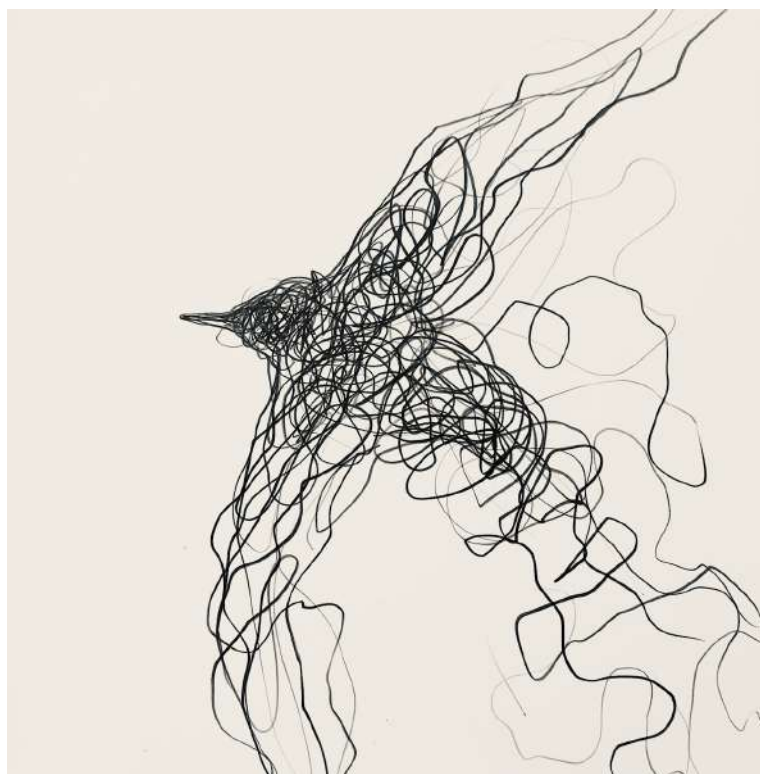


JASON GATHORNE-HARDY

Seagull Drawings



Catalogue No.14 *Airborne – In Flight III*, 2021

The Slaughden Project
Collection No 3 : Airborne

GS

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1. *Airborne over Slaughden I, 2021*

Graphite on 600gm hot press Fabriano paper

H760mm W560mm [paper size]

H1060mm W810mm [frame size]

£1,150 [framed]



2. *Airborne over Slaughden II*, 2021

Graphite on 600gm hot press Fabriano paper

H760mm W560mm [paper size]

H1060mm W810mm [frame size]

£1,150 [framed]



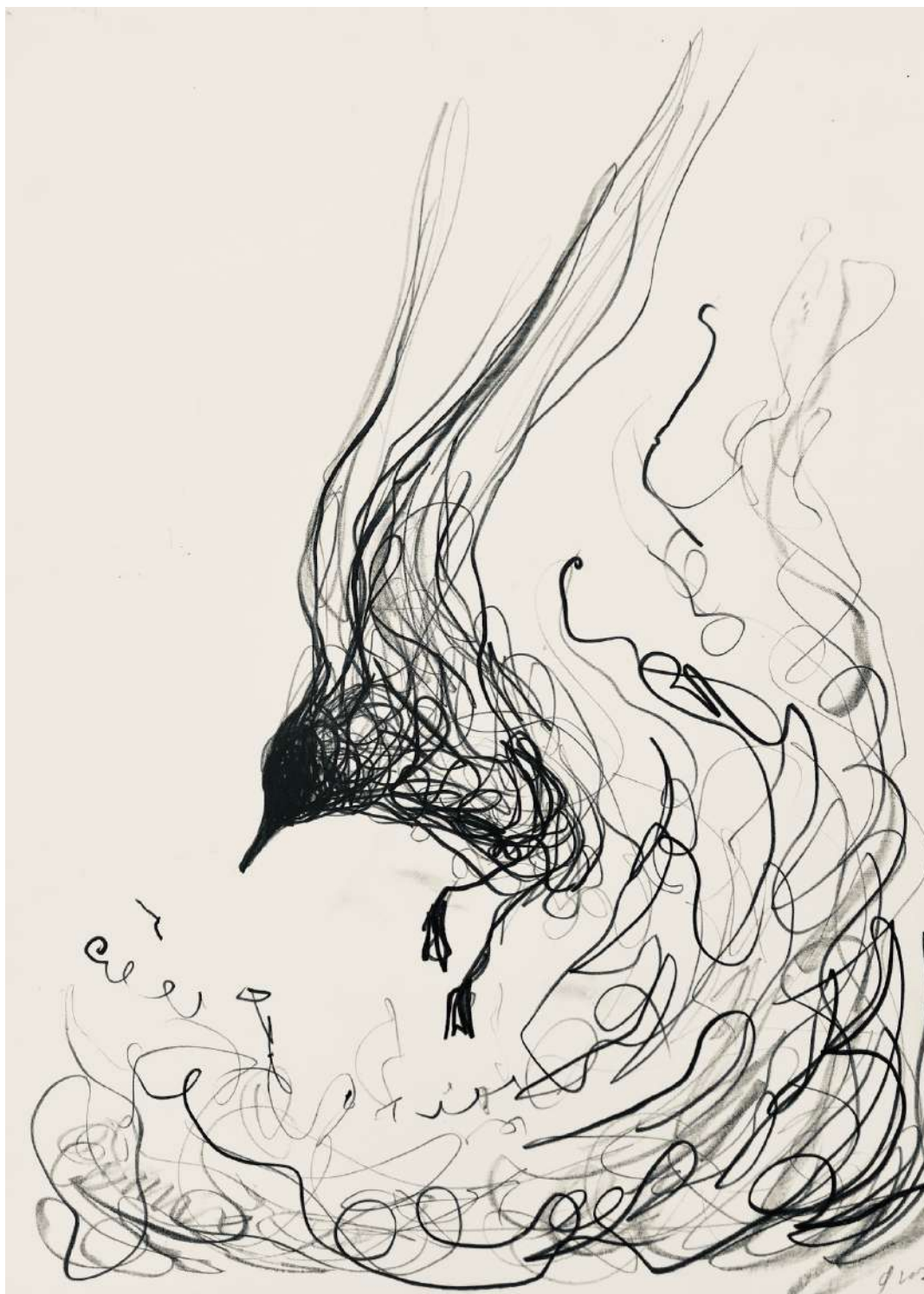
3. *Airborne over Slaughden III*, 2021

Graphite on 600gm hot press Fabriano paper

H760mm W560mm [paper size]

H1060mm W810mm [frame size]

£1,150 [framed]



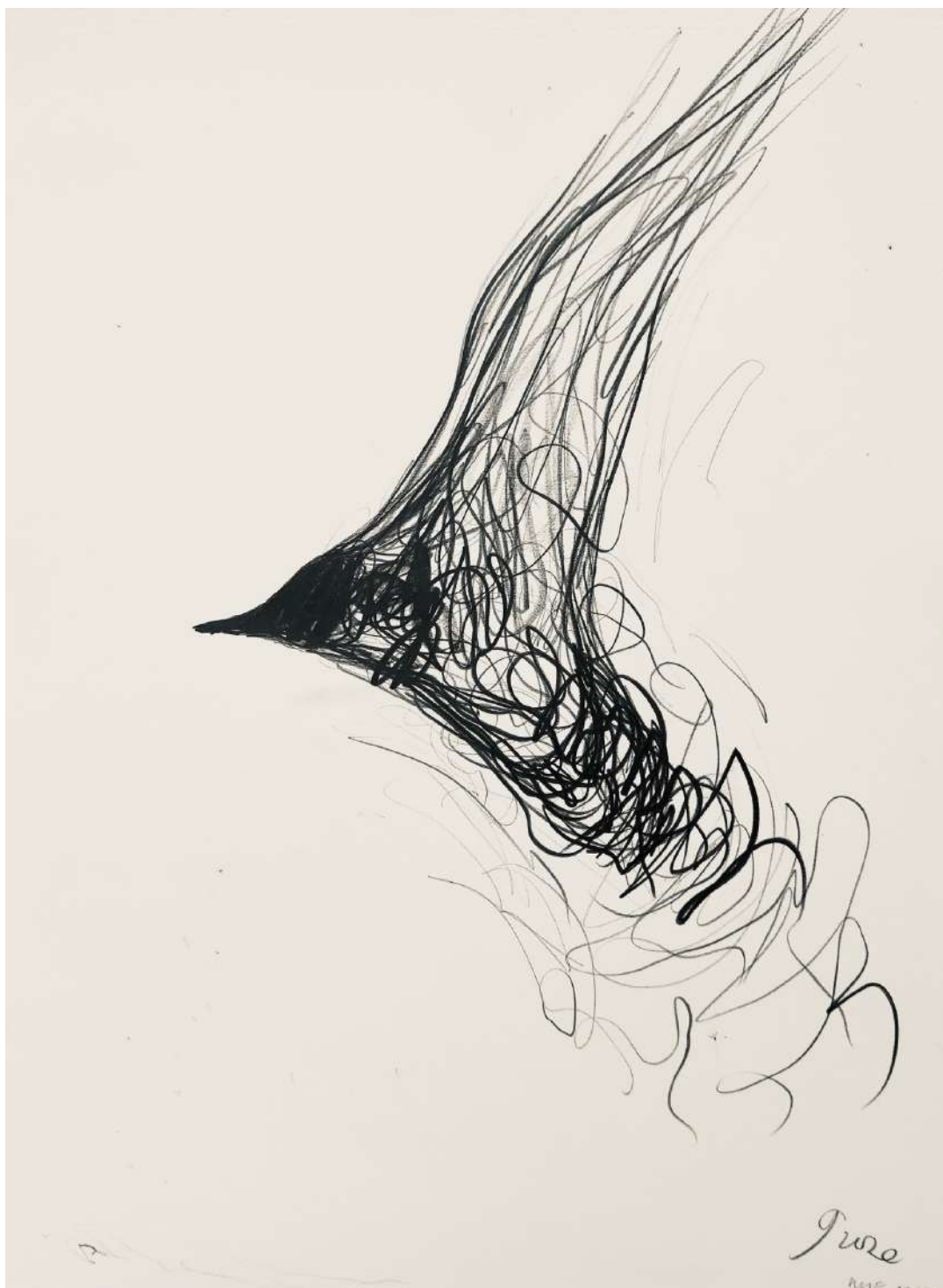
4. *Airborne over Slaughden IV : Out of the Waves, 2021*

Graphite on 600gm hot press Fabiano paper

H760mm W560mm [paper size]

H1060mm W810mm [frame size]

£1,150 [framed]



5. *Airborne over Slaughden V*, 2021

Graphite on 600gm hot press Fabriano paper

H760mm W560mm [paper size]

H1060mm W810mm [frame size]

£1,150 [framed]



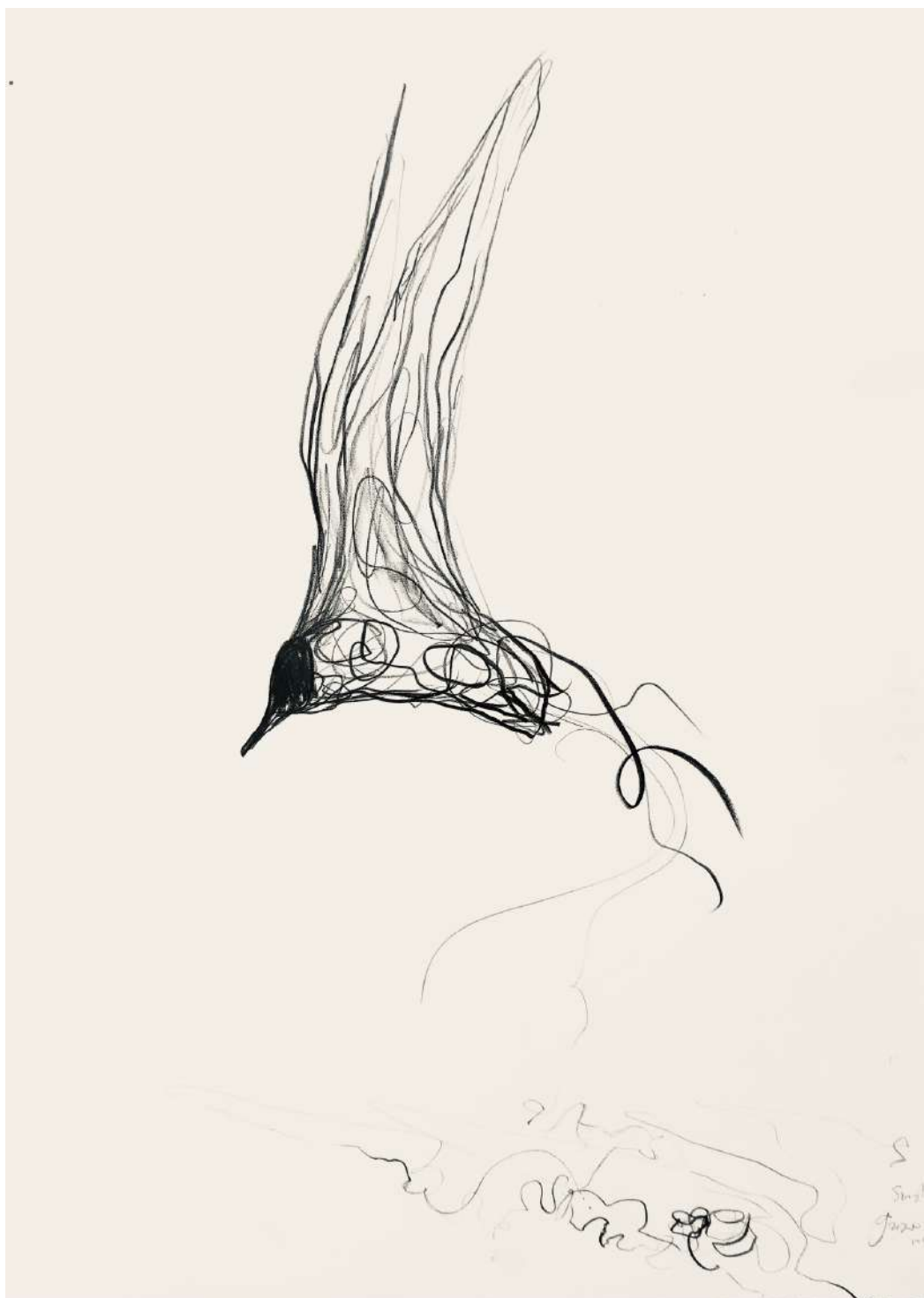
6. *Airborne over Slaughden VI, 2021*

Graphite on 600gm hot press Fabriano paper

H760mm W560mm [paper size]

H1060mm W810mm [frame size]

£1,150 [framed]



7. *Airborne over Slaughden VII, 2021*

Graphite on 300gm hot press Fabriano paper

H760mm W560mm [paper size]

H1060mm W810mm [frame size]

£1,150 [framed]



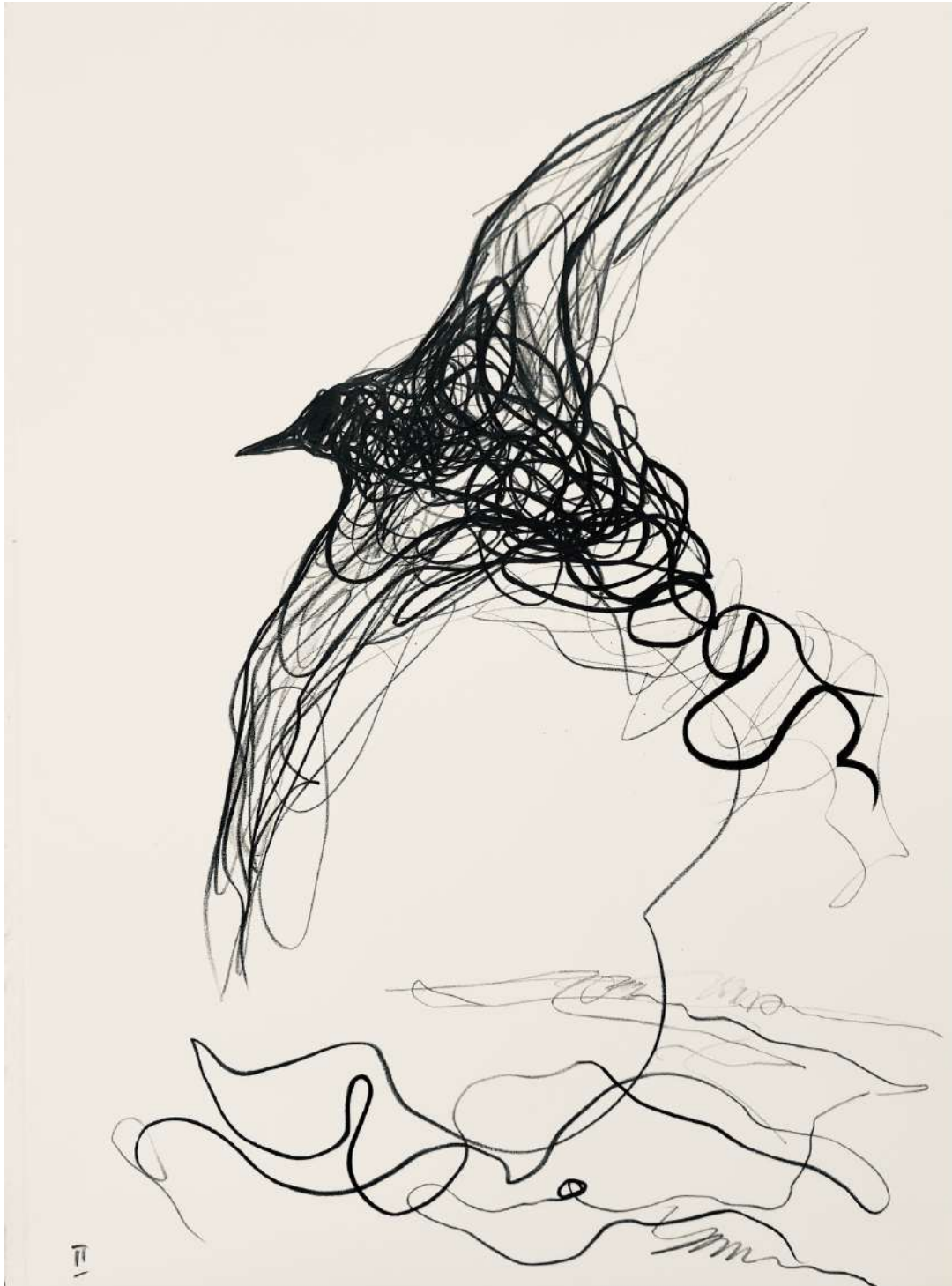
8. *Airborne : Above the Alde I*, 2021

Graphite on 600gm hot press Fabriano paper

H760mm W560mm [paper size]

H1060mm W810mm [frame size]

£1,150 [framed]



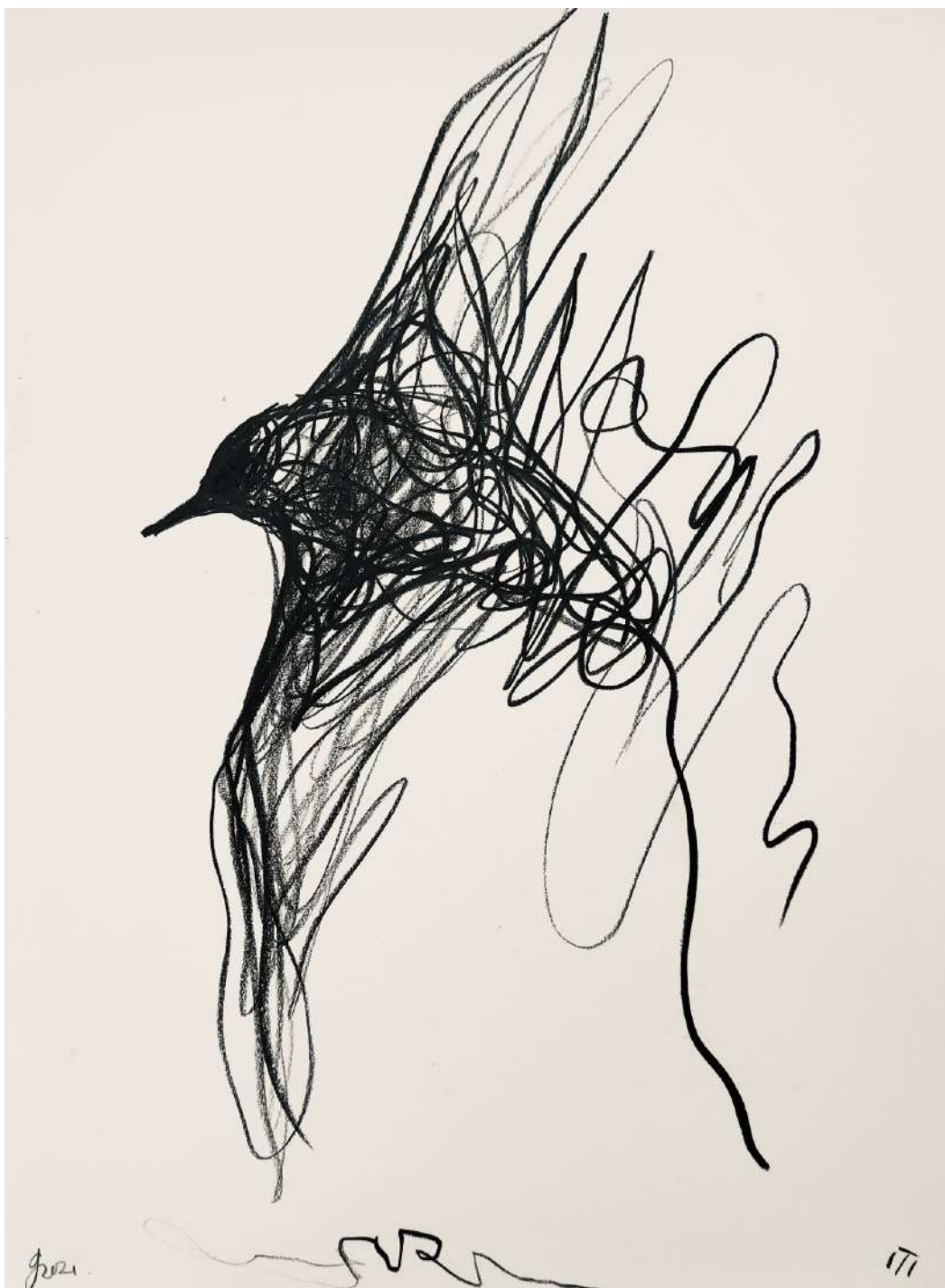
9. *Airborne : Above the Alde II*, 2021

Graphite on 600gm hot press Fabriano paper

H760mm W560mm [paper size]

H1060mm W810mm [frame size]

£1,150 [framed]



10. *Airborne : Above the Alde III*, 2021

Graphite on 600gm hot press Fabriano paper

H760mm W560mm [paper size]

H1060mm W810mm [frame size]

£1,150 [framed]



II. *Airborne : Above the Alde IV*, 2021

Graphite on 600gm hot press Fabriano paper

H760mm W560mm [paper size]

H1060mm W810mm [frame size]

£1,150 [framed]



12. *Airborne : Flight I, 2021*

Graphite on 600gm hot press Fabriano paper

H760mm W560mm [paper size]

H1060mm W810mm [frame size]

£1,150 [framed]



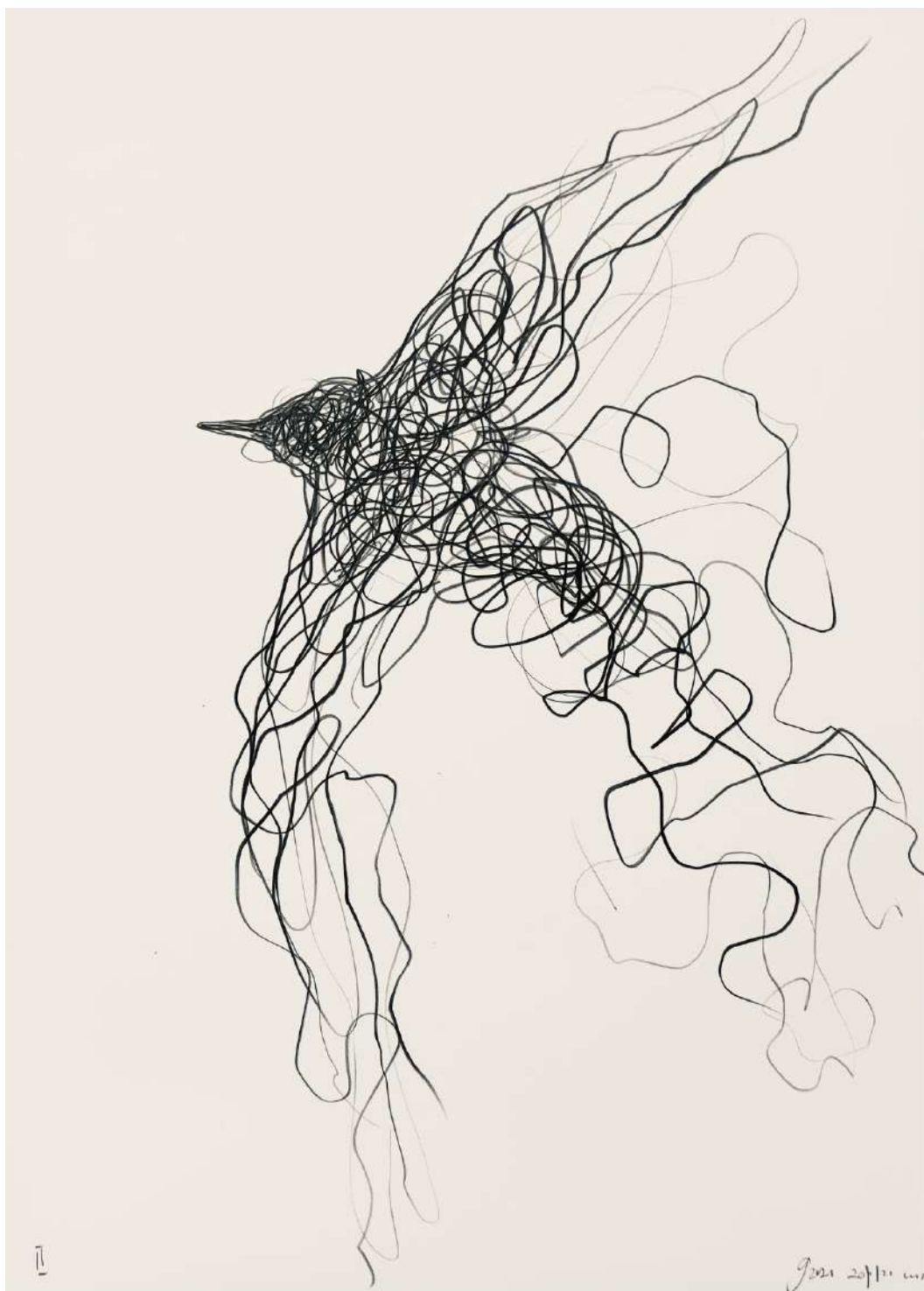
13. *Airborne : Flight II*, 2021

Graphite on 600gm hot press Fabriano paper

H760mm W560mm [paper size]

H1060mm W810mm [frame size]

£1,150 [framed]



14. *Airborne : Flight III*, 2021

Graphite on 600gm hot press Fabriano paper

H760mm W560mm [paper size]

H1060mm W810mm [frame size]

£1,150 [framed]



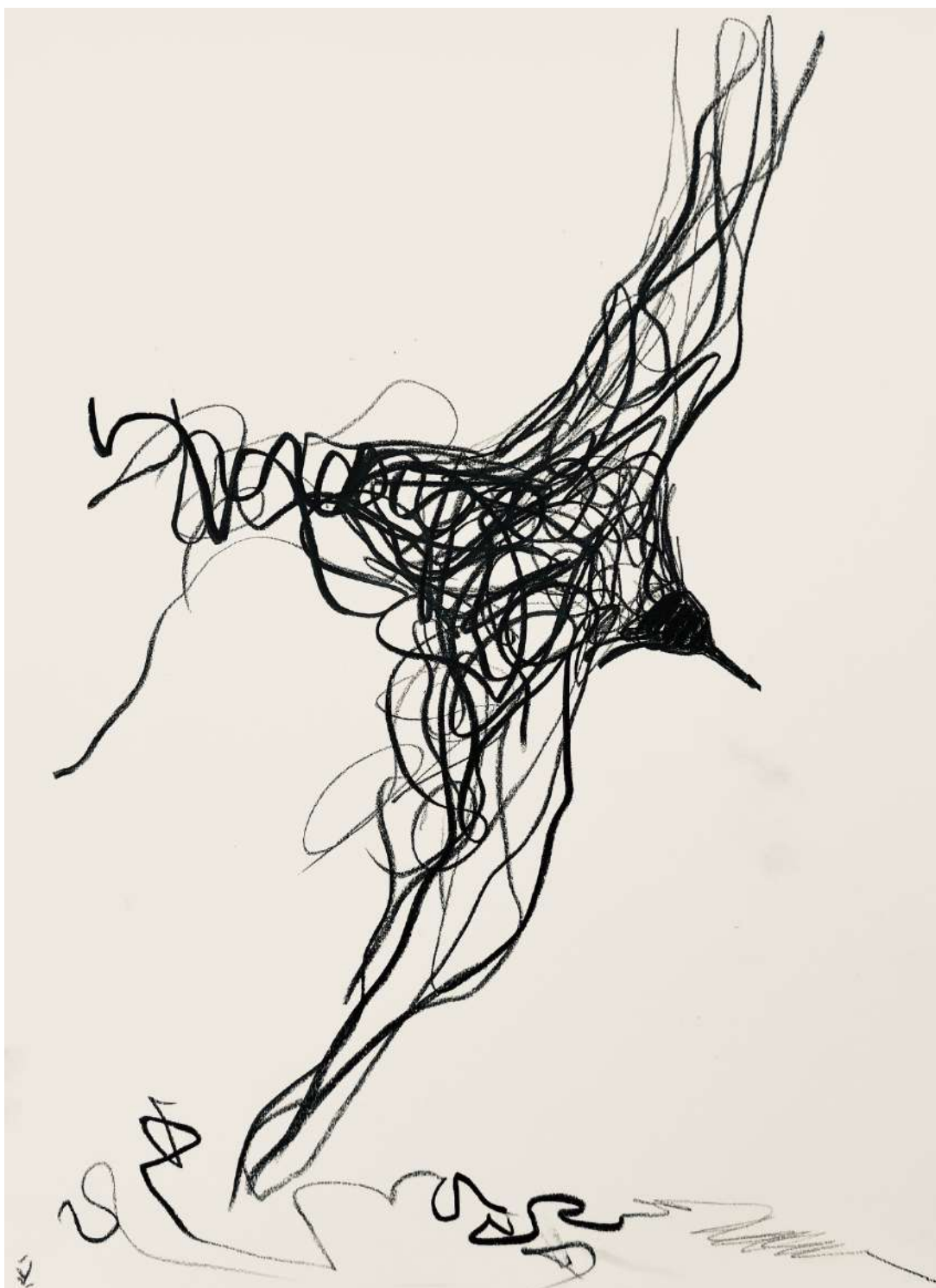
15. *Airborne : Flight IV*, 2021

Graphite on 600gm hot press Fabriano paper

H760mm W560mm [paper size]

H1060mm W810mm [frame size]

£1,150 [framed]



16. *Airborne : Flight V*, 2021

Graphite on 600gm hot press Fabriano paper

H760mm W560mm [paper size]

H1060mm W810mm [frame size]

£1,150 [framed]

ARTIST'S STATEMENT

These drawings build upon the two previous Collections from The Slaughden Project : *Studies of Flight* and *Seagulls in Flight*. These works are larger and imagine black headed gulls fully airborne and aloft above Slaughden on the Suffolk coast. Catalogue Nos 1 – 7 present images of black headed gulls flying high over the shoreline. It is a raw landscape, much reduced by the endless action of the sea and estuary tides. Seagulls roost and feed from it – but their home or natural habitat seems to be in the sky more than on the land or adjoining sea.

A series of four drawings in the middle of the catalogue, *Airborne above the Alde*, imagines gulls flying over the estuary. The mark-making is heavier; and the Alde Estuary is represented by trailing lines of graphite that link the birds to the watery landscape below. The last sequence of drawings *Airborne – In Flight* focuses on the imagined sensation of flight itself : of the gulls speeding, wheeling and tumbling through the atmosphere, with air streaming over their wings and eddying around their aerodynamic forms. With regard to Slaughden, the location at times feels like the last marshy fragment of a greater landscape – an isthmus or pocket of land that was once a wild realm unto itself. The devouring North Sea has eaten away what must have been miles of heath, forest and cliff to leave a sliver of shingle, buttressed by cement and imported boulders of granite. Behind this wall of stone, a softer scene emerges : a small expanse of drought-tolerant herbs, wild roses, grasses and stonecrop – the last remains of “Slaughden Vale”. Beyond this, and a broken sea wall, the fast-eroding saltmarshes and mudflats yield their soils to the estuary.

It is a fragile, storm-battered setting that has, over the centuries, leant itself to the hard graft of inshore fishing, coastal cargos, brick-making and salt-panning. But it has also inspired the arts, through the poetry of George Crabbe and James Bird; and the work of musicians and visual artists since. Perhaps most fitting of all are the closing lines of Kenneth Clark's essay *The Other Side of the Alde*, written for *A Tribute to Benjamin Britten on His Fiftieth Birthday* :

“.. from an early age I know that the only society I enjoyed was the society of artists, the society of people whose minds were free, whose senses were alert, and who felt the need to communicate their joy. As things turned out, I have spent the greater part of my life with such people. But to have known them as a child; to have met them by simply crossing the Alde ! With what rapture would I have clanged the bell at Slaughden and waited for the reluctant ferryman.”

These seagull drawings, on a more personal level, are also a celebration of freedom : and, in particular, a sense of inner freedom that can be found in creative expression through the arts; through the intermingling of drawing, painting, writing and music. For this too offers the sense of freedom that one associates with flight; of being fully aloft and mobile: airborne.

Jason Gathorne-Hardy.

2nd March 2021. White House Farm, Great Glemham, Suffolk.

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