

ROBERT CAMPBELL/PATRICIA CAMPBELL

A Union of Artistic Sensibilities

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A Union of Artistic Sensibilities

*Facts become art through love,
which unifies them and lifts them
to a higher plane of reality; and
in landscape, this all embracing
love is expressed by light.*

—Kenneth Clark



Patricia Campbell
Alpine Meadow Looking East from Tod 1990
Watercolour 53x34cm

2.

Early nineteenth century Romanticism was a reaction to rhetorical and convention-ridden allegory. The natural landscape, it was felt, could speak with an immediacy that the intervention of culture only confused. The language of this new art would be universal, evoking mood rather than learned anecdote. The poetry of landscape assumed epic proportions, raising the modest genre of landscape painting to a mythic plateau.¹

The land, like art, is not isolated from everyday life; it permeates our conscious and sub-conscious with such force as to affect our actions and reactions. The immediacy and vastness of the Canadian landscape has long influenced our emotional well-being and the content of our painting; it has, in effect, become the poetry of our intuition and passion.

As artists work through the chaos and contradiction of the modern world, there seems to

be a sense of freedom to dream, to revisit without being politically incorrect, associations with and emotional links to the past. The landscape has once again emerged as subject matter, referencing imagination and dealing with issues of sentiment, political concern for environmental destruction and most importantly providing an evolutionary constant in a world characterized by unprecedented acceleration of change.

Bob Campbell and Patricia



Robert Campbell
Fall, Paul Lake Road No. 1, The Red Bush 1990
 Watercolour 53x34cm

Campbell explicitly and implicitly make reference to the land. Drawn to the aesthetic and the dramatic in the form of light as it changes the colour and mood of the terrain, they both firmly believe art is a reflection of life that should be absorbed, enjoyed and celebrated. Throughout the myriad of geographical references, they reveal in their work a style which is exclusively committed to colour and line, a style which commits to a relationship that

uses space and atmosphere to articulate their pictorial language. They both work with an intensity and understanding of knowing the land intimately.

Donna McAlear, in her 1985 text, *The Look of the Land*, presented a discourse on the influence of both the frail and dramatic grandeur of the south central interior of British Columbia. McAlear stated that

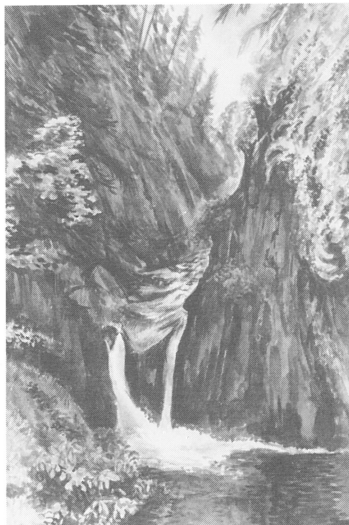
To live in Kamloops is to become intensely aware of a distinctive landscape and

unusual light which permeates through the daily routine of urban existence. The hilly, sage-coloured mountains which encircle this valley city offer a dramatic presence, as does the magnificent variety of scenery found in outlying areas.²

Every artist perceives the landscape differently and each uses a personal style to express those perceptions. The content reflected in both Bob and Patricia Campbell's work describes the personal processes by which they make contact



Robert Campbell
Mounts Peter and Paul, Kamloops 1990
 Watercolour 53x34cm



Robert Campbell
Little Qualicum River Falls 1990
Watercolour 34x52cm

with the land. The shock of confronting enormous vistas of the interior landscape in comparison to their intimate native England are chronicled in their work. As McAlear suggests, the land cannot help but influence, permeate and be used as a reference. For Robert Campbell and Patricia Campbell, intimacy and impact are essential ingredients to their personal interpretation of the land; they choose to link their creative process to the images



Patricia Campbell
Emerald Lake Near Jasper 1990
Watercolour 53x34cm

and inspirations of the natural world.

In selecting subject matter and through the use of rich, bold and intense colours, Robert Campbell directs the spirit of the places he paints. An avid fisherman, he has traversed the landscape many times searching not only for lucrative fishing spots, but for the surrounding beauty of the land. He has frequently taken a closer look at the land, or what he describes as an "inscape," in

order to fully articulate within his work the intimate, rather than the spectacular. He has suggested that "from time to time the art of an era, a country, or an individual calls for a re-evaluation, a return to basics, a re-examination of nature. I have felt this need. It is as if I had returned home after much wandering in exotic places and found suddenly that the familiar landmarks, the very stones on the path to my door, were worth a closer look."³



Patricia Campbell
Derbyshire Cottage Near Gt. Hucklow 1990
Watercolour 53x34cm

Campbell knows what he paints, he respects the material he uses and has said many times that he looks both backward and forward in coming to terms with the images he portrays.

Patricia Campbell's unique vision is evident in both treatment and subject matter. She believes her work encompasses the fundamental importance of drawing, and through the use of soft pastel colours and atmospheric washes reflects the mood of a place. Somewhat

distancing herself from the image in order to fully articulate an overall aesthetic, Patricia Campbell's images are clean and fresh, the colour not muted or overworked. Campbell has suggested that her work "serves to crystallize so many meaningful experiences, be it the innocence of childhood, mist rising from a lake or the subtleties of a winter landscape. In a sophisticated world, there must be room for the expression of joy."⁴

The range of interests of these two artists and their ability to portray the immediacy of the land are celebrated in the exhibition *Robert Campbell/ Patricia Campbell: A Union of Artistic Sensibilities*. Through their images of the land, one can gain a definite sense of beauty in the evolution of our fragile existence.

Jann L.M. Bailey
 Director/Curator Kamloops Art
 Gallery



Patricia Campbell
Child with Cat
 Acrylic 76x51cm

Notes:

1. John Armstrong: *The Romantic Landscape*. Artspace, Peterborough, Ontario, 1986.
2. Donna McAlear: *The Look of the Land*. Kamloops Art Gallery, Kamloops, British Columbia, 1985.
3. Robert Campbell: from the exhibition *Milestone, The Artists Think Aloud*. Kamloops, British Columbia, March 1982.
4. Patricia Campbell: from the exhibition *Milestone, The Artists Think Aloud*. Kamloops, British Columbia, March 1982.

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 LeftBankDesign, Kamloops

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 Kenneth Clark from *Landscape into Art*, published by John Murray, London, England, 1949.



Patricia Campbell
Cottages, St. Margaret's-at-Cliffe, Kent 1981
 Pastel and ink 45.5x29.5cm

ROBERT A. CAMPBELL

General Education

1924-1929 H.M. Dockyard
School, Malta

1929-1933 Northgate Grammar
School, Ipswich, England

Art Education

1933-1936 Ipswich School of Art
1936-1937 Brighton School of Art
1937-1940 Edinburgh College of
Art

Teaching Experience

1940-1944 County High, Essex
1944-1945 Ipswich School of Art
1945-1968 Head of Art
Department, Northgate School,
Ipswich
1968-1971 Freelance teaching in
southern British Columbia
1971-1980 Established Cariboo
College Fine Art Department

Exhibitions

1983 Kamloops Art Gallery with
Patricia Campbell
Since 1973 various joint studio
shows with Patricia Campbell
1975 Kamloops solo show
1971 Nelson solo show
1970 Victoria solo show
1969 Castlegar solo show
1940-1968 various solo and group
shows in Great Britain

Commissions

Cariboo College
Weyerhaeuser Canada
Balco
Kamloops Indian Band

Collections

British War Artists Advisory
Private collections in UK, USA,
South Africa, Czechoslovakia
B.C. Permanent Collection
Kamloops Art Gallery Permanent
Collection

Works in Exhibition

1. Sunset, Long Beach, Vancouver
Island, 1990
Oil over acrylic base 91x61cm
2. Marsaxlokk, Malta No. 1, 1990
Oil 76x61cm
3. Marsaxlokk, Malta No. 2, 1990
Oil 61x46cm
4. Crab Fisherman's Boat, Malta,
1990
Oil 51x41cm
5. The Swing, Shotley from 1923
Photograph, 1990
Oil 53x81cm
6. The Family Group from 1922
Photograph, 1978
Acrylic 61x77cm
7. The Family on Dockyard Creek,
Malta from 1927 Photograph,
1990
Oil over acrylic base 91x61cm
8. The Artist's Mother 1914 and
1975 from Photograph and
Drawing, 1982
Acrylic 76x61cm



Robert Campbell
Fall, Paul Lake Road No. 2 1990
Watercolour 53x34cm

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|---|---|
| 9. The Artist's Mother from 1936
Painting, 1991
<i>Oil 46x61</i> | 1990
<i>Watercolour 53x34cm</i> |
| 10. Little Qualicum River Falls,
1990
<i>Watercolour 34x52cm</i> | 16. Round Up, Piva Ranch, 1991
<i>Watercolour 53x34cm</i> |
| 11. Englishman's River Falls, 1990
<i>Watercolour 34x52cm</i> | 17. Apples, 1990
<i>Watercolour 53x34cm</i> |
| 12. Fall, Paul Lake Road No. 1,
The Red Bush, 1990
<i>Watercolour 53x34cm</i> | 18. The Wave, Puerto Vallarta,
1990
<i>Watercolour 53x34cm</i> |
| 13. Fall, Paul Lake Road No. 2,
1990
<i>Watercolour 53x34cm</i> | 19. Hoo-does, Dallas, Kamloops,
1990
<i>Watercolour 53x34cm</i> |
| 14. Still Waters, East Lake, 1990
<i>Watercolour 53x34cm</i> | 20. Jocko Lake with Anglers, 1990
<i>Watercolour 53x34cm</i> |
| 15. Mts. Peter and Paul, Kamloops, | 21. Sunset, Long Beach, Vancouver
Island, 1990
<i>Watercolour 53x35cm</i> |

PATRICIA M. CAMPBELL

General Education

Goldsborough and Knaresborough,
Yorkshire, England

King James' Grammar School,
Knaresborough

Art Education

1946-1949 Harrogate School of
Art

1949-1952 Bretton Hall College of
Art, North Wakefield

1952-1955 Doncaster School of
Art

1955-1956 Addlestone Studio,
North Weybridge

Teaching Experience

1952-1972 British junior and
secondary schools and private
tuition

1973-1979 Cariboo College

Exhibitions

1983 Kamloops Art Gallery with
Robert Campbell

Several joint studio exhibitions
with Robert Campbell

Various solo and group shows in
Britain

Commissions

Various portraiture, landscape and
commercial illustration
commissions in England and
Canada

Collections

Private and corporate collections in
England, France, South Africa,
Australia, Canada and the USA

Royal Trust

Finning Tractor

Bank of Commerce

Imperial Oil

Weyerhaeuser Canada

Cariboo College

Kamloops Art Gallery Permanent
Collection

Works in Exhibition

1. Pat's Catch, 1988

Acrylic 61x46cm

2. Child with Cat, 1990

Acrylic 76x51cm

3. Cat on a Blue Table, 1990

Acrylic 76x61cm

4. Mdina, Ancient Capital of
Malta, 1990

Acrylic 61x46cm

5. End of Winter from West Battle,
1990

Watercolour 53x34cm

6. Alpine Meadow Looking East
from Tod, 1990

Watercolour 53x34cm

7. Jocko Fish, 1990

Watercolour 53x34cm

8. Derbyshire Cottage near Gt.
Hucklow, 1990

Watercolour 53x34cm

9. Drystone Walls,
Derbyshire, 1990

Watercolour 53x34cm

10. Bottles on S.S. Moyie, Kaslo,
1990

Watercolour 53x34cm

11. Puerto Vallarta with Sail, 1991

Watercolour 53x34cm

12. North Thompson from
Grandview, Fall, 1990

Watercolour 53x34cm

13. Mounts Peter and Paul from
Eagle Perch, 1990

Watercolour 53x34cm

14. Emerald Lake Near Jasper,
1990

Watercolour 53x34cm

15. Long Beach, Vancouver Island,
1990

Watercolour 53x34cm

16. End of Fall from West Battle,
1990

Watercolour 53x34cm

17. Old Felixstowe with Martello
Tower, 1983

Pastel and ink 39x26cm

18. Istanbul, 1990

Pastel and ink 30x45

19. Old Homestead, Beresford,
1990

Pastel and ink 44.5x34.5cm

20. Dover Cliffs, 1981

Pastel and ink 45.5x29.5cm

21. Cottages, St. Margaret's-at-
Cliffe, Kent, 1981

Pastel and ink 45.5x29.5cm

22. Dead Tree, 1964

Pen and ink 26.5x17.5cm

23. Study, Goldsborough School,
1955

Watercolour 17x9cm

24. Greenhouse, Cariboo College,
1974

Pen and watercolour 24x32cm

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