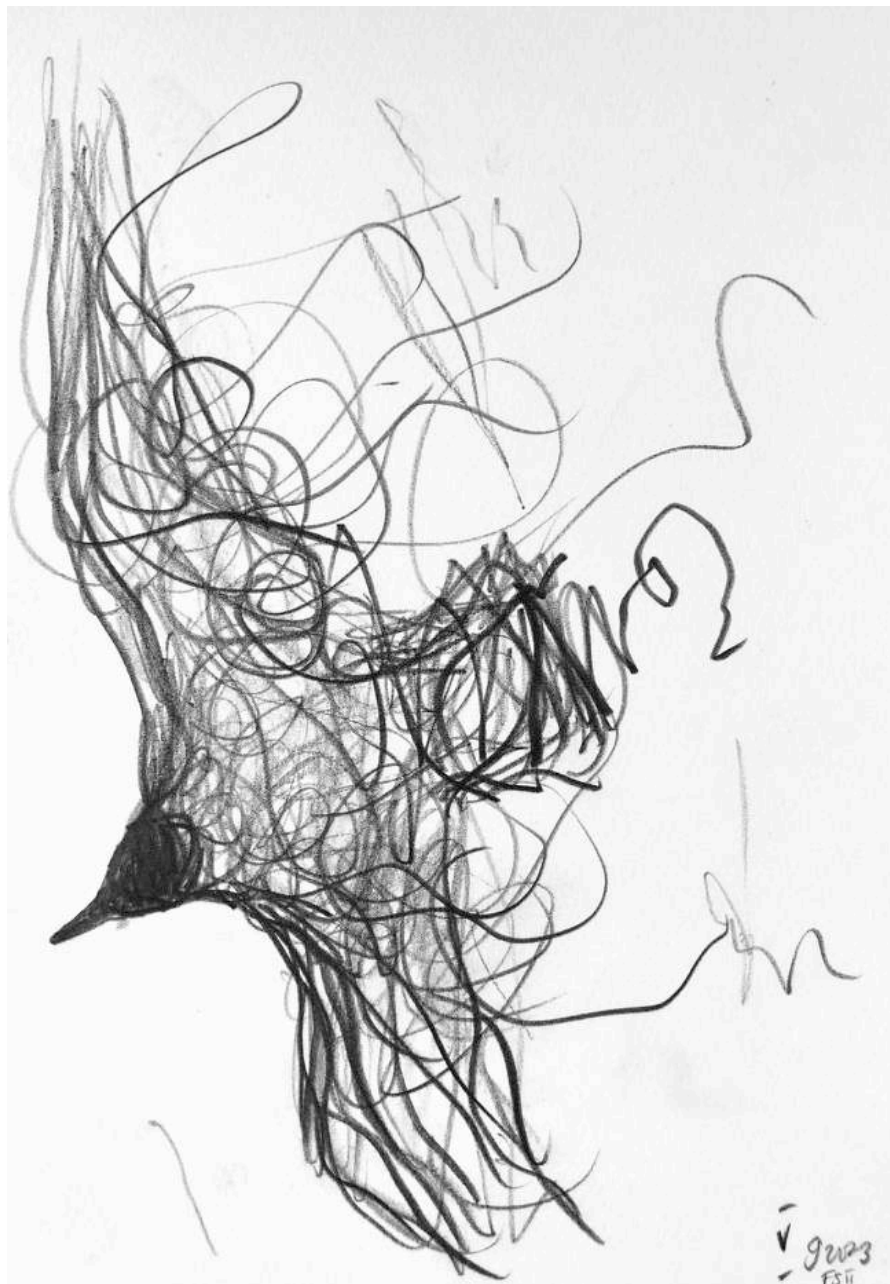
Flight Study XXI, 2023

Graphite on 300gm Saunders Waterford hot press paper
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Flight Study XXII, 2023

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H280mm W190mm [drawing size]
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Flight Study XXIII, 2023

Graphite on 300gm Saunders Waterford hot press paper
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£355 [framed]



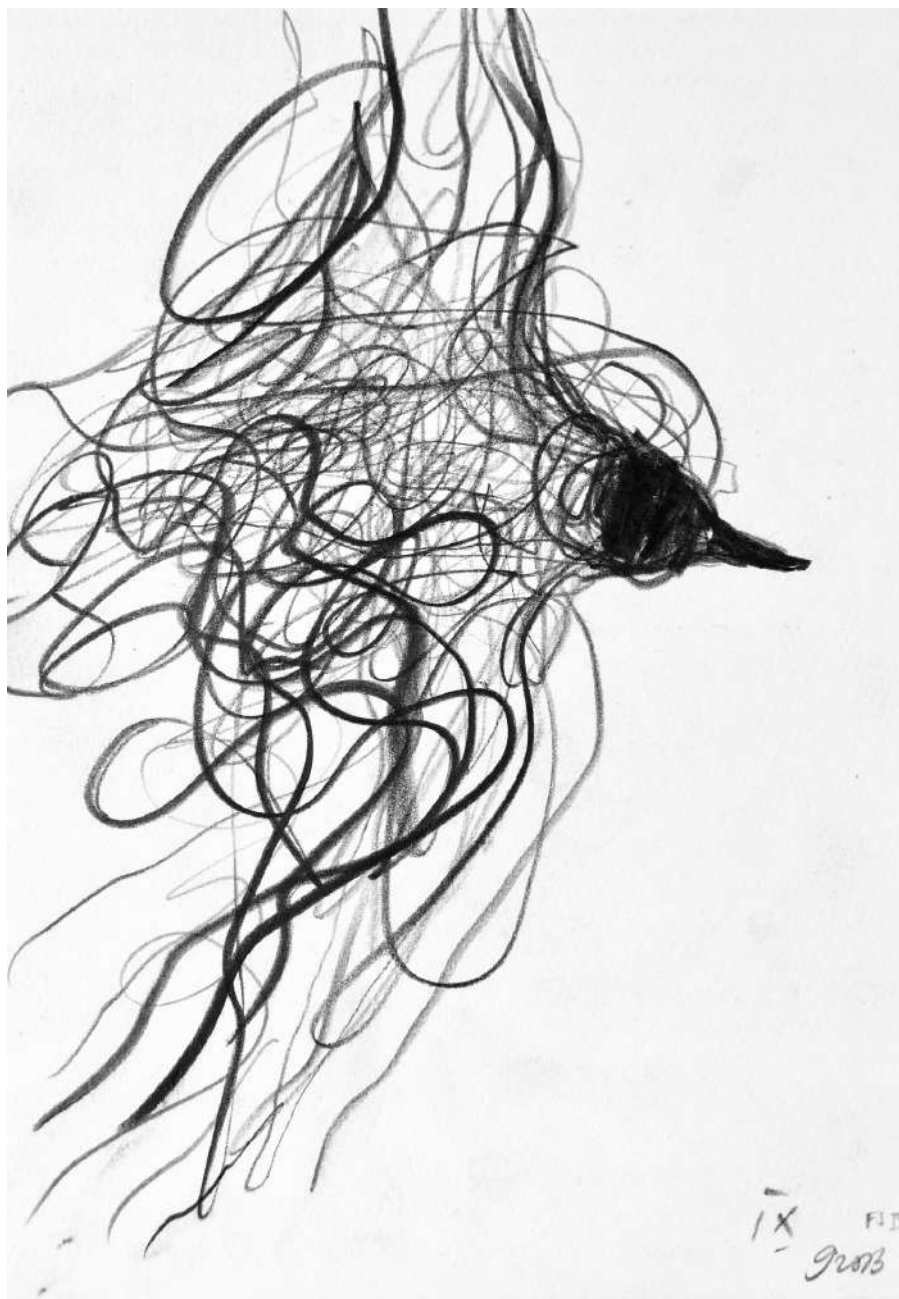
Flight Study XXIV, 2023

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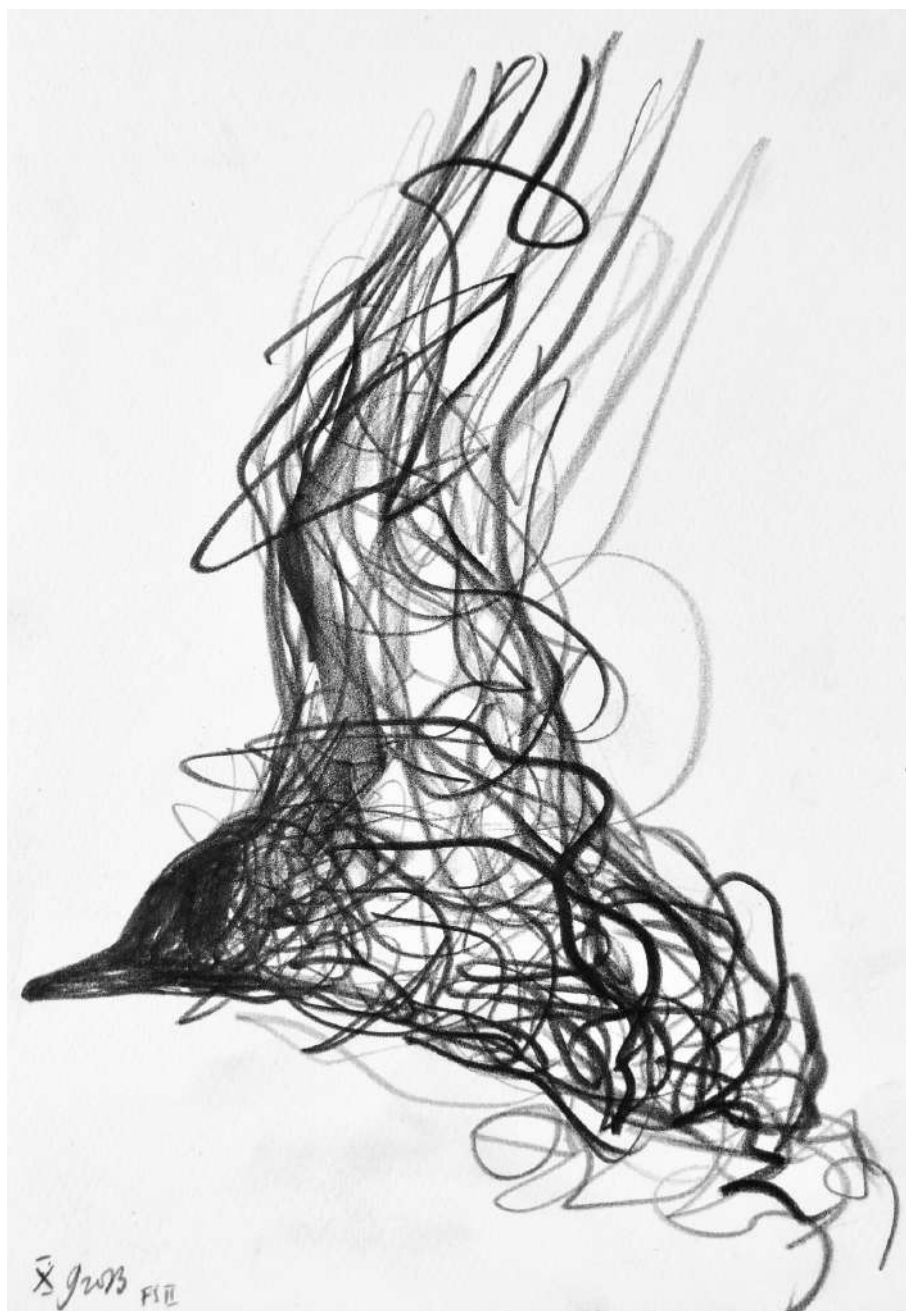
Flight Study XXV, 2023

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Flight Study XXVI, 2023

Graphite on 300gm Saunders Waterford hot press paper
H280mm W190mm [drawing size]
£355 [framed]



Flight Study XXVII, 2023

Graphite on 300gm Saunders Waterford hot press paper
H280mm W190mm [drawing size]
£355 [framed]



Flight Study XXVIII, 2023

Graphite on 300gm Saunders Waterford hot press paper
H280mm W190mm [drawing size]
£355 [framed]



Flight Study XXIX, 2023

Graphite on 300gm Saunders Waterford hot press paper
H280mm W190mm [drawing size]
£355 [framed]



Flight Study XXX, 2023

Graphite on 300gm Saunders Waterford hot press paper
H280mm W190mm [drawing size]
£355 [framed]



Flight Study XXXI, 2023

Graphite on 300gm Saunders Waterford hot press paper
H280mm W190mm [drawing size]
£355 [framed]



Flight Study XXXII, 2023

Graphite on 300gm Saunders Waterford hot press paper
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Flight Study XXXIII, 2023

Graphite on 300gm Saunders Waterford hot press paper
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Flight Study XXXIV, 2023

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H280mm W190mm [drawing size]
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Flight Study XXXV, 2023

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H280mm W190mm [drawing size]
£355 [framed]



Flight Study XXXVI, 2023

Graphite on 300gm Saunders Waterford hot press paper
H280mm W190mm [drawing size]
£355 [framed]



Flight Study XXXVII, 2023

Graphite on 300gm Saunders Waterford hot press paper
H280mm W190mm [drawing size]
£355 [framed]



Flight Study XXXVIII, 2023

Graphite on 300gm Saunders Waterford hot press paper
H280mm W190mm [drawing size]
£355 [framed]



Flight Study XXXIX, 2023

Graphite on 300gm Saunders Waterford hot press paper
H280mm W190mm [drawing size]
£355 [framed]



Flight Study XXXX, 2023

Graphite on 300gm Saunders Waterford hot press paper
H280mm W190mm [drawing size]
£355 [framed]

EVEREST SERIES II

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HIGH ALTITUDE

These slightly larger drawings of seagulls in flight were made after the first *Flight Studies*. They imagine the birds flying at higher altitudes with gestural impressions of Mt Everest in the background - for which I used images from the first aerial photographs of Everest taken one hundred years ago in 1923 [see image in the Introduction].

The *High Altitude* drawings relate to the first stages of an ascent on Everest, as climbers gain height and begin to work their way up the surface of the mountain.

The long months or years of preparation for the climb begin to have relevance. The relationship of the climbers to the rest of the world falls away. They are simply on the surface of the mountain, working their way up it at high altitude.

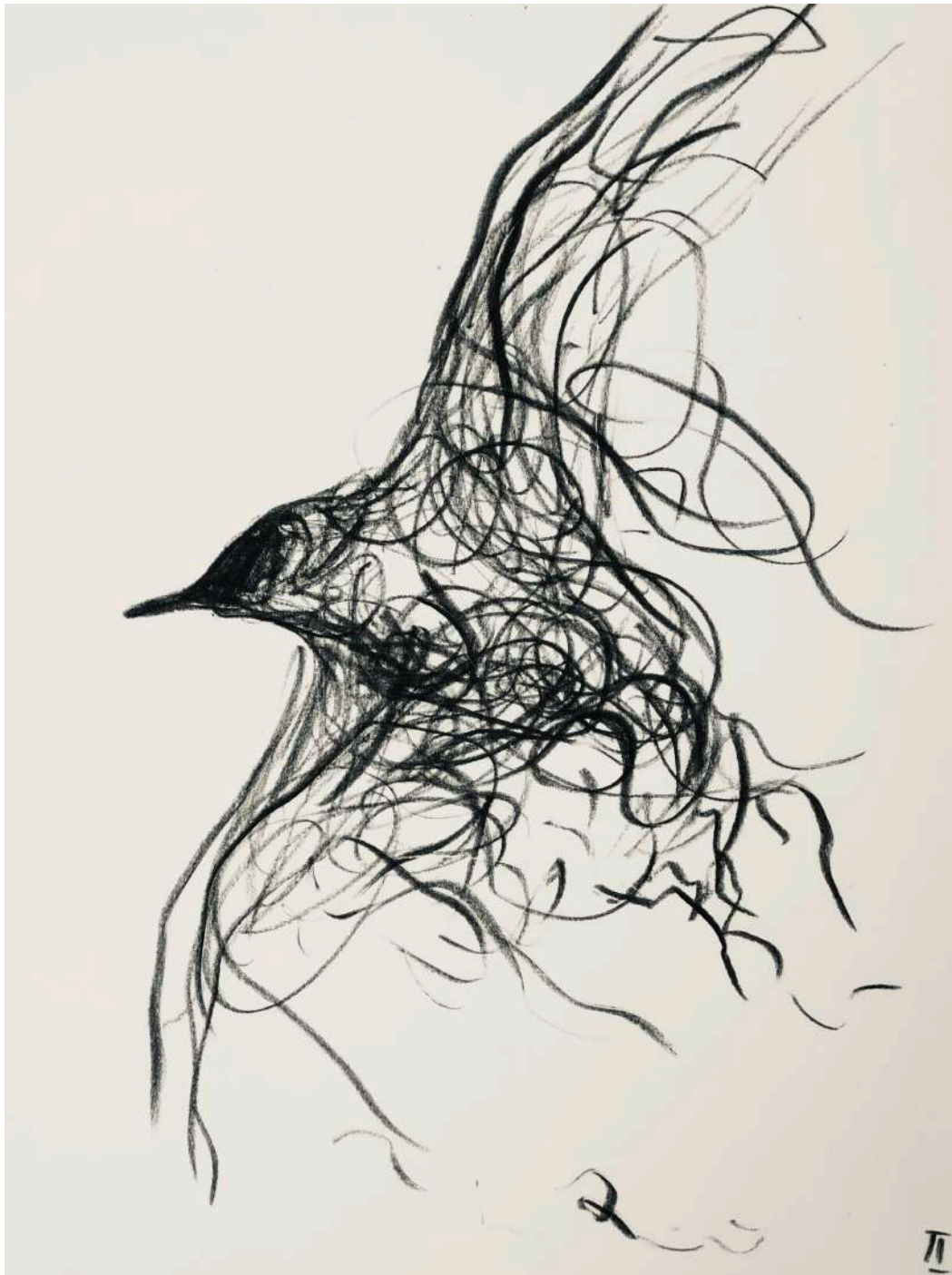


High Altitude I, 2022 **SOLD**

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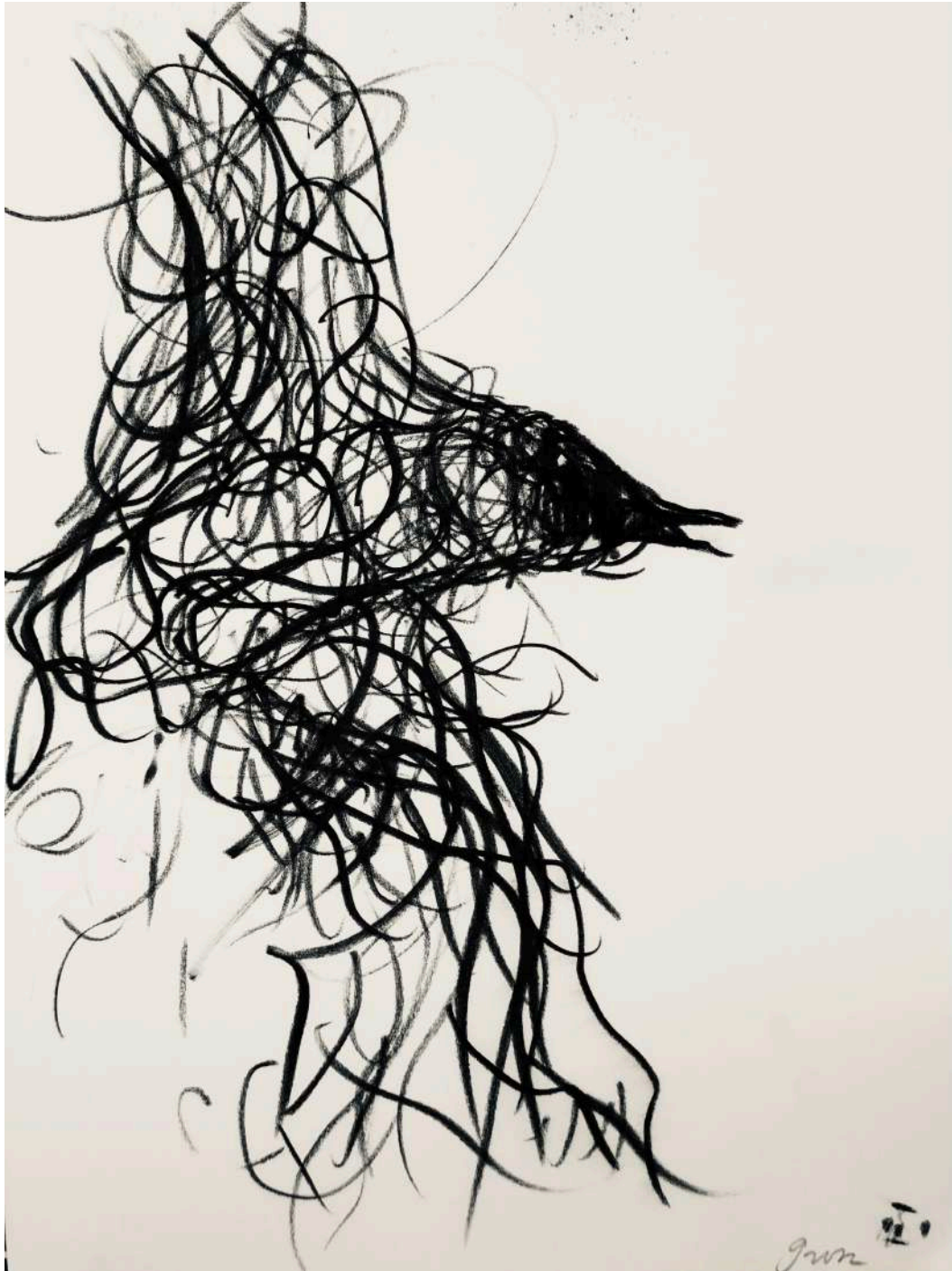
H380mm W280mm [drawing size]

£455 [framed]



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£455 [framed]



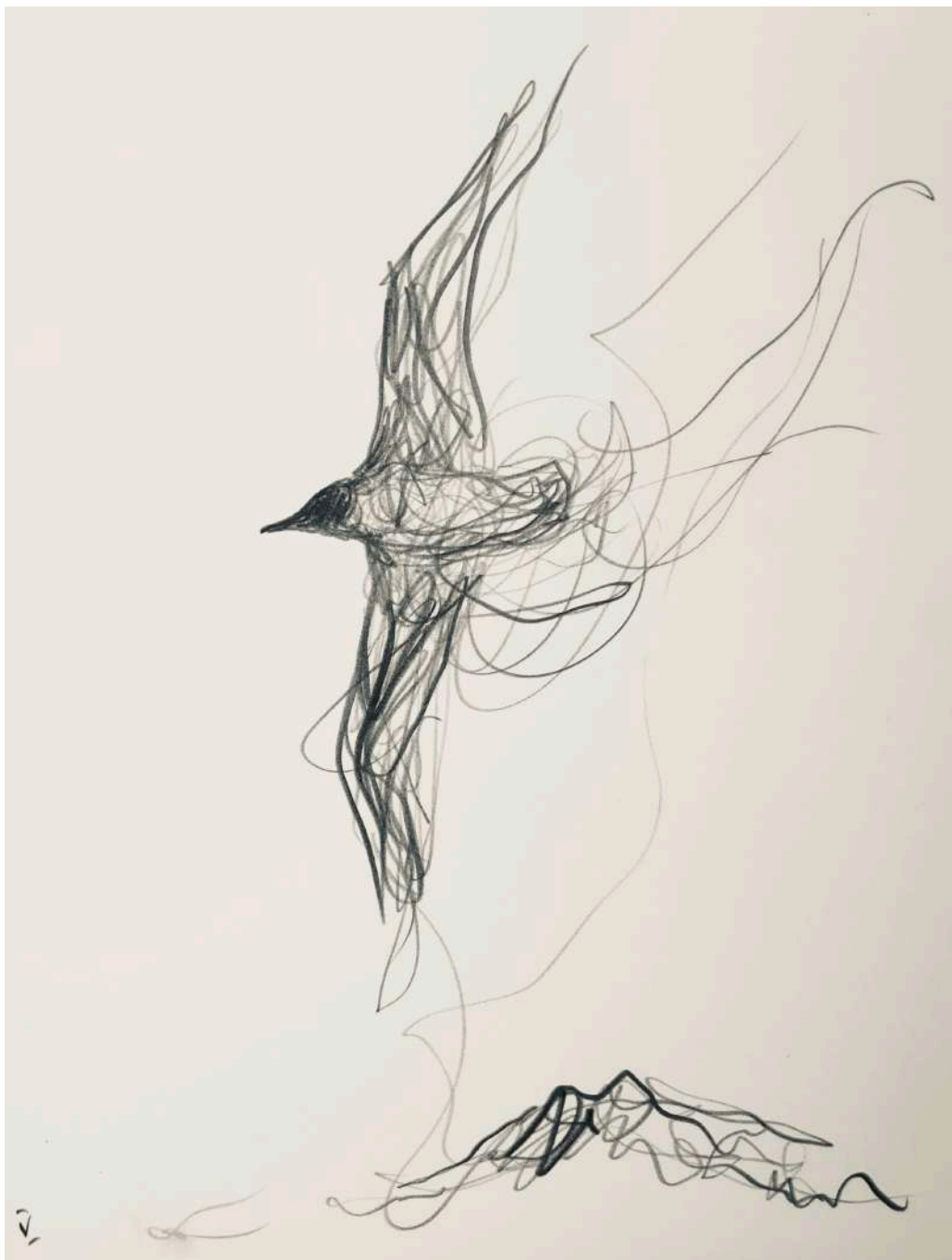
High Altitude III, 2022

Graphite on 300gm Saunders Waterford hot press paper
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High Altitude IV, 2022

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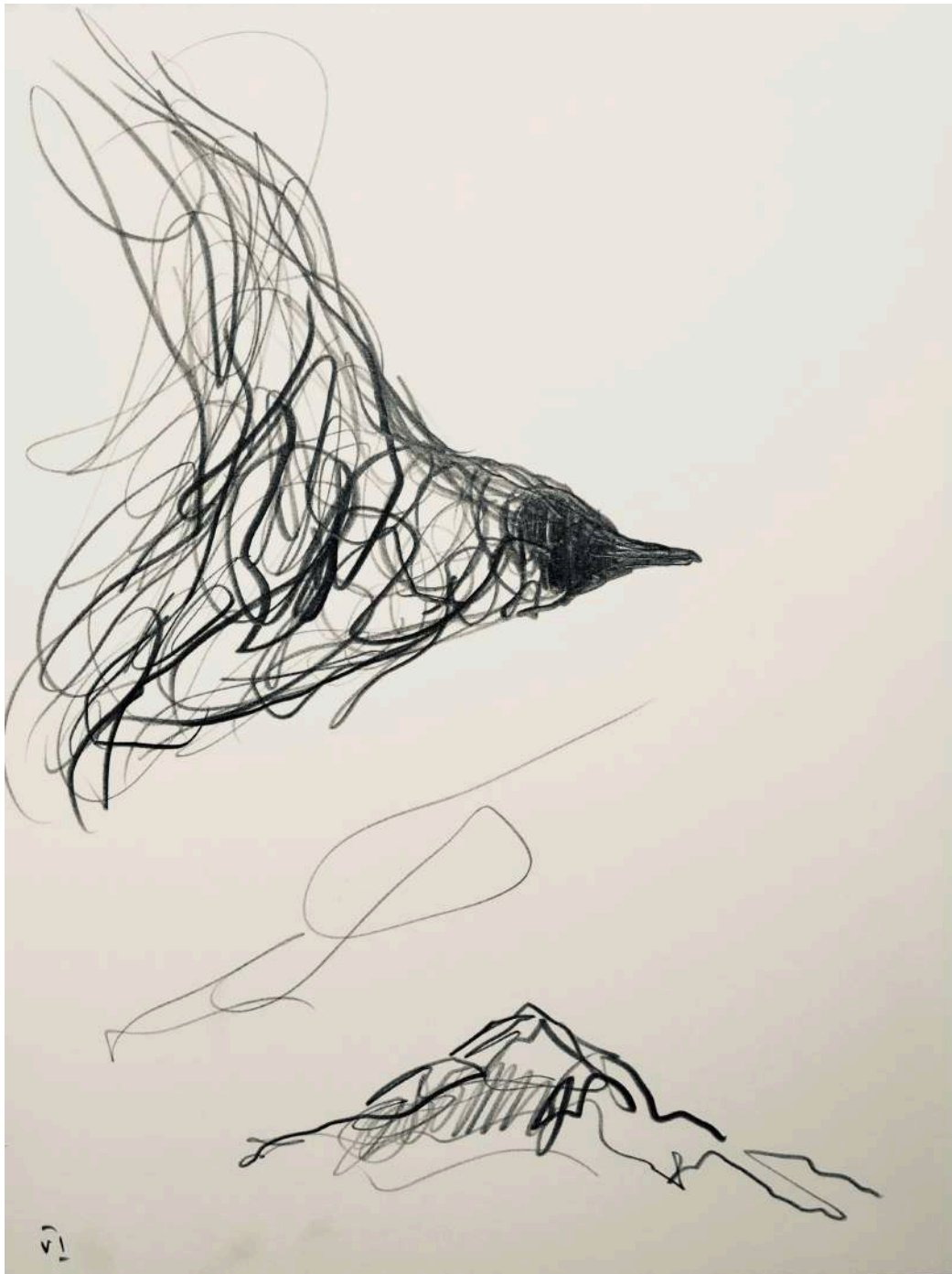


High Altitude V, 2022

Graphite on 300gm Saunders Waterford hot press paper

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High Altitude VI, 2022 **SOLD**

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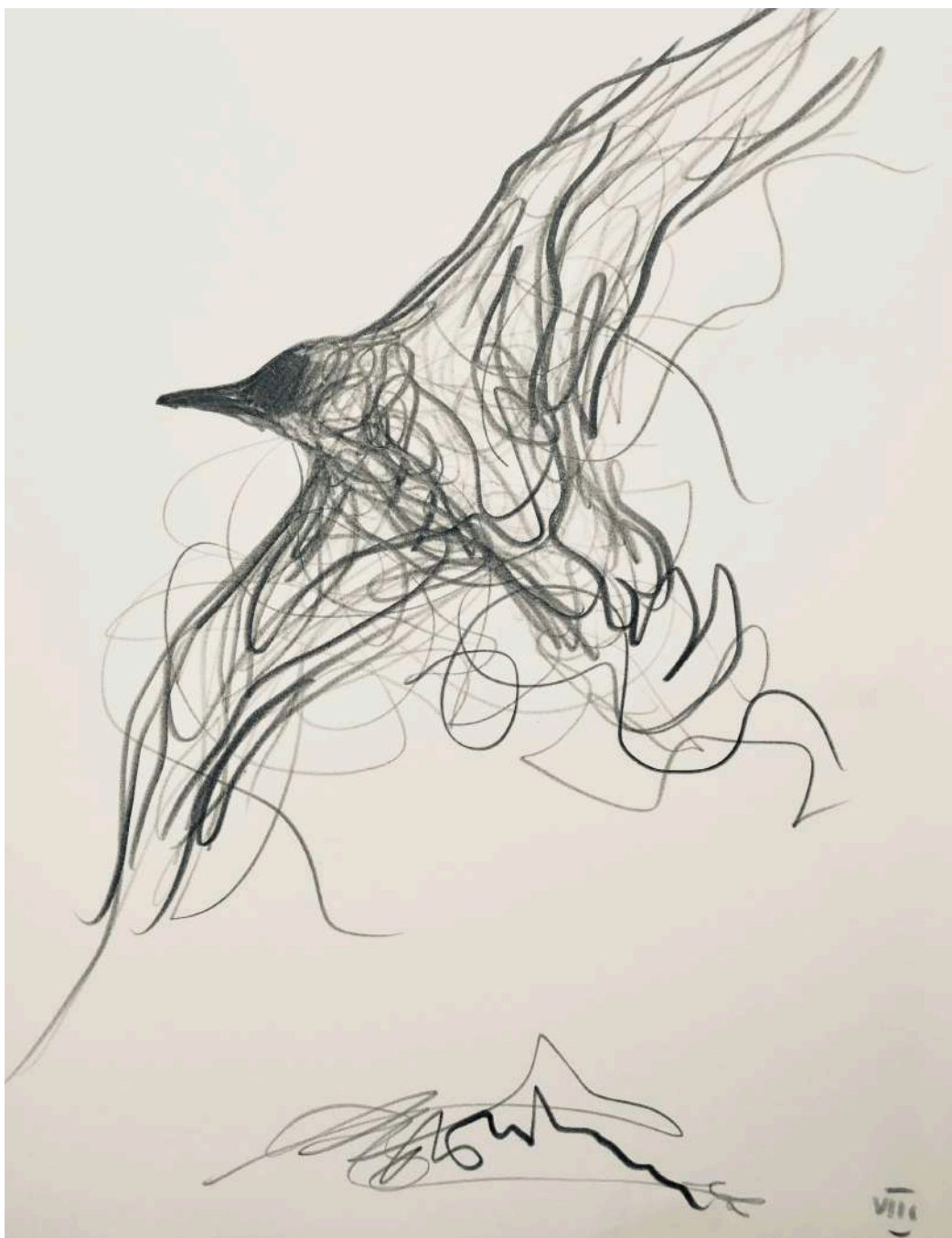


High Altitude VII, 2022

Graphite on 300gm Saunders Waterford hot press paper

H380mm W280mm [drawing size]

£455 [framed]



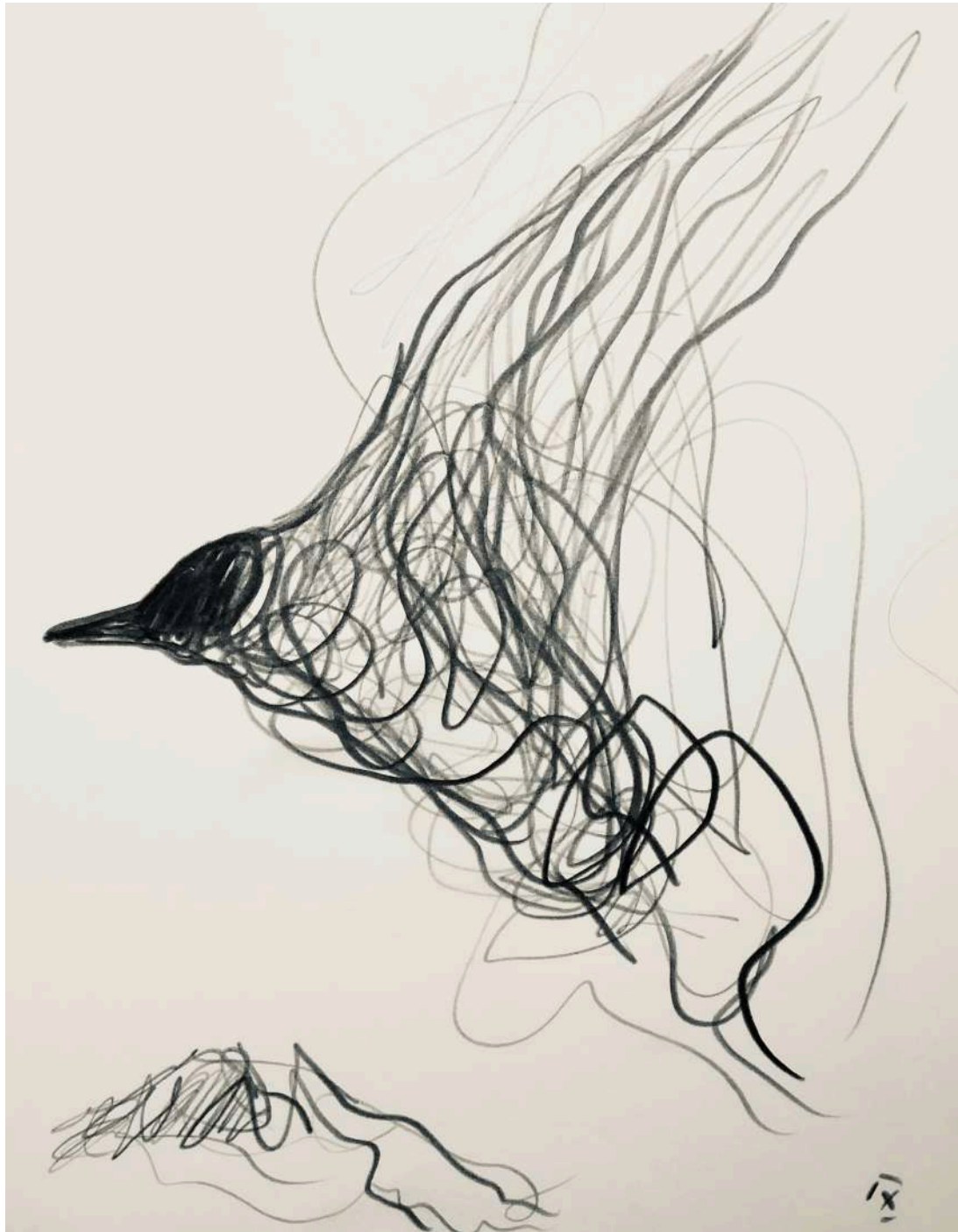
High Altitude VIII, 2022

Graphite on 300gm Saunders Waterford hot press paper
H380mm W280mm [drawing size]
£455 [framed]



High Altitude IX, 2022 **SOLD**

Graphite on 300gm Saunders Waterford hot press paper
H380mm W280mm [drawing size]
£455 [framed]

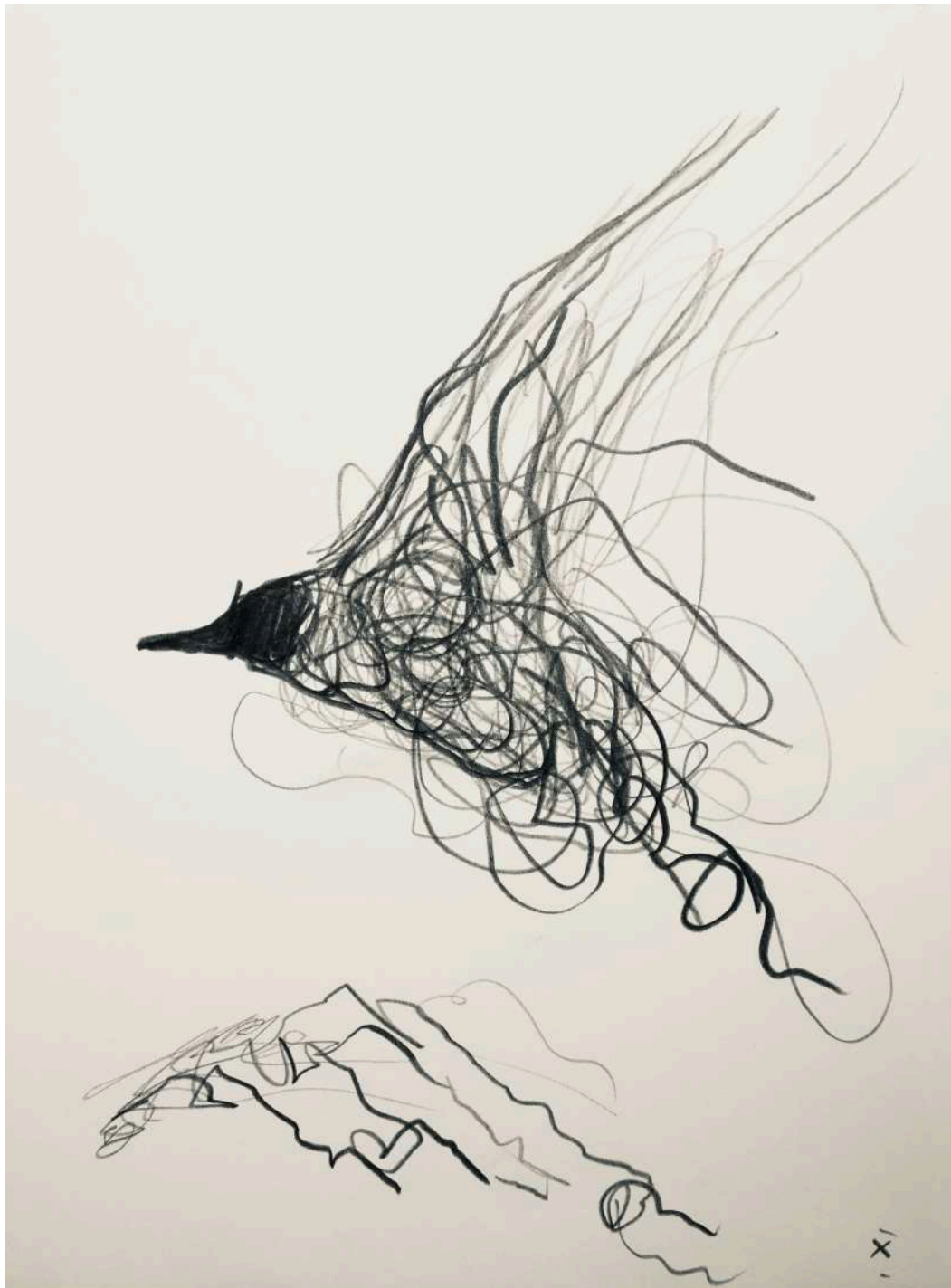


High Altitude IXA, 2022 **SOLD**

Graphite on 300gm Saunders Waterford hot press paper

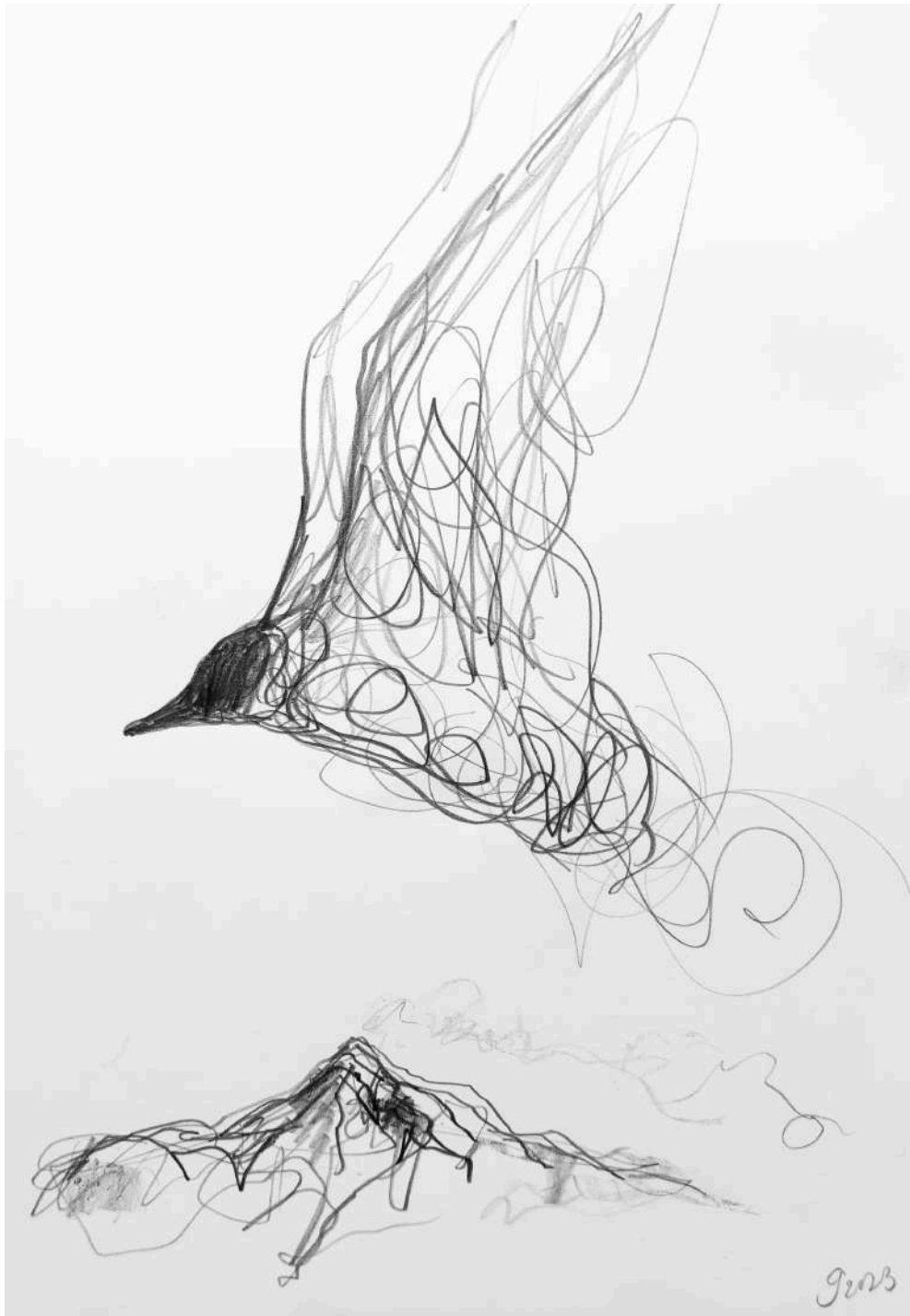
H380mm W280mm [drawing size]

£455 [framed]



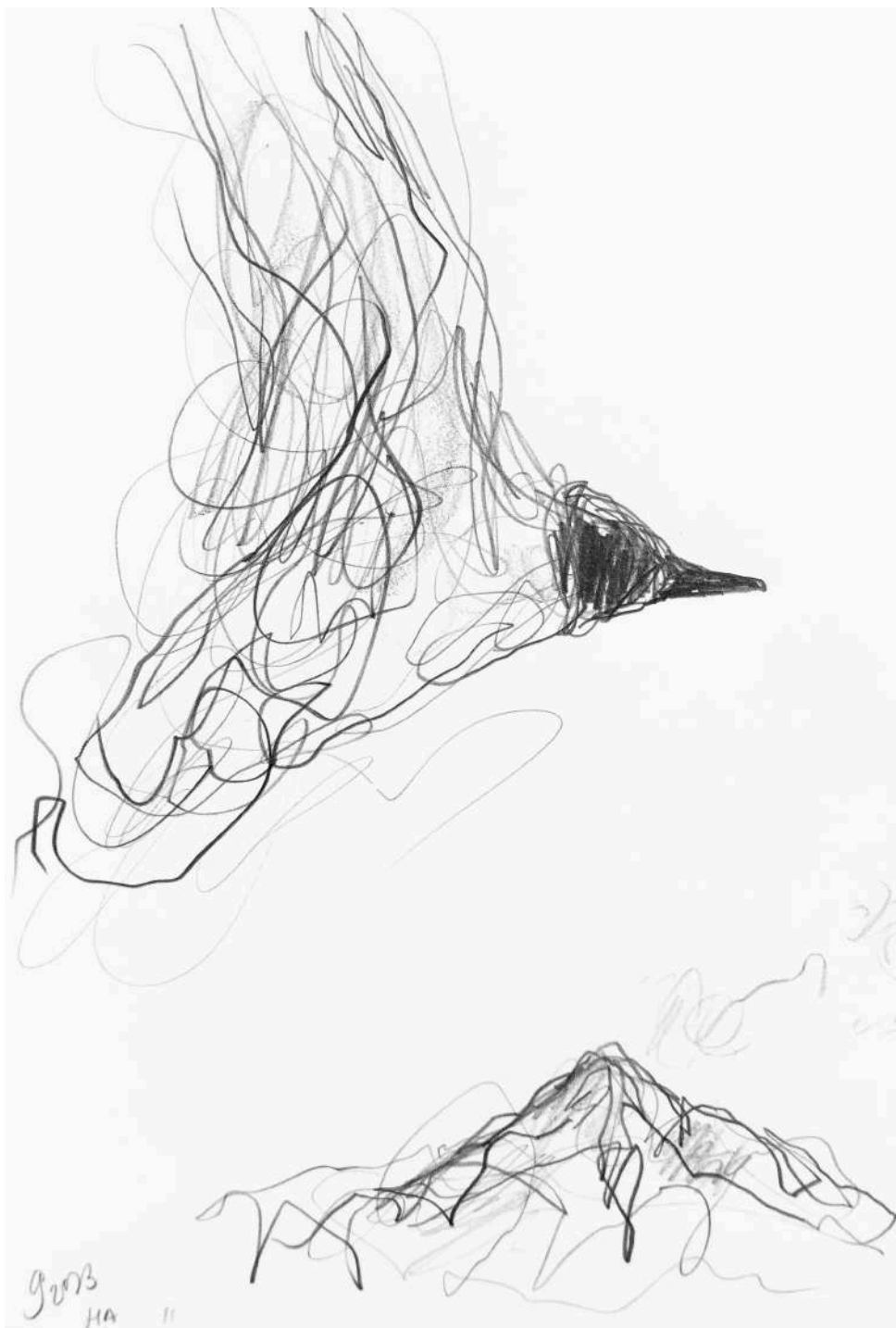
High Altitude X, 2023

Graphite on 300gm Saunders Waterford hot press paper
H380mm W280mm [drawing size]
£455 [framed]



High Altitude XI, 2023

Graphite on 300gm Arches hot press paper
H360mm W255mm [drawing size]
£455 [framed]



High Altitude XII, 2023

Graphite on 300gm Graphite on 300gm Arches hot press paper
H360mm W255mm [drawing size]
£455 [framed]



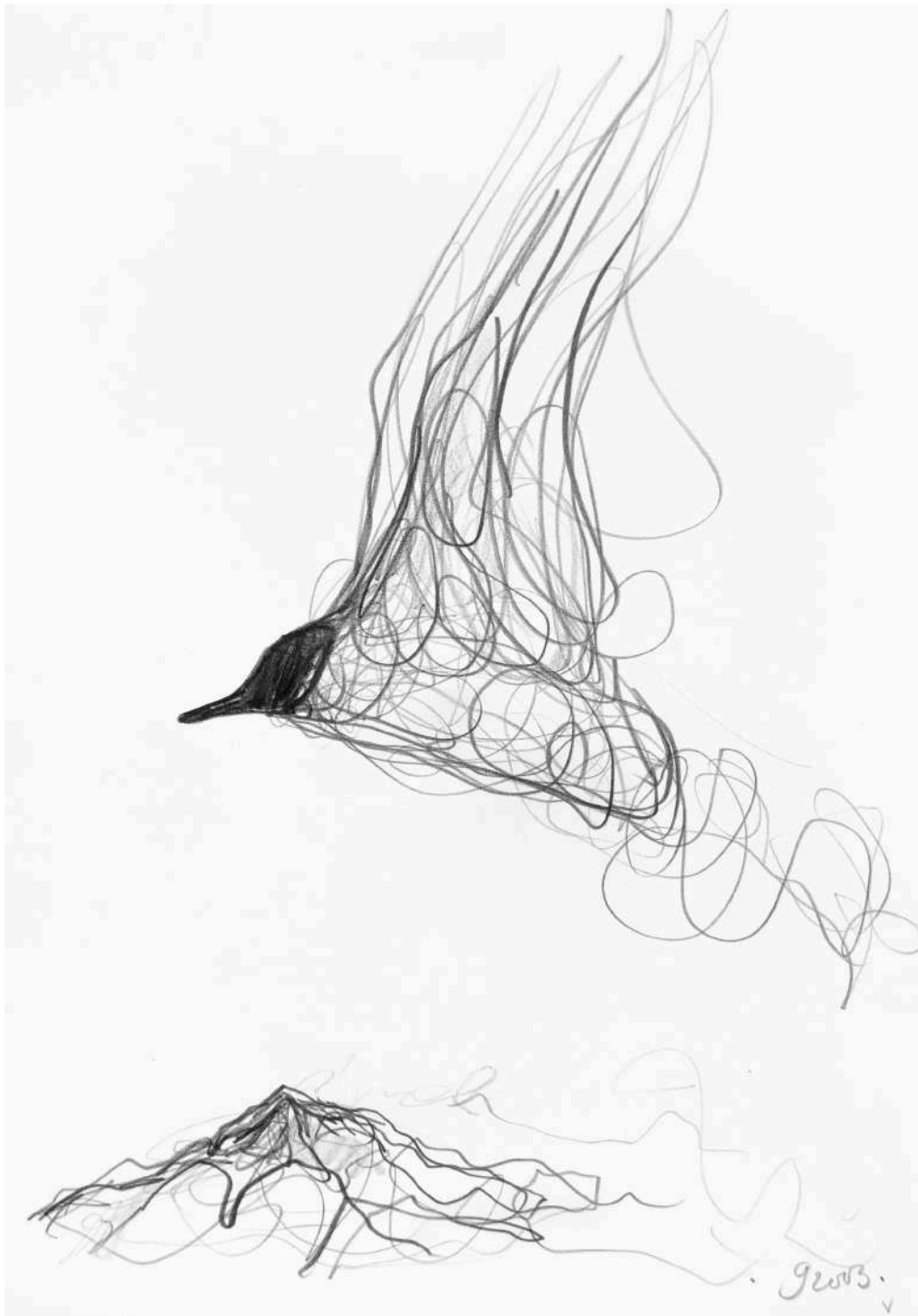
High Altitude XIII, 2023

Graphite on 300gm Graphite on 300gm Arches hot press paper
H360mm W255mm [drawing size]
£455 [framed]



High Altitude XIV, 2023 **SOLD**

Graphite on 300gm Graphite on 300gm Arches hot press paper
H360mm W255mm [drawing size]
£455 [framed]



High Altitude XV, 2023 **SOLD**

Graphite on 300gsm Graphite on 300gsm Arches hot press paper
H360mm W255mm [drawing size]
£455 [framed]

EVEREST SERIES III

~

AIRBORNE

The *Airborne Series* of drawings imagine the next step of an ascent, when climbers move into yet higher zones on the mountain. Supply chains to lower altitudes become crucial – a lifeline.

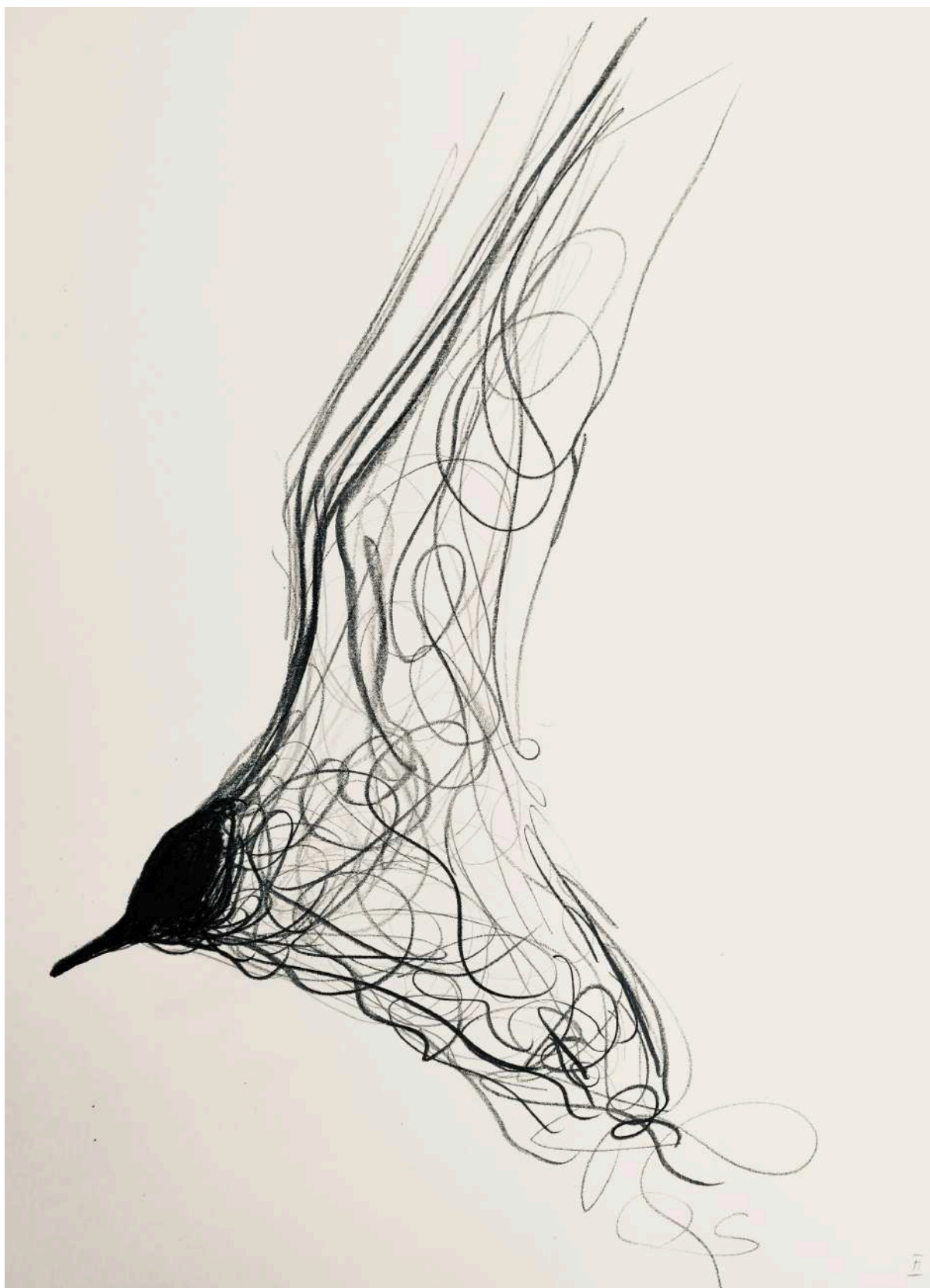
At these higher altitudes, the climbers have become more removed from life below. Like gulls in flight, they are aloft and on their own, working their way up the mountain to ever greater heights.

The air at these levels is thin and rarified. I wanted the drawings to have sense of being aloft and free – and light. Whilst a sense of achievement can come with reaching the higher parts of a mountain, there is still risk.



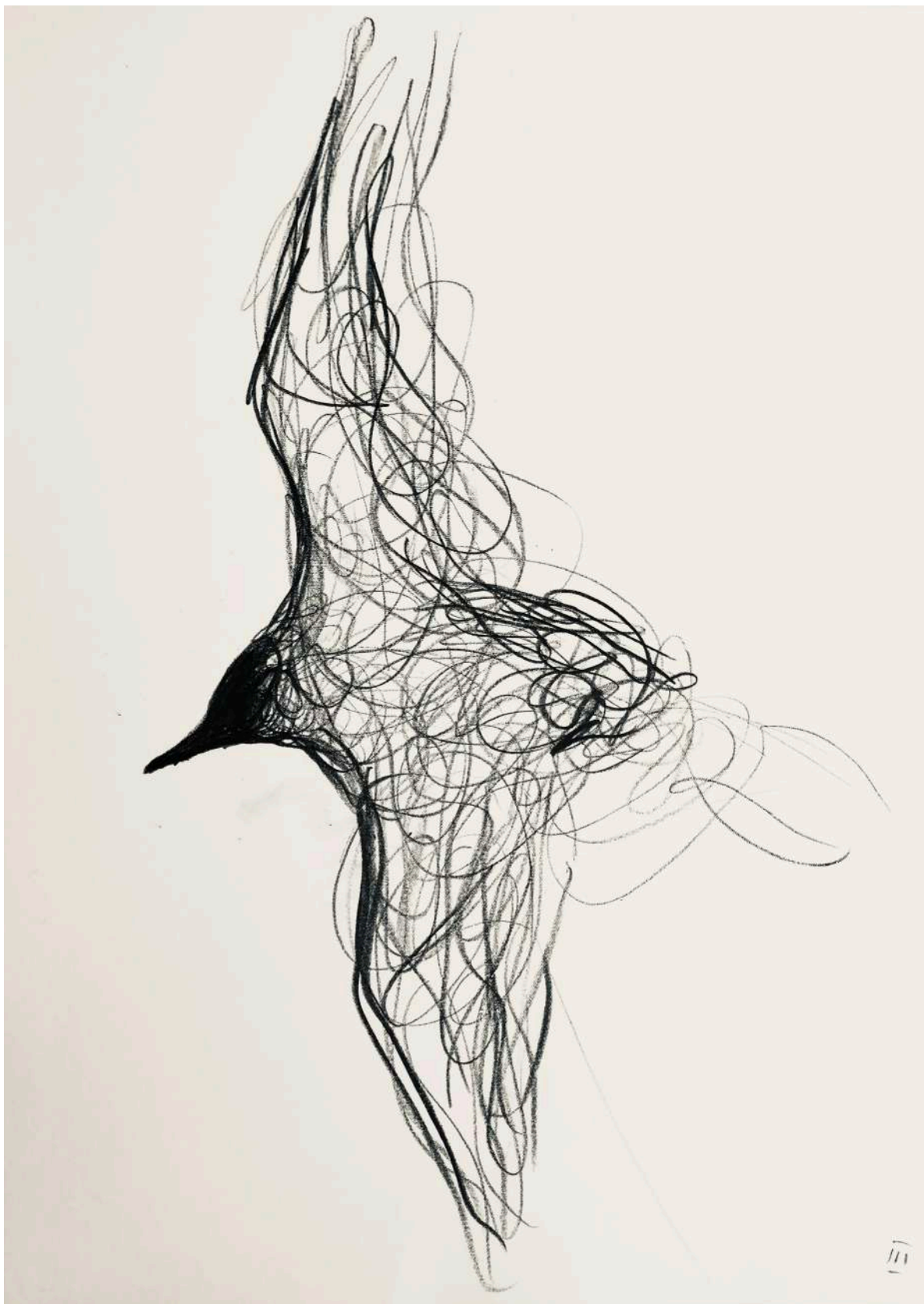
Airborne I, 2022

Graphite on 600gm hot press Fabriano paper
H760mm W560mm [paper size]
£1,550 [framed]



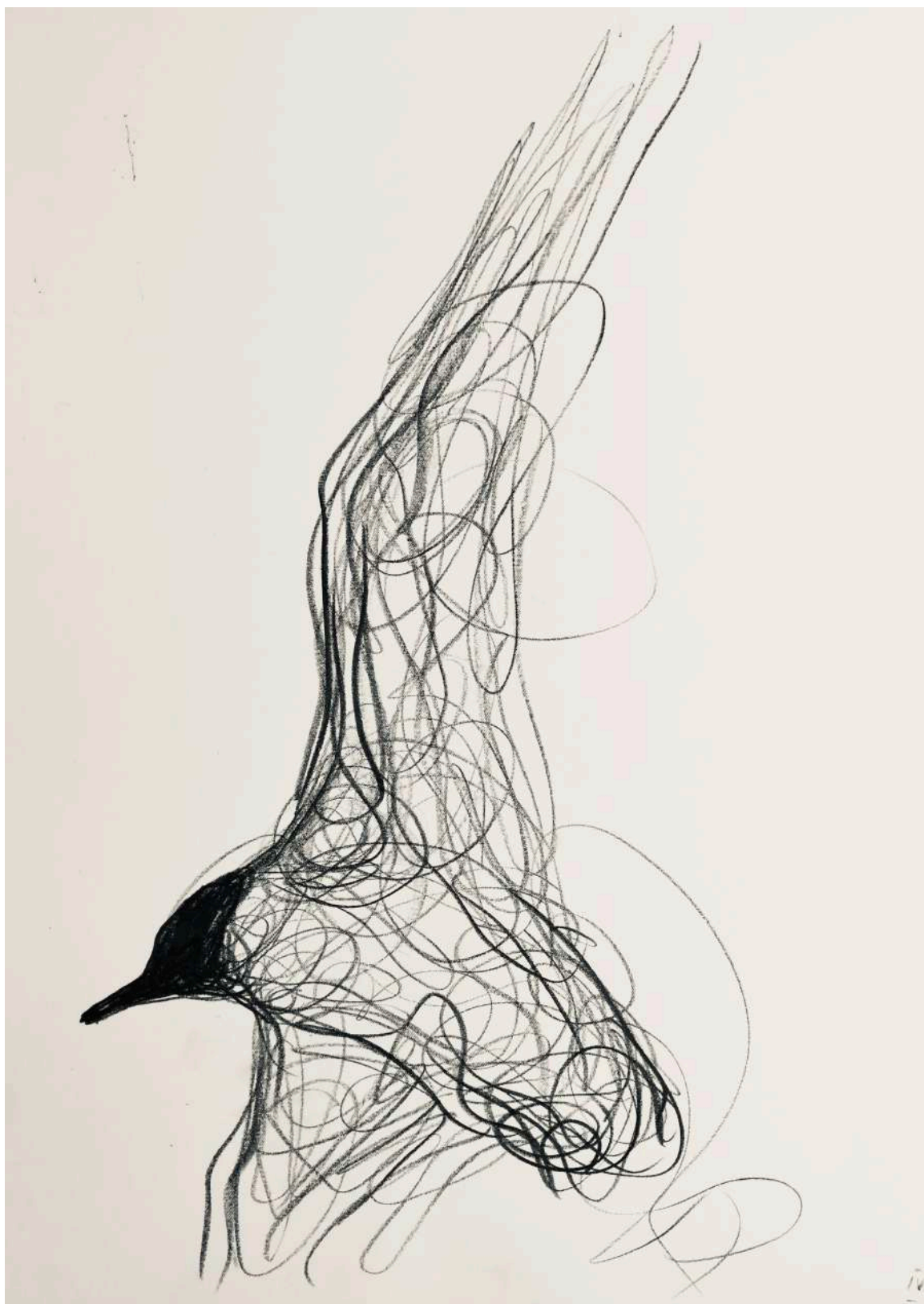
Airborne II, 2022

Graphite on 600gm hot press Fabriano paper
H760mm W560mm [paper size]
£1,550 [framed]



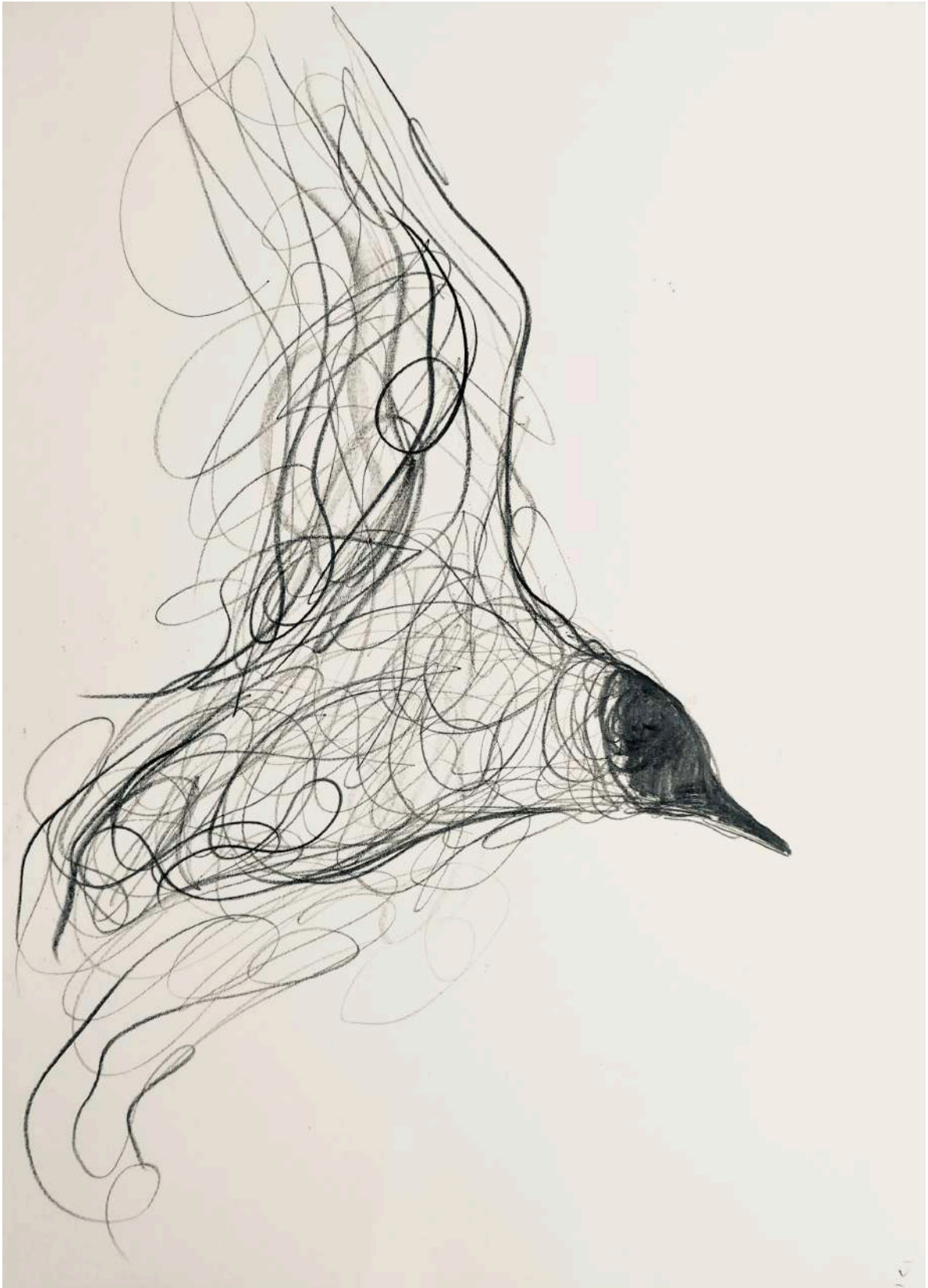
Airborne III, 2022 **SOLD**

Graphite on 600gm hot press Fabriano paper
H760mm W560mm [paper size]
£1,550 [framed]



Airborne IV, 2022

Graphite on 600gm hot press Fabriano paper
H760mm W560mm [paper size]
£1,550 [framed]



Airborne V, 2022

Graphite on 600gm hot press Fabriano paper
H760mm W560mm [paper size]
£1,550 [framed]

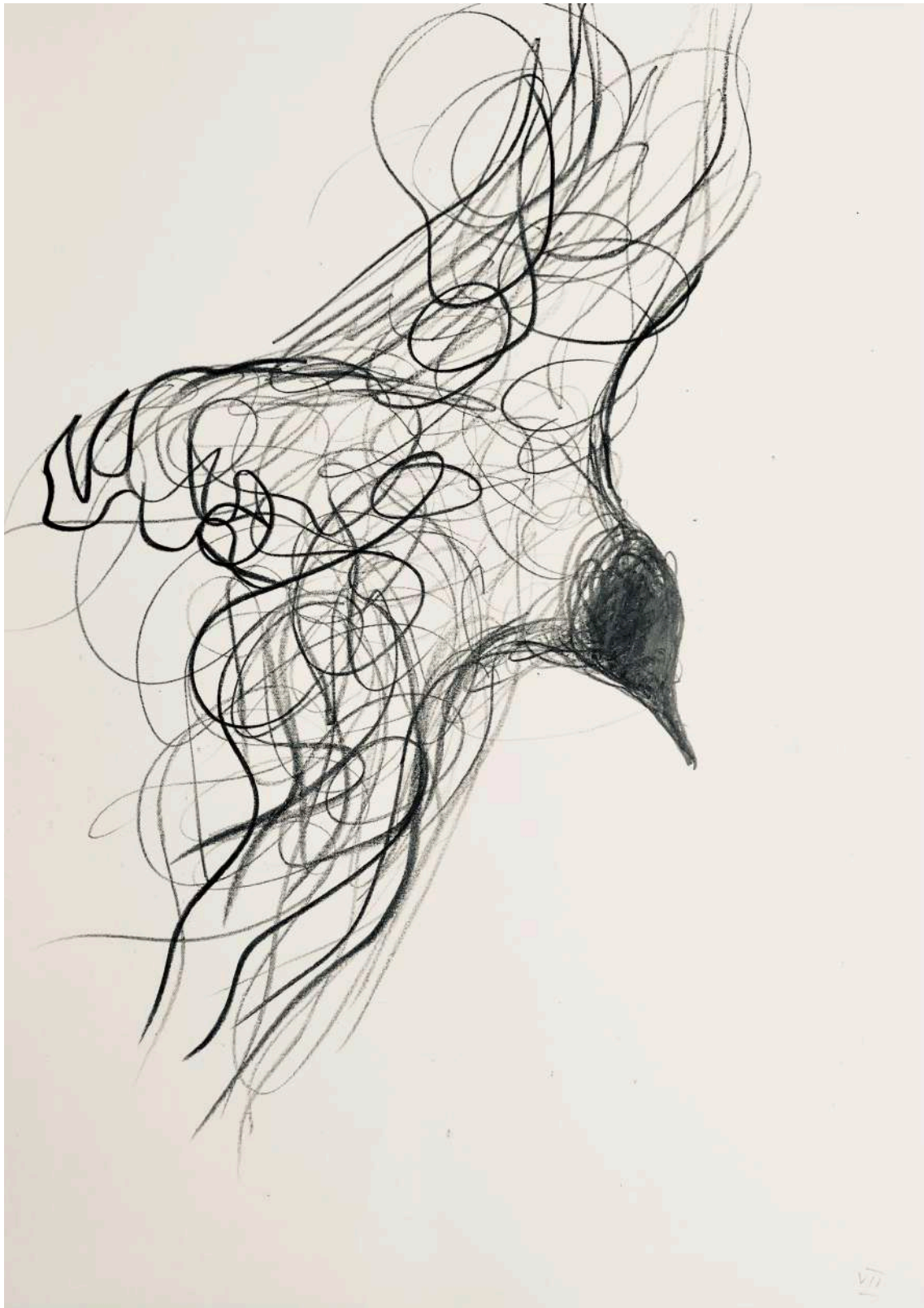


Airborne VI, 2022

Graphite on 600gm hot press Fabriano paper

H760mm W560mm [paper size]

£1,550 [framed]



Airborne VII, 2022

Graphite on 600gm hot press Fabriano paper

H760mm W560mm [paper size]

£1,550 [framed]



Airborne VIII, 2022

Graphite on 600gsm hot press Fabriano paper

H760mm W560mm [paper size]

£1,550 [framed]



Airborne IX, 2022 **SOLD**

Graphite on 600gm hot press Fabriano paper
H760mm W560mm [paper size]
£1,550 [framed]



Airborne X, 2022

Graphite on 600gm hot press Fabriano paper

H760mm W560mm [paper size]

£1,550 [framed]



Airborne XI, 2022

Graphite on 600gm hot press Fabriano paper

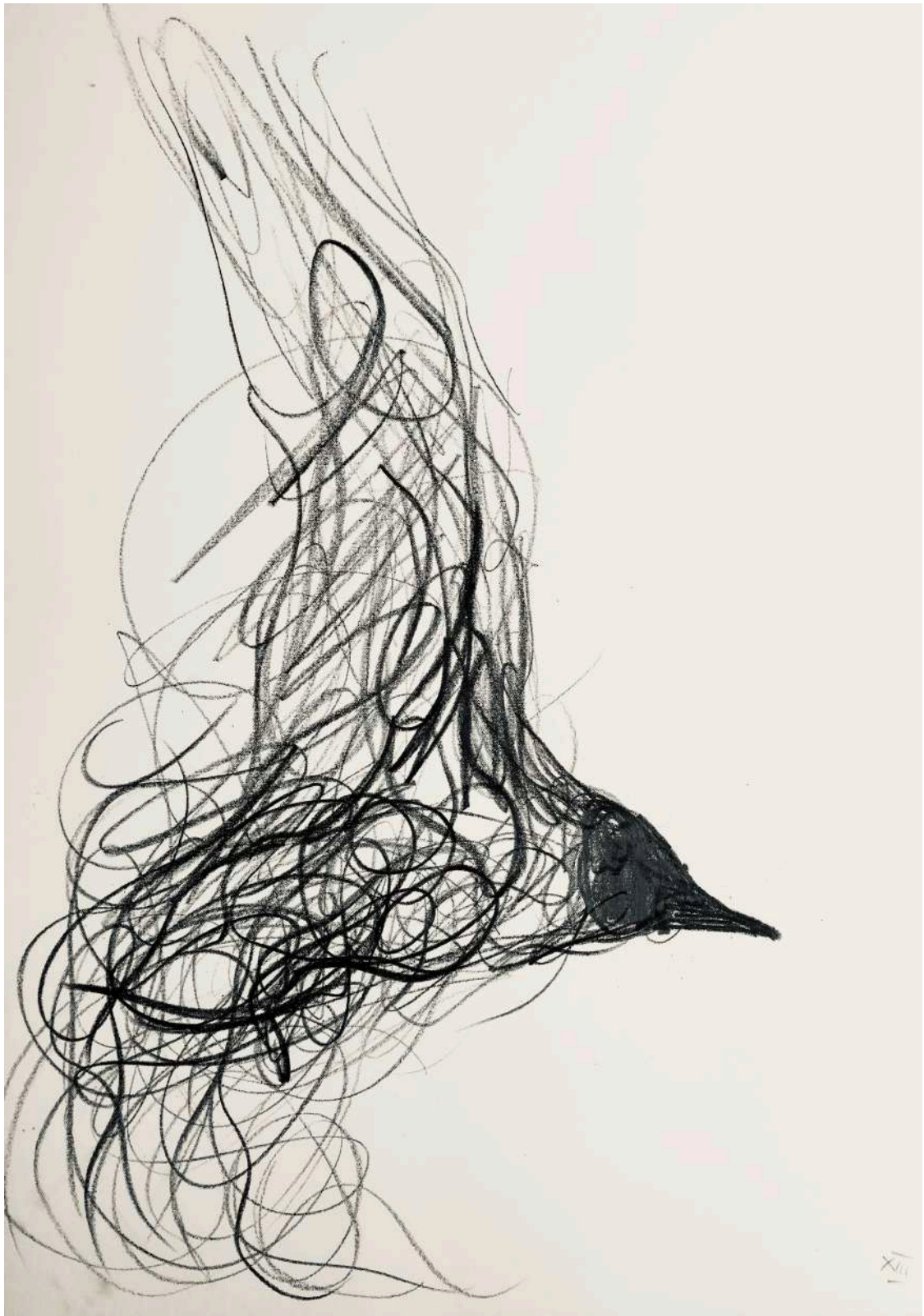
H760mm W560mm [paper size]

£1,550 [framed]



Airborne XII, 2022 **SOLD**

Graphite on 600gm hot press Fabriano paper
H760mm W560mm [paper size]
£1,550 [framed]



Airborne XIII, 2022

Graphite on 600gm hot press Fabriano paper
H760mm W560mm [paper size]
£1,550 [framed]



Airborne XIV, 2022

Graphite on 600gm hot press Fabriano paper

H760mm W560mm [paper size]

£1,550 [framed]



Airborne XV, 2023

Graphite on 600gm hot press Fabriano paper
H760mm W560mm [paper size]
£1,550 [framed]

EVEREST SERIES IV

~

FLYING HIGH

I made this series of four large drawings after word came in of Hari's successful ascent of Mt Everest. It was the most extraordinary news to hear.

In having the honour of meeting Hari and Krish in Suffolk and Cumbria before their departure, the planned ascent of Everest had always seemed eminently possible, but filled with immense challenges.

Most prominent of these was an anticipated need to spend much longer than usual in the uppermost section of the climb – the zone in which lack of oxygen, immense cold and technical challenges all combine to squeeze the chances of success, and even survival.

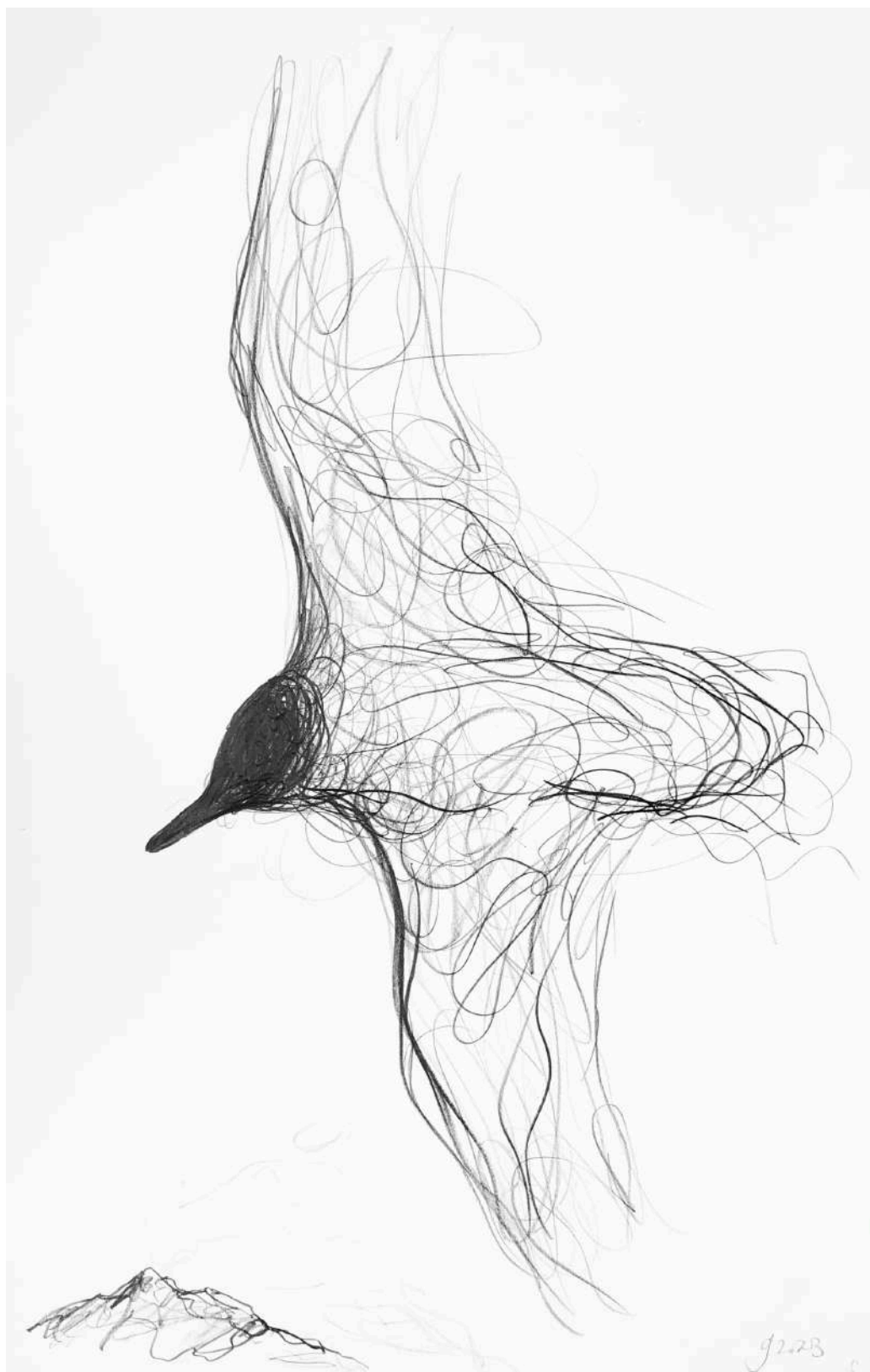
It was in this zone that almost the early attempts to summit Mt Everest in the 1920s had failed. A century on, Hari, supported by his team, ably led by Krish Thapa, had succeeded. The *Flying High* series celebrated this achievement.



Flying High Study * **SOLD AT AUCTION**

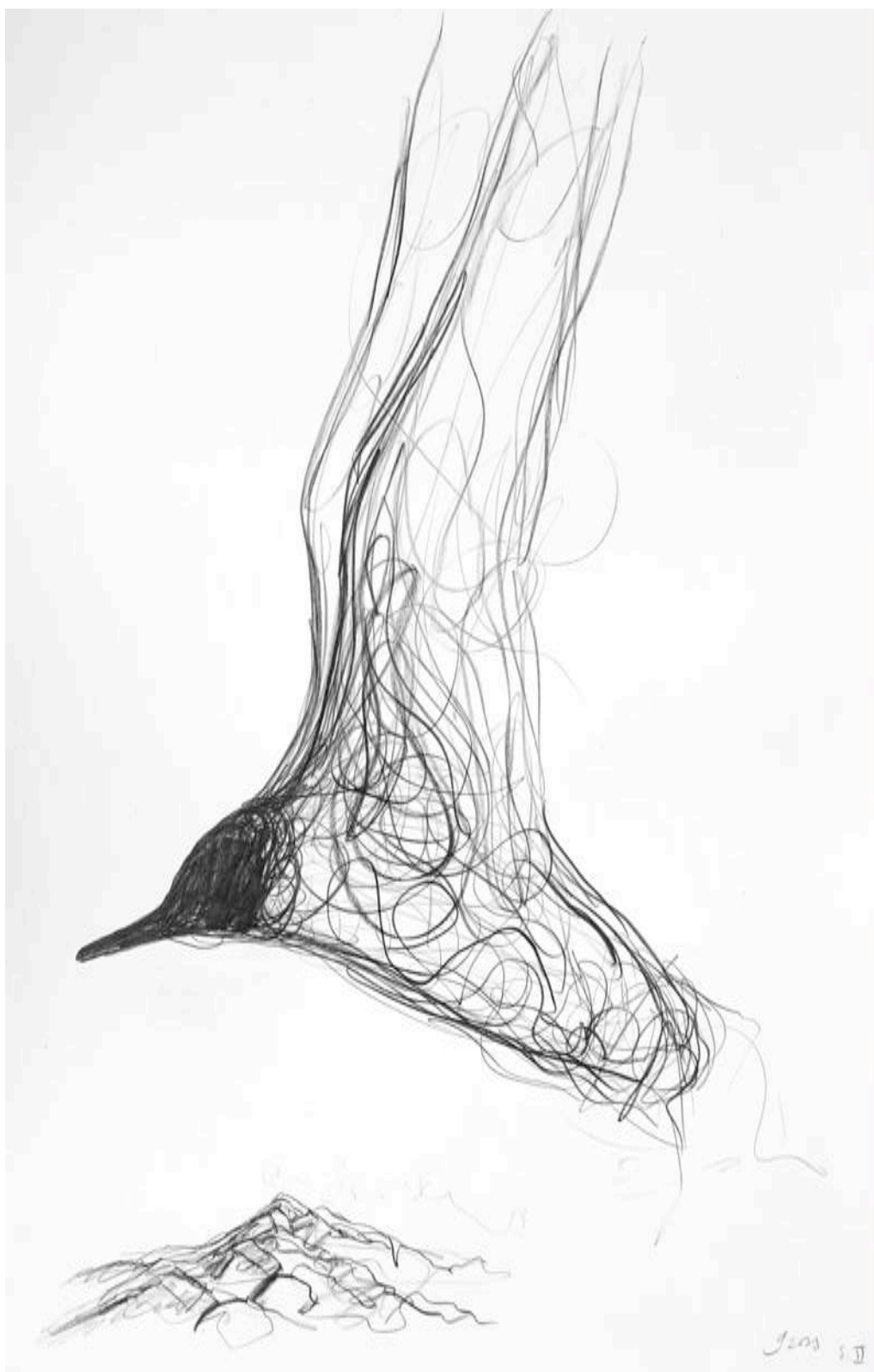
Graphite on 300gm hot press paper
H1030mm W670mm [drawing size]

* 100% of the sale proceeds from this drawing was be donated for fundraising.



Flying High I, 2023

Graphite on 300gm hot press paper
H1030mm W670mm [drawing size]
£2,250



Flying High II, 2023

Graphite on 300gm hot press paper
H1030mm W670mm [drawing size]
£2,250



Flying High III, 2023

Graphite on 300gm hot press paper
H1030mm W670mm [drawing size]
£2,250



Flying High IV, 2023

Graphite on 300gm hot press paper

H1030mm W670mm [drawing size]

£2,250

EVEREST SERIES V



THE SUMMIT SERIES

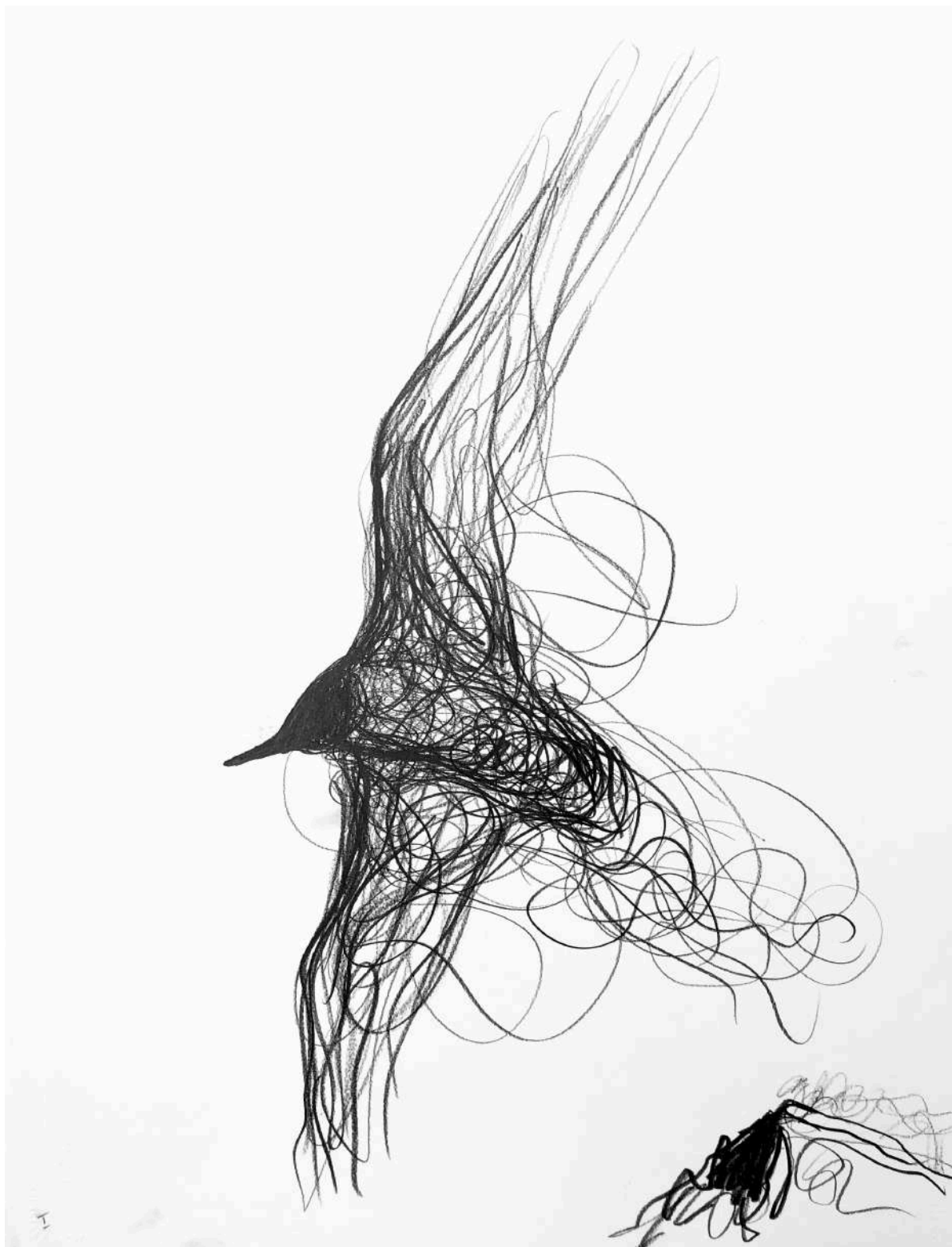
As more news came in from Hari's team, it became clear that the final ascent of Everest, including the return from the summit to Camp 4, had been extremely perilous.

Poor weather and winds had closed in, making an additional camp impossible. Oxygen had become dangerously low after reaching the summit and Hari had sent some team members down ahead of him to ensure their survival.

The first six drawings of the *Summit Series* were made with more intense lines and marks than many other works in *The Everest Fundraising Series*.

They are intended to reflect the twin reality of the mountain's summit : it can be breathtakingly beautiful but is also profoundly hostile and life-threatening as a physical environment.

The remaining drawings are much lighter, welcoming the sense of freedom that begins to grow as the climbers safely descended to Camp 4 and beyond.

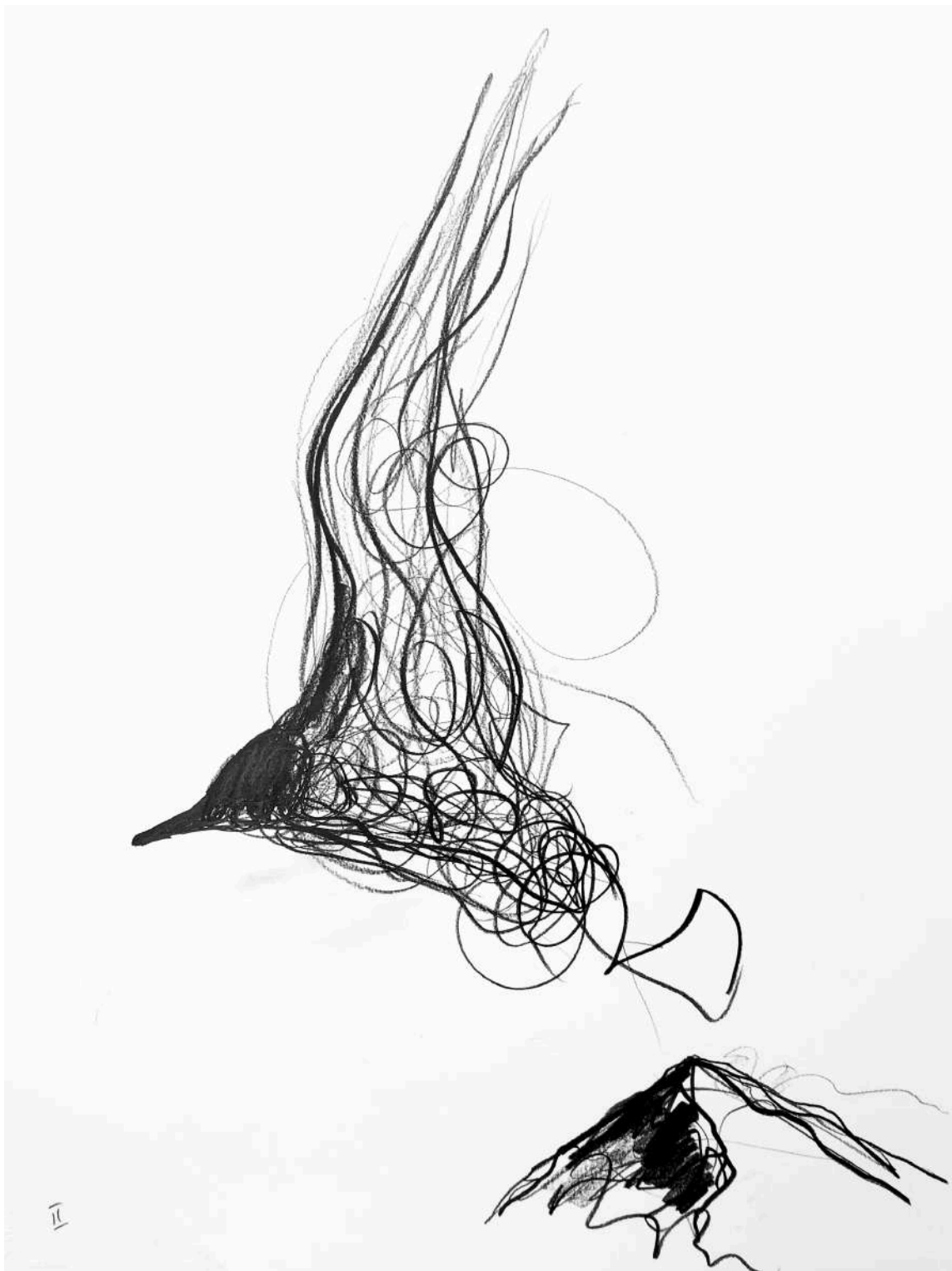


Summit Series I, 2023

Graphite on 600gm hot press Fabriano paper

H760mm W560mm [paper size]

£1,550 [framed]



Summit Series II, 2023

Graphite on 600gm hot press Fabriano paper

H760mm W560mm [paper size]

£1,550 [framed]

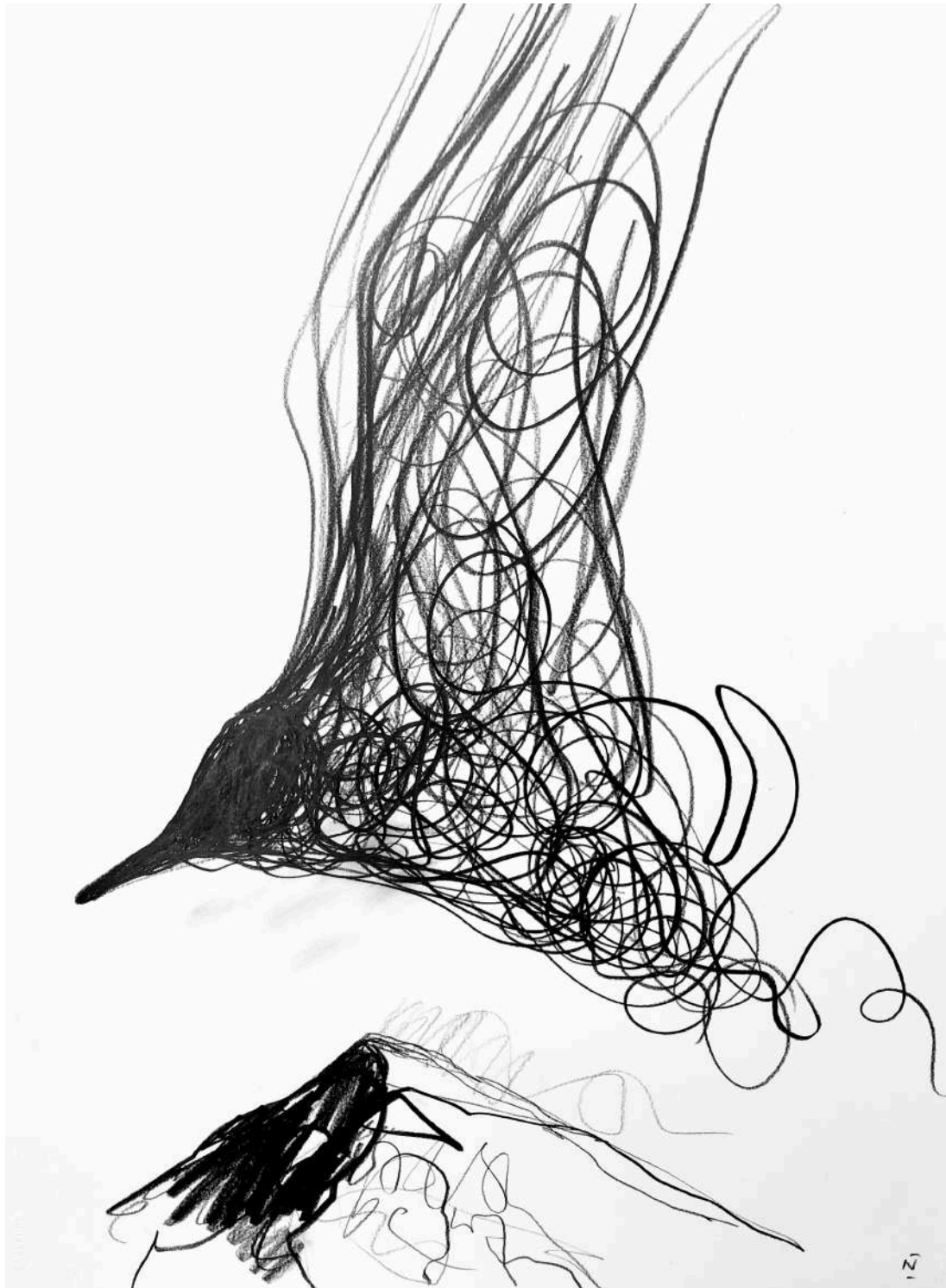


Summit Series III, 2023

Graphite on 600gm hot press Fabriano paper

H760mm W560mm [paper size]

£1,550 [framed]

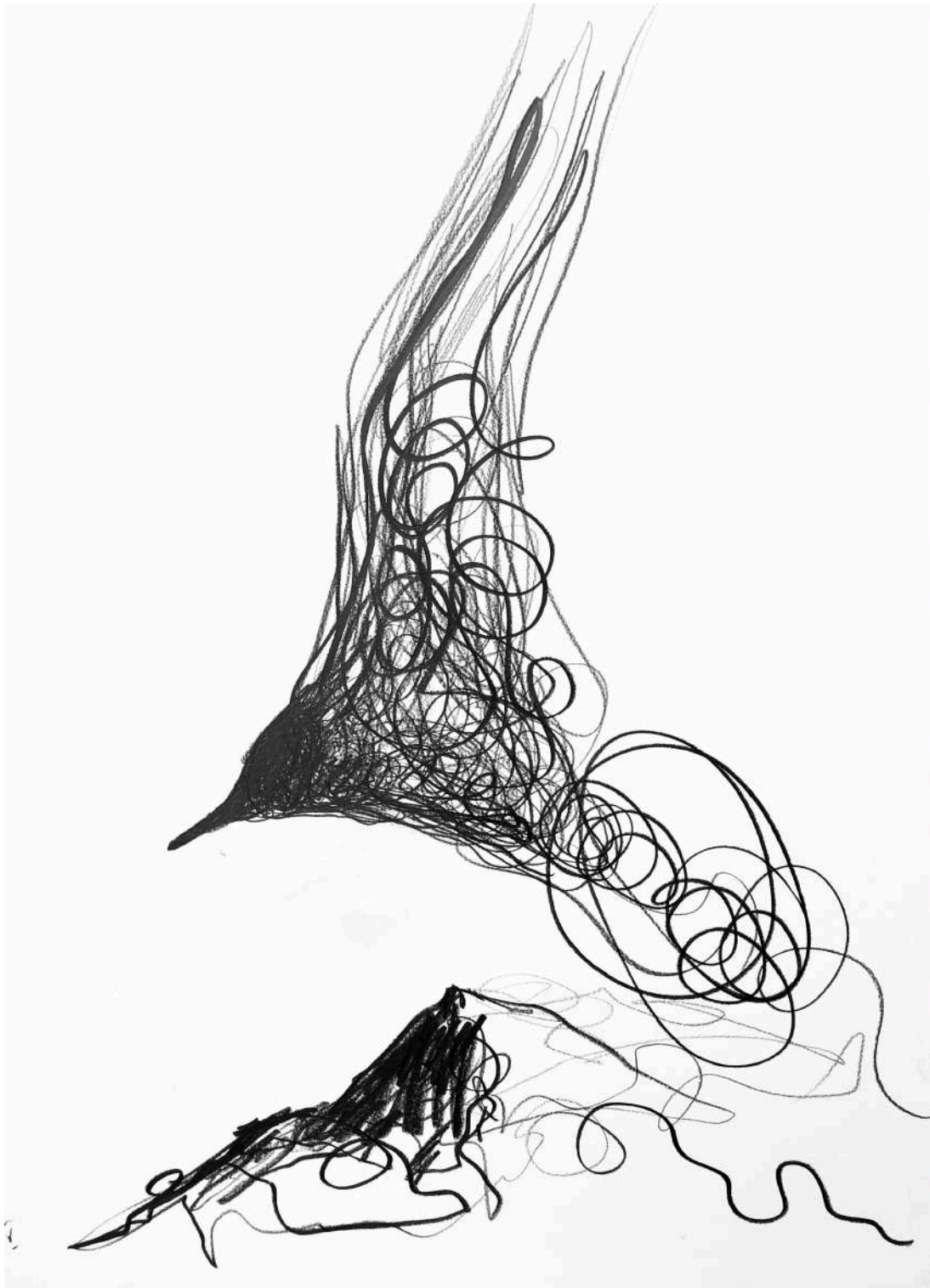


Summit Series IV, 2023

Graphite on 600gm hot press Fabriano paper

H760mm W560mm [paper size]

£1,550 [framed]



Summit Series V, 2023

Graphite on 600gm hot press Fabriano paper

H760mm W560mm [paper size]

£1,550 [framed]

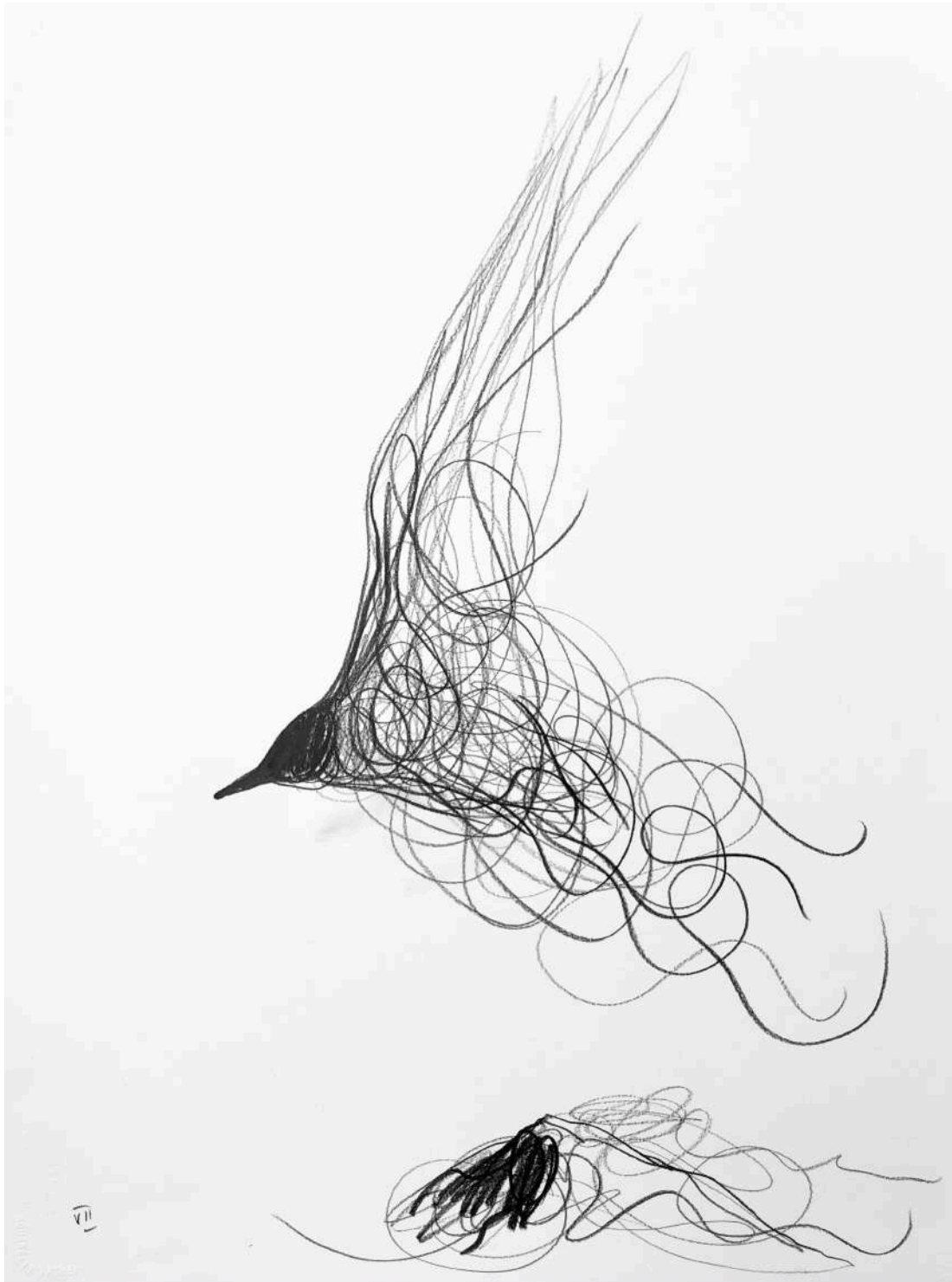


Summit Series VI, 2023

Graphite on 600gm hot press Fabriano paper

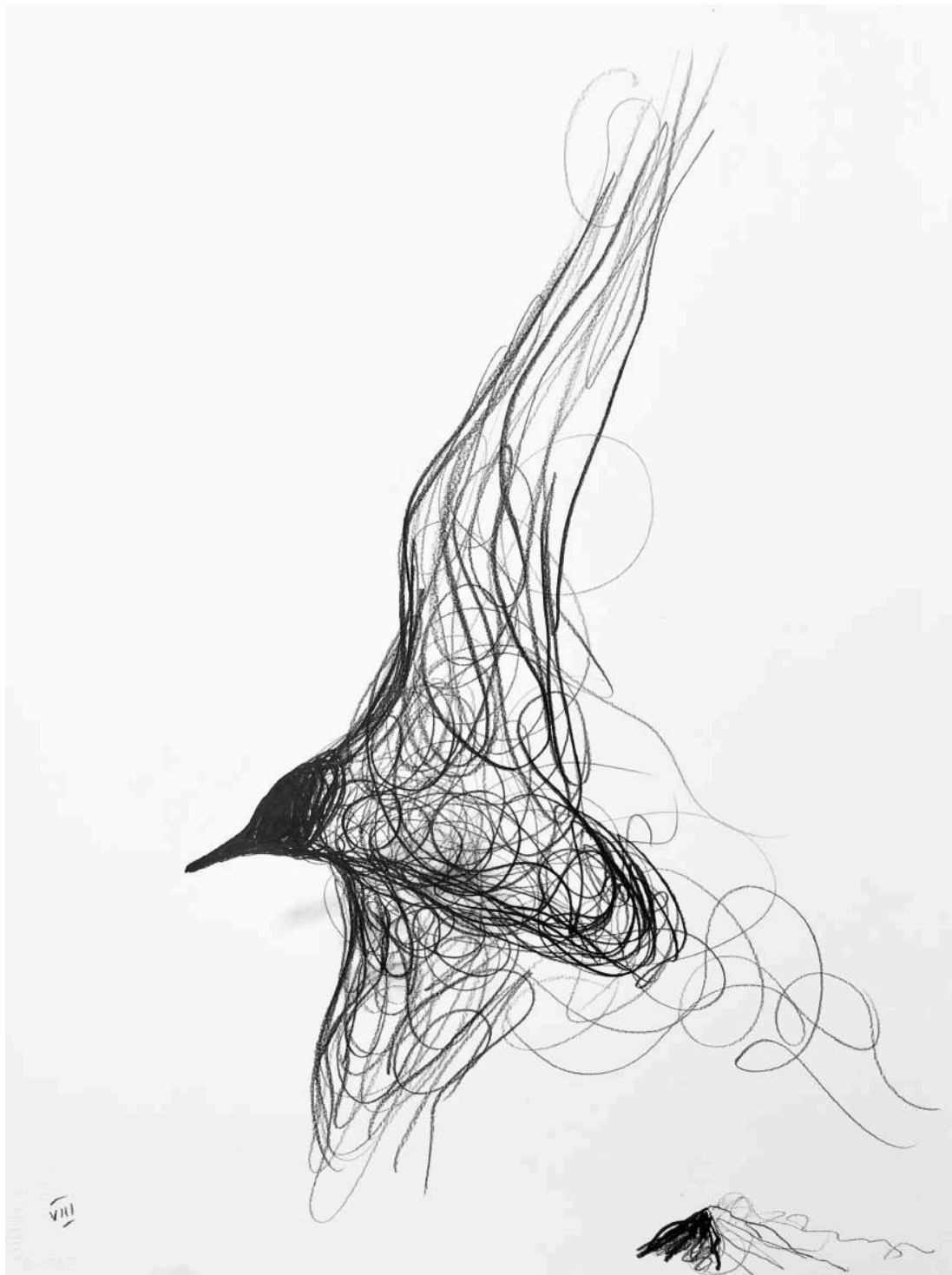
H760mm W560mm [paper size]

£1,550 [framed]



Summit Series VII, 2023

Graphite on 600gm hot press Fabriano paper
H760mm W560mm [paper size]
£1,550 [framed]

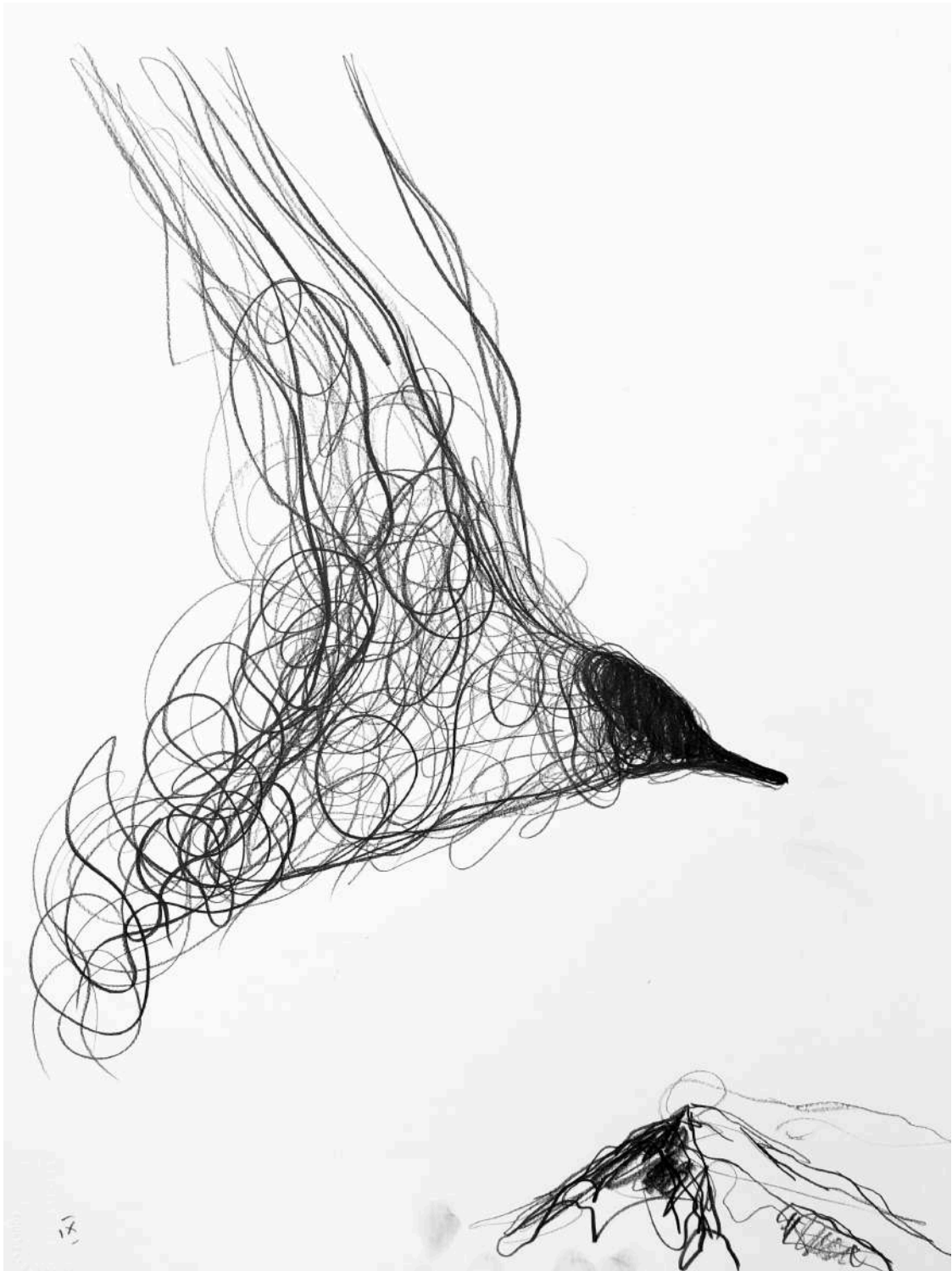


Summit Series VIII, 2023

Graphite on 600gm hot press Fabriano paper

H760mm W560mm [paper size]

£1,550 [framed]

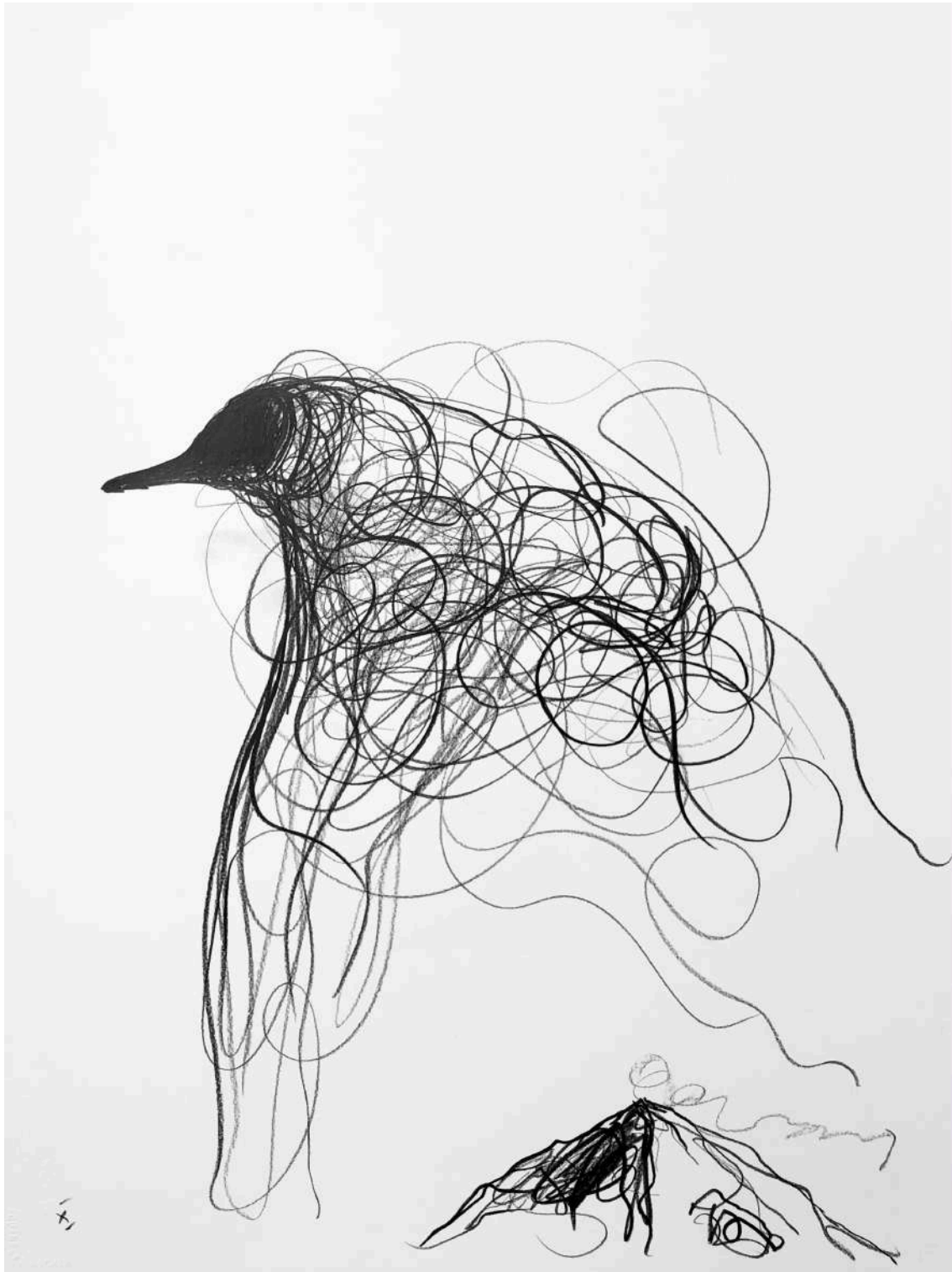


Summit Series IX, 2023

Graphite on 600gm hot press Fabriano paper

H760mm W560mm [paper size]

£1,550 [framed]



Summit Series X, 2023

Graphite on 600gm hot press Fabriano paper

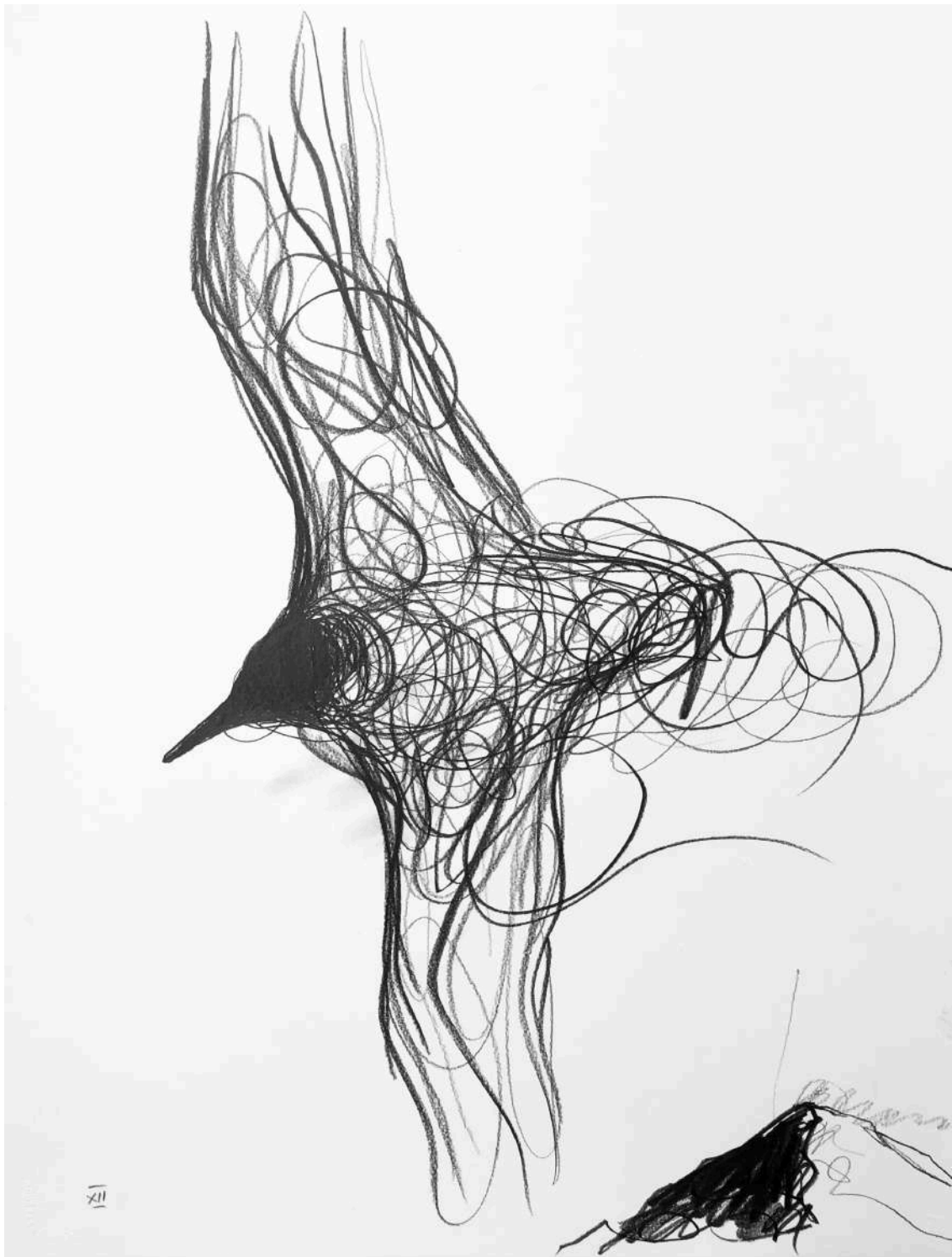
H760mm W560mm [paper size]

£1,550 [framed]



Summit Series XI, 2023

Graphite on 600gm hot press Fabriano paper
H760mm W560mm [paper size]
£1,550 [framed]



Summit Series XII, 2023

Graphite on 600gm hot press Fabriano paper

H760mm W560mm [paper size]

£1,550 [framed]

EVEREST SERIES VI

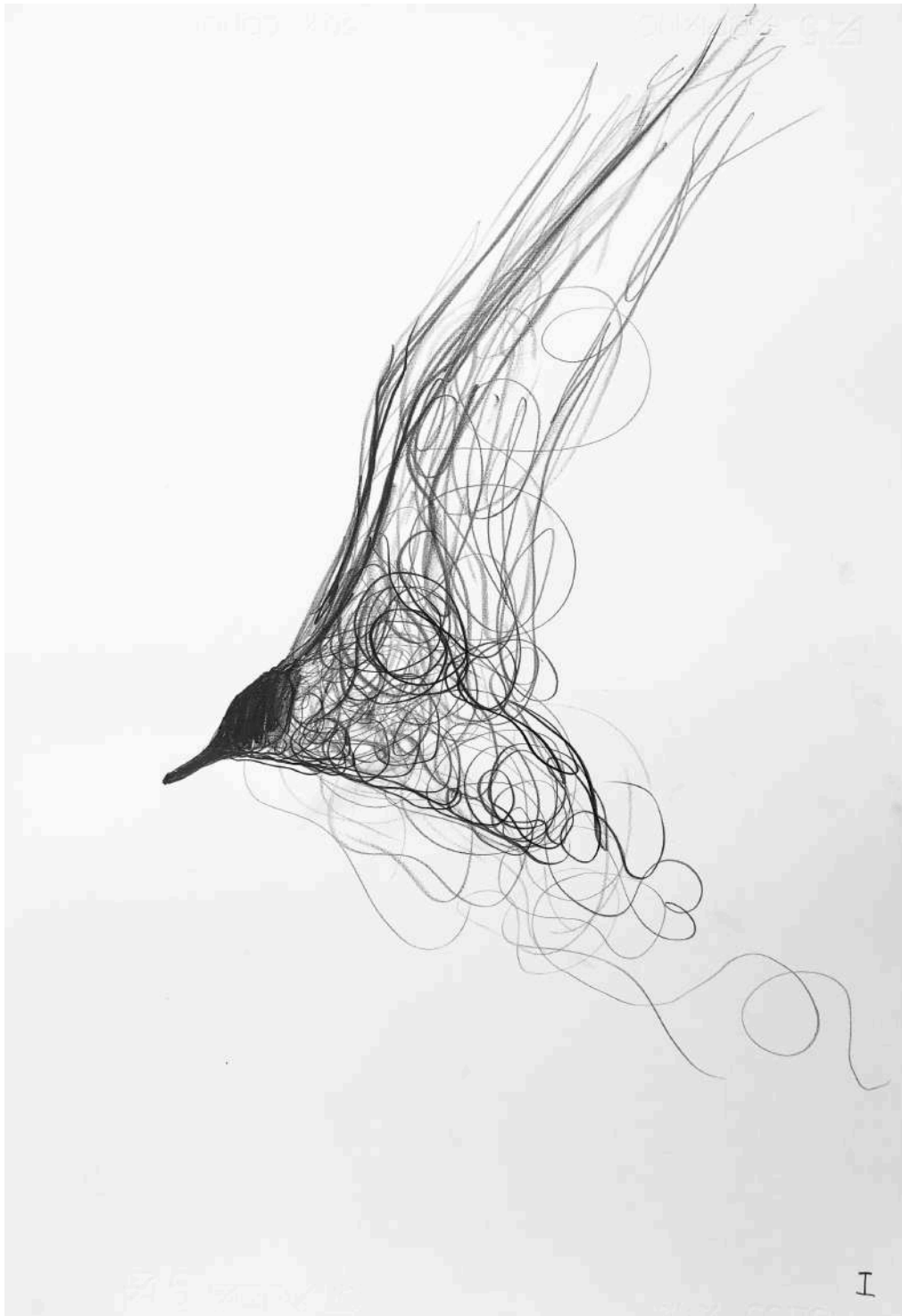
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THE FREEDOM SERIES

These are the most recent and final drawings for *The Everest Fundraising Series*. They were made in early July 2023 and are symbolic of the freedom that comes after the mountain has been climbed – after the conquering of dreams.

They are drawn more lightly and with more fluid, circular lines. They celebrate the onward journey and the freedom in life that awaits us all if we accept, welcome and then move through life's challenges - finding new paths.

In many ways, this onward flight is the best. For it allows us to fly beyond adversity to find people, places and opportunities that we never knew were possible before.

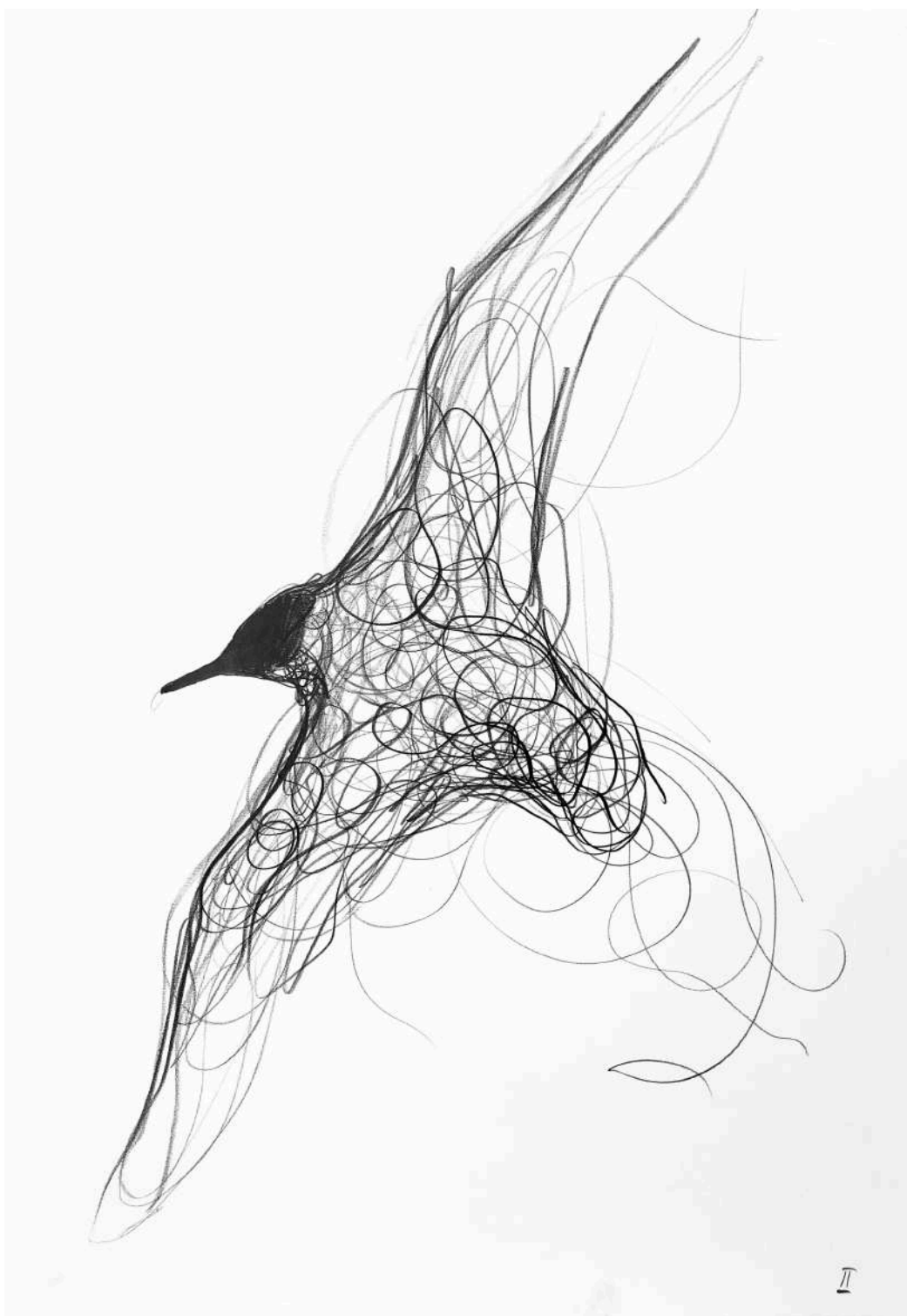


Freedom Series I, 2023

Graphite on 300gm hot press Fabriano paper

H700mm W500mm [paper size]

£985 [framed]

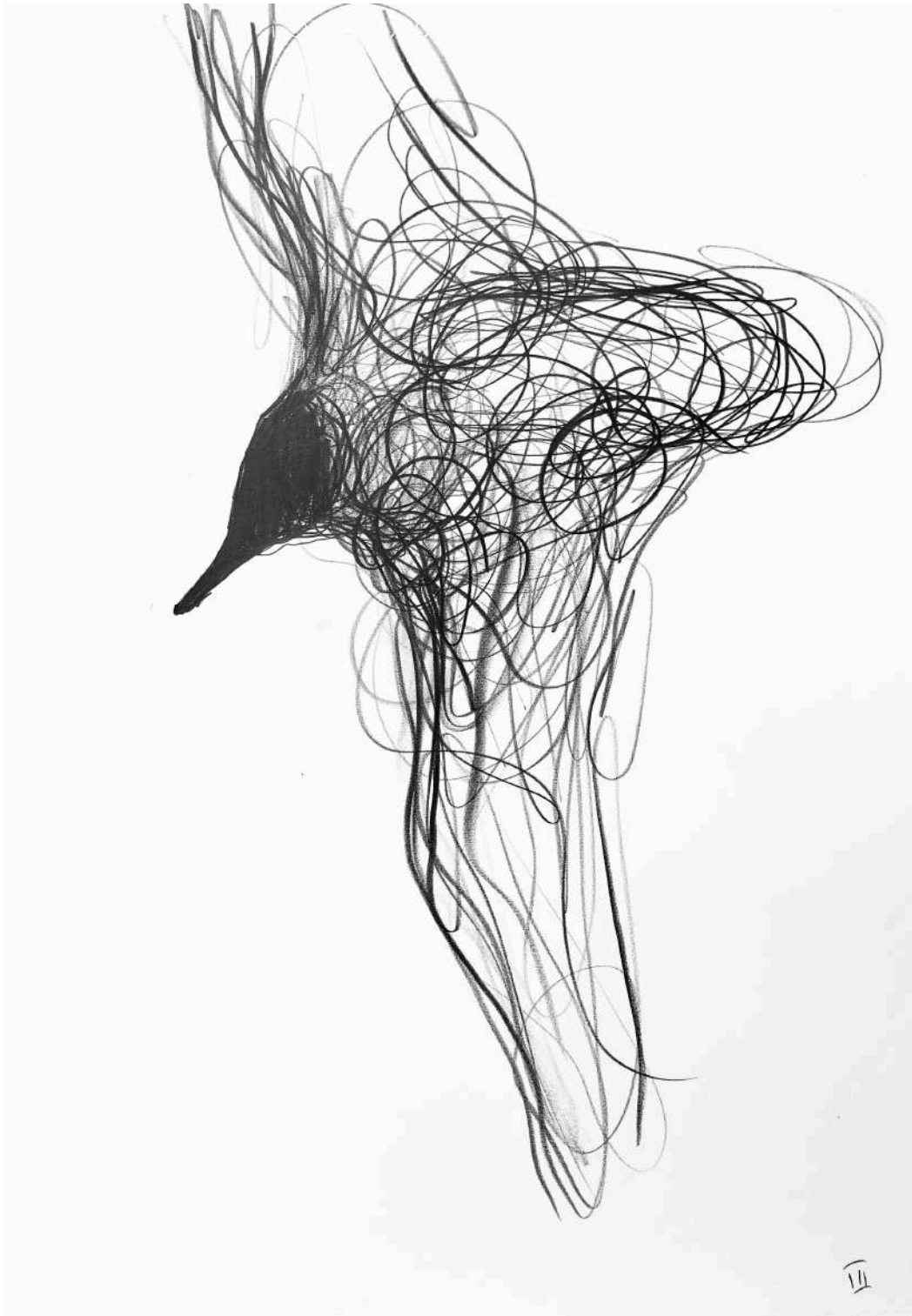


Freedom Series II, 2023

Graphite on 300gm hot press Fabriano paper

H700mm W500mm [paper size]

£985 [framed]

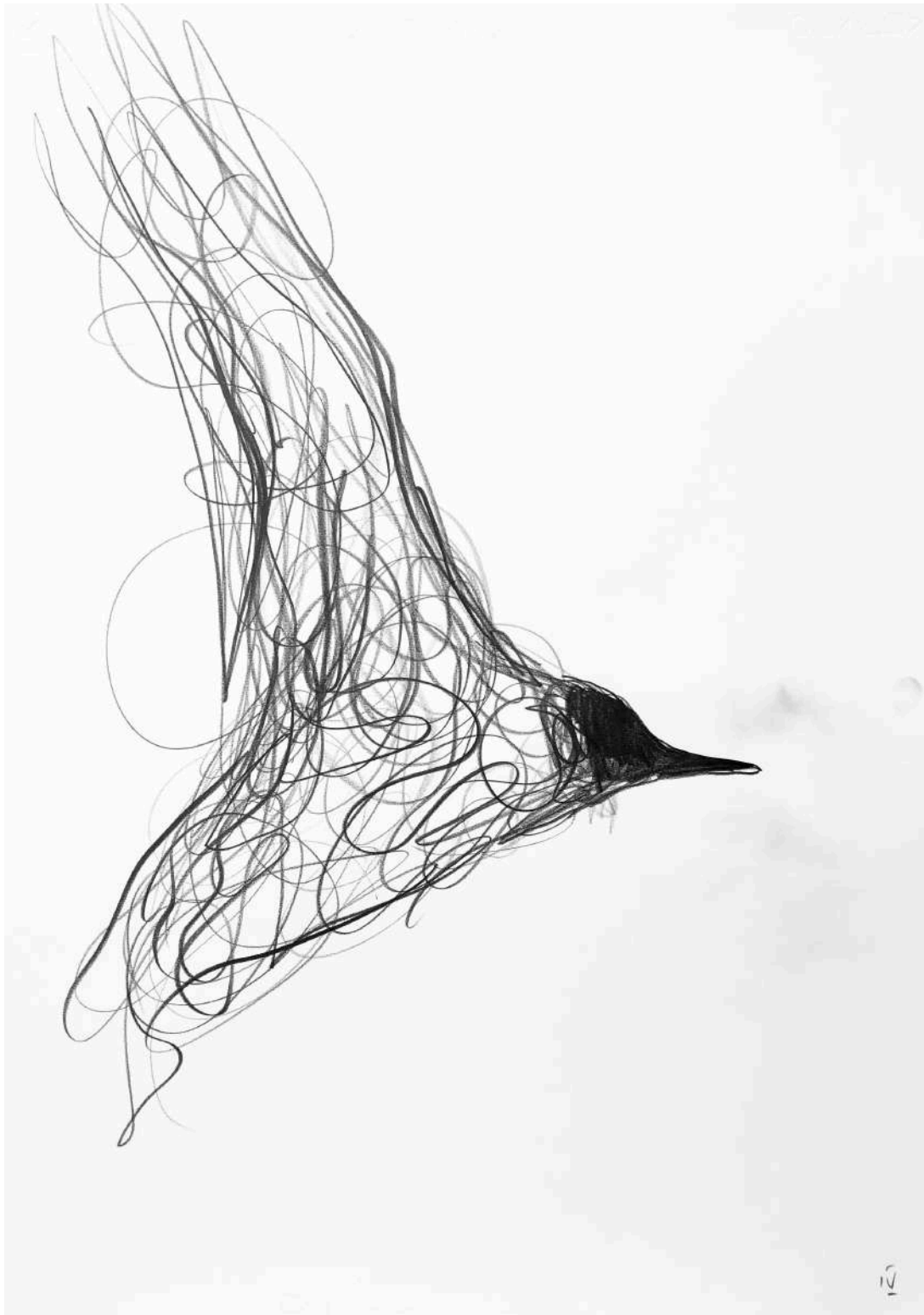


Freedom Series III, 2023

Graphite on 300gm hot press Fabriano paper

H700mm W500mm [paper size]

£985 [framed]



Freedom Series IV, 2023

Graphite on 300gm hot press Fabriano paper

H700mm W500mm [paper size]

£985 [framed]

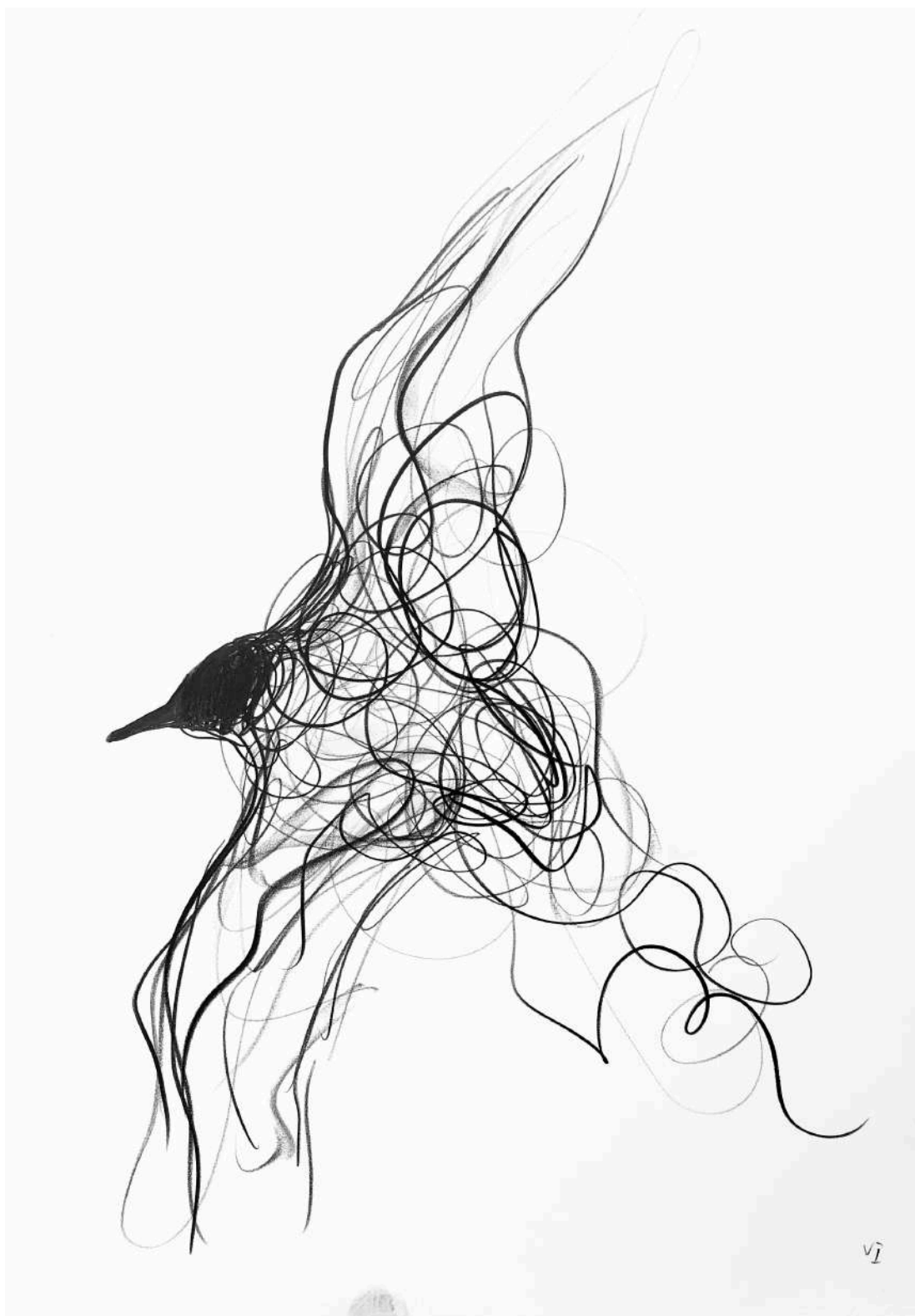


Freedom Series V, 2023

Graphite on 300gm hot press Fabriano paper

H700mm W500mm [paper size]

£985 [framed]



Freedom Series VI, 2023

Graphite on 300gm hot press Fabriano paper

H700mm W500mm [paper size]

£985 [framed]



Freedom Series VII, 2023

Graphite on 300gsm hot press Fabriano paper
H700mm W500mm [paper size]
£985 [framed]



Freedom Series VIII, 2023

Graphite on 300gm hot press Fabriano paper

H700mm W500mm [paper size]

£985 [framed]

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