ROBERT CAMPBELL / PATRICIA CAMPBELL

A Union of Artistic Sensibilities
ROBERT CAMPBELL / PATRICIA CAMPBELL

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
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 paintings; 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
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.

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.
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 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.”
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.”

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
**Notes:**


© Kamloops Art Gallery 1991

ISBN 1895497-00-0

Design: LeftBankDesign, Kamloops

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*
   *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*
9. The Artist’s Mother from 1936 Painting, 1991
   *Oil 46x61*
10. Little Qualicum River Falls, 1990
    *Watercolour 36x52cm*
11. Englishman’s River Falls, 1990
    *Watercolour 34x52cm*
    *Watercolour 53x34cm*
13. Fall, Paul Lake Road No. 2, 1990
    *Watercolour 53x34cm*
    *Watercolour 53x34cm*
15. Mrs. Peter and Paul, Kamloops,
    1990
    *Watercolour 53x34cm*
    *Watercolour 53x34cm*
17. Apples, 1990
    *Watercolour 53x34cm*
    *Watercolour 53x34cm*
19. Hoo-doos, Dallas, Kamloops, 1990
    *Watercolour 53x34cm*
    *Watercolour 53x34cm*
    *Watercolour 53x35cm*
PATRICIA M. CAMPBELL

General Education
Goldborough 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

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
   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
   Watercolour 53x34cm
   Watercolour 53x34cm

Watercolour 53x34cm
11. Puerto Vallarta with Sail, 1991
12. North Thompson from Grandview, Fall, 1990
   Watercolour 53x34cm
   Watercolour 53x34cm
   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
   Pastel and ink 30x45
19. Old Homestead, Beresford, 1990
   Pastel and ink 44.5x34.5cm
   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, Goldborough School, 1955
   Watercolour 17x9cm
24. Greenhouse, Cariboo College, 1974
   Pen and watercolour 24x32cm

Commissions
Various portraiture, landscape and commercial illustration commissions in England and Canada
APRIL 11 TO MAY 19 1991

KAMLOOPS ART GALLERY
207 Seymour Street
Kamloops, B.C. V2C 2E7