

# **BELINDA SALMON HARDING**

## **A RETROSPECTIVE**

**“I paint what I see and make what I feel”**

# Introduction

It has been a long journey to reach this point in my professional career which began as a figurative painter. As with many female practitioners, my career was interrupted by creating a family.

The journey probably started when I was 7, when I told my very old grandmother that I wanted to be an artist when I grew up. I sent her a post card, on one side was a drawing of people queuing to buy bread and the other the message; it was the end of WWII and food was rationed.

At school my greatest commitment was the art room, and the art master, Christopher Cash, recognised my potential and encouraged me to go from school to art college, which I did via a time in Paris, life drawing and learning French. There I also had the privilege of getting to know Bob and Liza Sainsbury who generously gave me access to their private collection. I believe that seeing the work in the raw of the then unknown Bacon and Modigliani inspired me to work really hard at my drawing skills, so much so that Bernard Dunstan RA awarded me the drawing prize when I left the Byam Shaw School of Art. I continued to paint and draw as my family

grew and experimented with different media - collage, water colour, oil, pastel and ink.

Why did I go on to work in three dimensions?

I had been searching for the essence of my identity, and finally, through sculpture, was able to grasp the simplification of what I saw so that my work was able to become less figurative. I had always wanted to portray the luminosity in what I saw; hence I left gaps between brush strokes on canvass and a roughness in my drawings; working in clay, I resisted a smoothness of form, but instead insisted that my fingerprints should express the texture. Glass has become a perfect material for me to use as I can see through it as much as I want to. The three dimensional forms a natural method of expression of my vocabulary.

Still unsure of myself, I went to university, majored in Art History and then magic happened - I found two whole years to study for a masters degree in creative art at the Farnham campus of UCA and there I met Colin Webster who helped me to answer some questions

such as why was I trying to be an artist? What does abstract art mean? What is conceptual art? I was by now in my mid seventies and still lacking self-awareness. These were the most difficult years of my career, but my work opened up. It developed its own personality and glass allowed the ideas to shine through with a positivity that had been lacking.

Now, working with glass, metal and stone, opportunities have opened up for me that I never dreamt of. I now use my skill as a draftsman and my visual capacity to use what exists in the gaps between forms. I need to set myself challenges as the physical effort of sculpture is essential to me and learning basic chemistry and physics exciting, better than cooking!

Glass has unique and opposite characteristics. It can be durable, fragile, strong, transparent and opaque; it sustains varying temperatures but can become fluid or solid and allows light to influence its colour.

Working with the combination of glass and metal, I can now build three dimensional forms. I can use the kiln to make the cast shapes, I can grind into the glass and I can use its unique qualities to achieve the fluidity and strength for which I had been searching. By using the reflections from the mirrored metal the shapes repeat themselves.

My eyes' journey has become my unique experience.

The idea of a retrospective exhibition developed from a conversation that I had with my very good friend Agi Katz who asked me why and how come I was working in glass; where did it come from? I could not answer her so, by putting together the string of sixty years' work, maybe the response will come from those looking at that work now.

My husband of 57 years might also have the answer, as may my four children and any grandchildren who happen to come by. Agi selected the work on show; her eye is acutely precise. So, thank you Agi for being there for me.

Thank you also to my granddaughter, Hannah, for your IT skills and good judgement, giving me time from your day job. Without her talent and the extraordinary vision and skills of photographer Deborah Husk, the catalogue could never have been put together.

I thank all my family near and far and my wonderful friends who in fact have given me time to create and who have made it possible for me to hold this exhibition.

I have no intention of stopping. My painting continues to develop; my sculpture continues to be created in glass, clay and other weird materials. It all continues to reflect what I see and to express how I feel.

## Contents

Page	Name of Work	Size (in mm)	Number in Show
8	Drawing Prize - Sitting Man & Head of Woman	690x440	1 + 2
8	Lady in Hat	540x400	11
10	Daughter Kate & Son Thomas	600x530	3 + 4
12	Ayers Rock	720x300	5
13	Romito Woman	740x530	6
14	Sketches of the Dead Baby	810x730	7, 8, 9
15	Bazaar	450x330	13
16	Self Portrait	440x330	15
17	Mother	440x330	16
18	Woman in White Snood	350x560	14
19	Amanda	640x540	17
20	Kids	580x310	18
21	Landscapes in New Zealand 1&2	530x430	19 + 20
22	Landscape Romito	490x380	24
23	The Vale of Health	460x340	25
23	Art School Model	340x310	26
26	Pregnant Lady, Bronze		27
27	Pregnant Lady, Glass		28
38	Amber Shell		29
29	Glass Head		30
30	Sitting Woman, Glass		31
31	Sitting Woman, Bronze		32
32	Wax Head		33
33	Clear Shell		34
34	Illusion		35
36	Space Shape		36
37	Space Model		37
38	Wheels		28
40	Father & Daughter		39
41	Log		40
42	Kadian Circle		41
43	Boots		42

2D



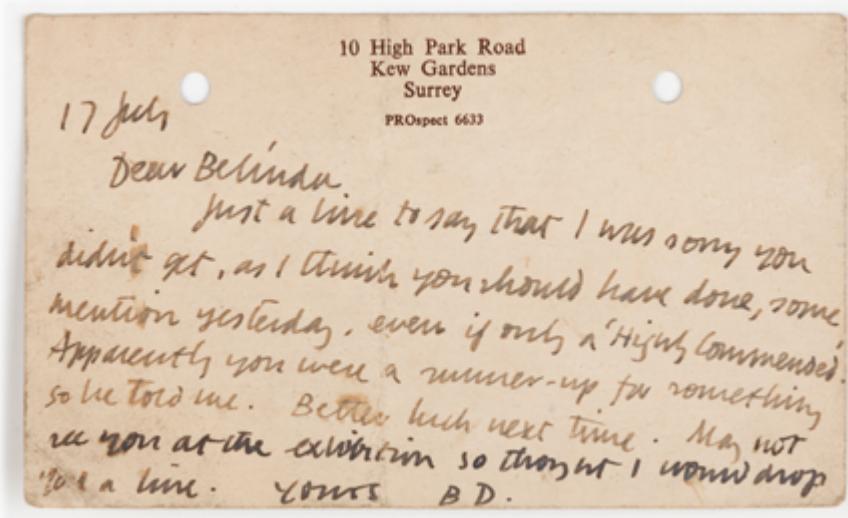
SITTING MAN  
PENCIL ON PAPER  
1950s



HEAD OF WOMAN  
PENCIL ON PAPER  
1950s



LADY IN A HAT  
PENCIL ON PAPER  
1950s



1957



DAUGHTER KATE | MONOPRINT ON PAPER | 1970s

SON THOMAS | MONOPRINT ON PAPER | 1970s



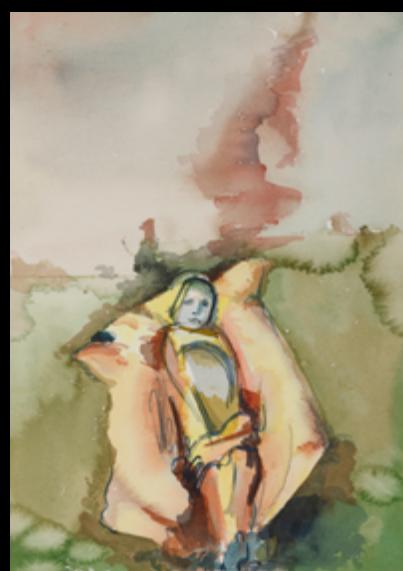


AYERS ROCK | ACRYLIC ON PAPER | 1990s

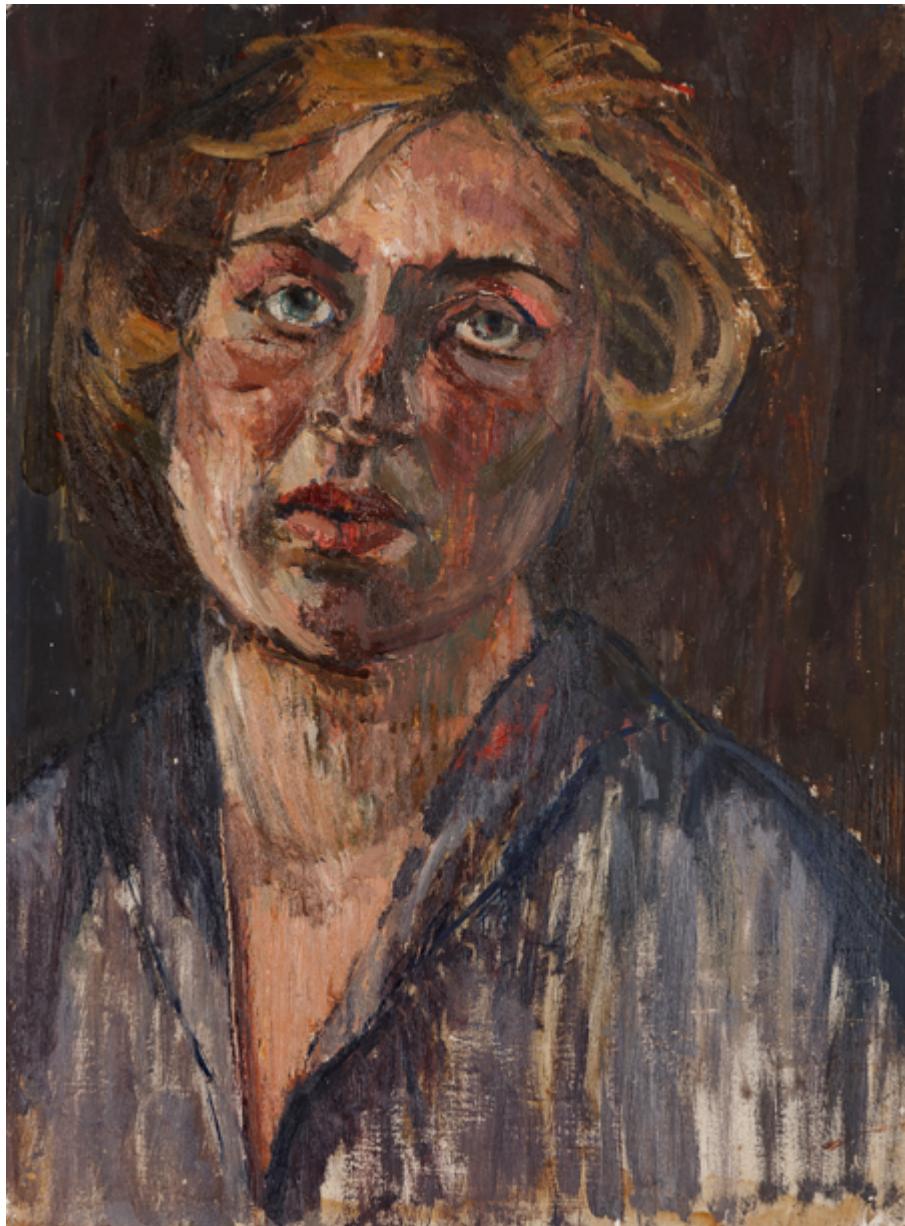


ROMITO WOMAN  
INK + CHARCOAL ON PAPER  
1980s

SKETCHES OF THE DEAD BABY  
GOUACHE ON PAPER  
1992

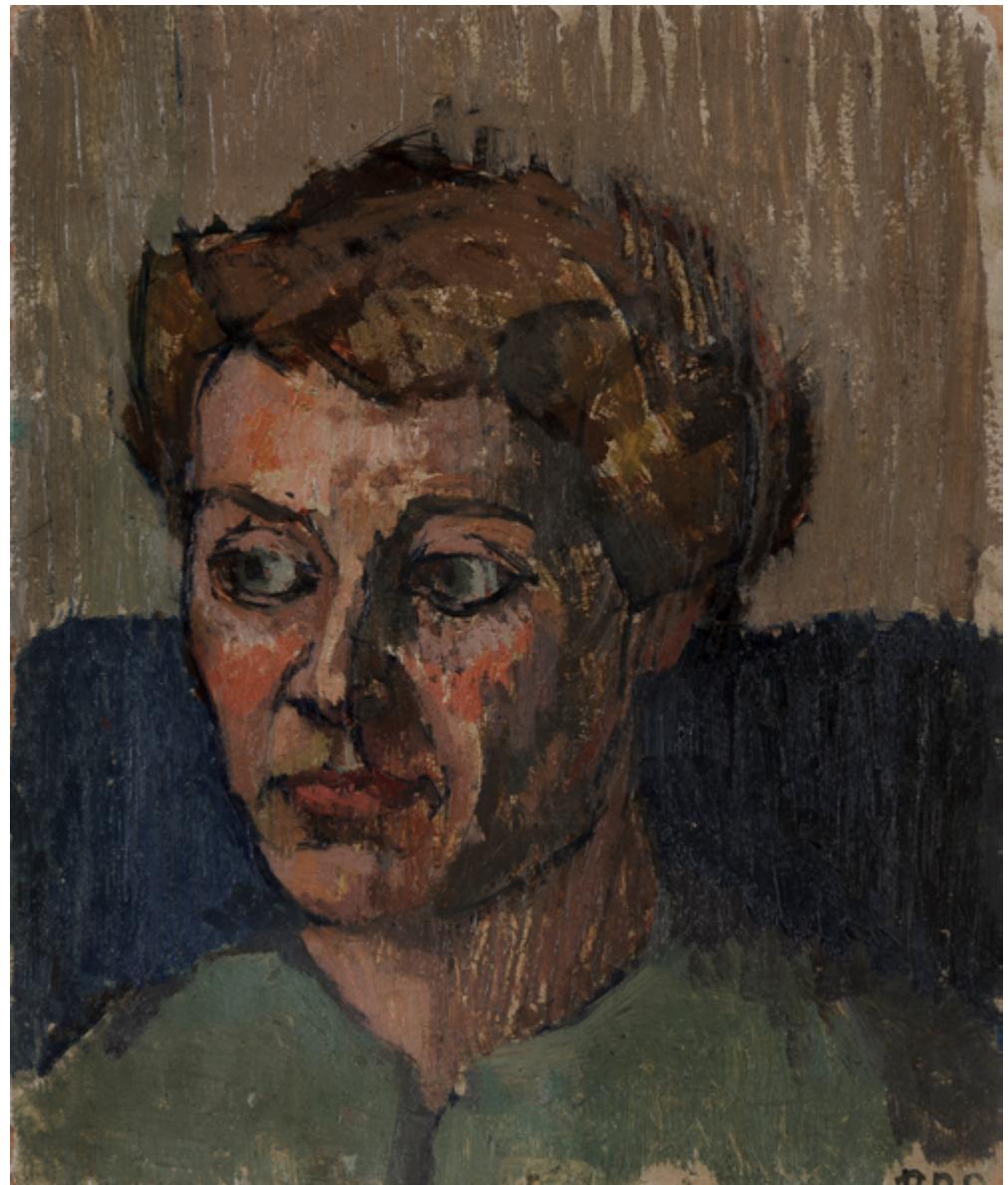


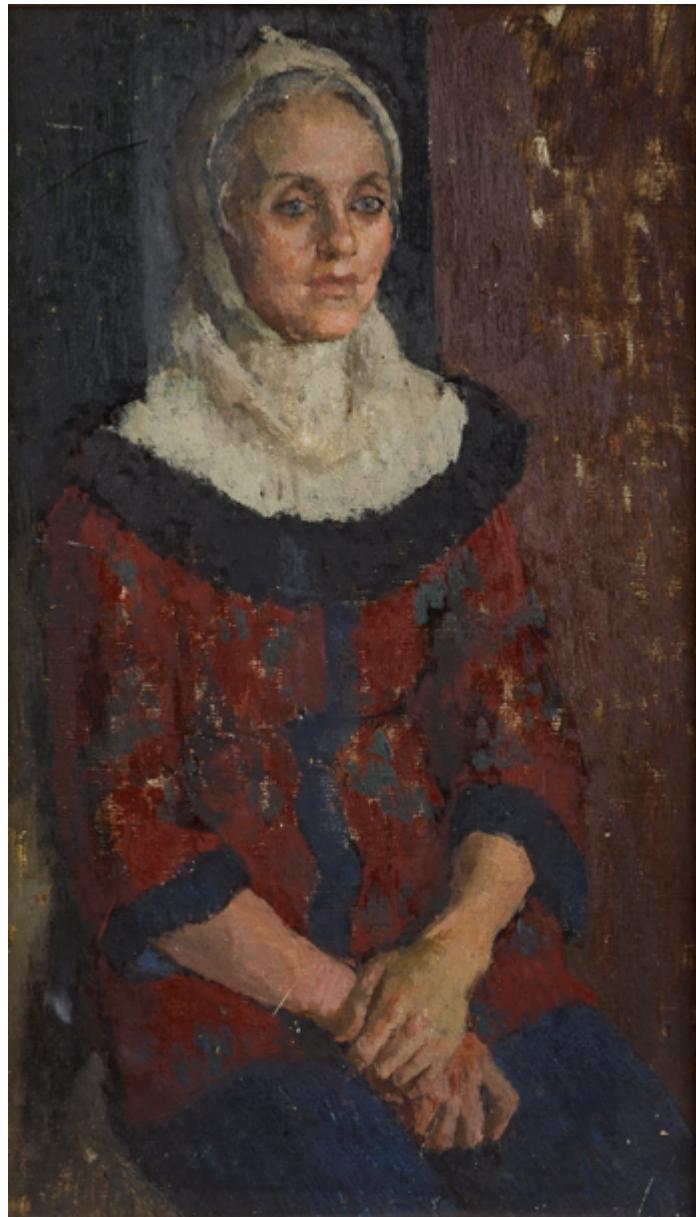
BAZAAR | INK ON PAPER | 1980s



SELF PORTRAIT | OIL ON BOARD | 1960s

MOTHER | OIL ON BOARD | 1970s



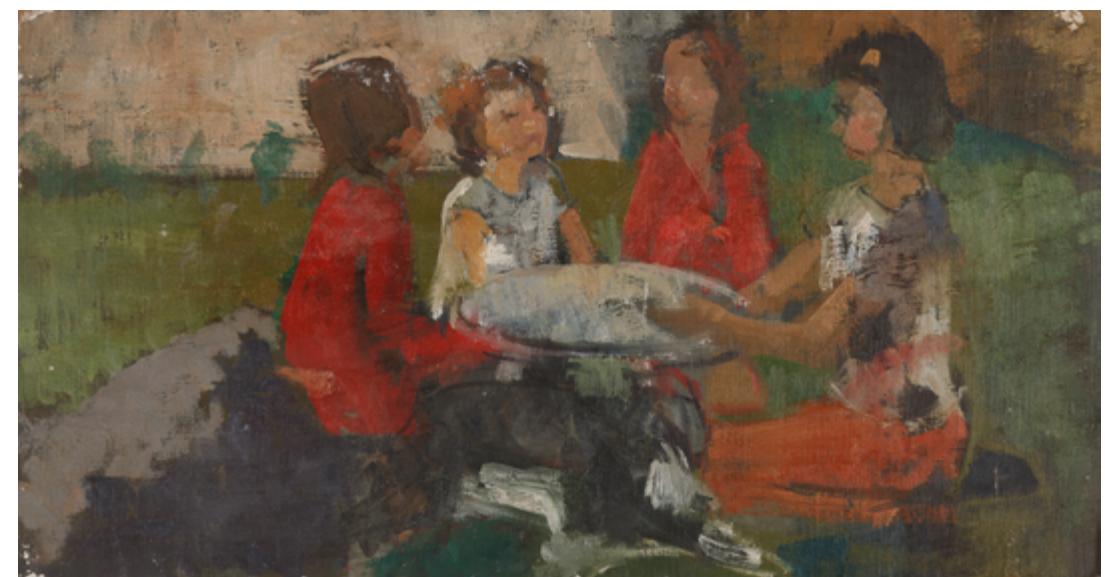


WOMAN IN WHITE SNOOD  
OIL ON BOARD  
1970s

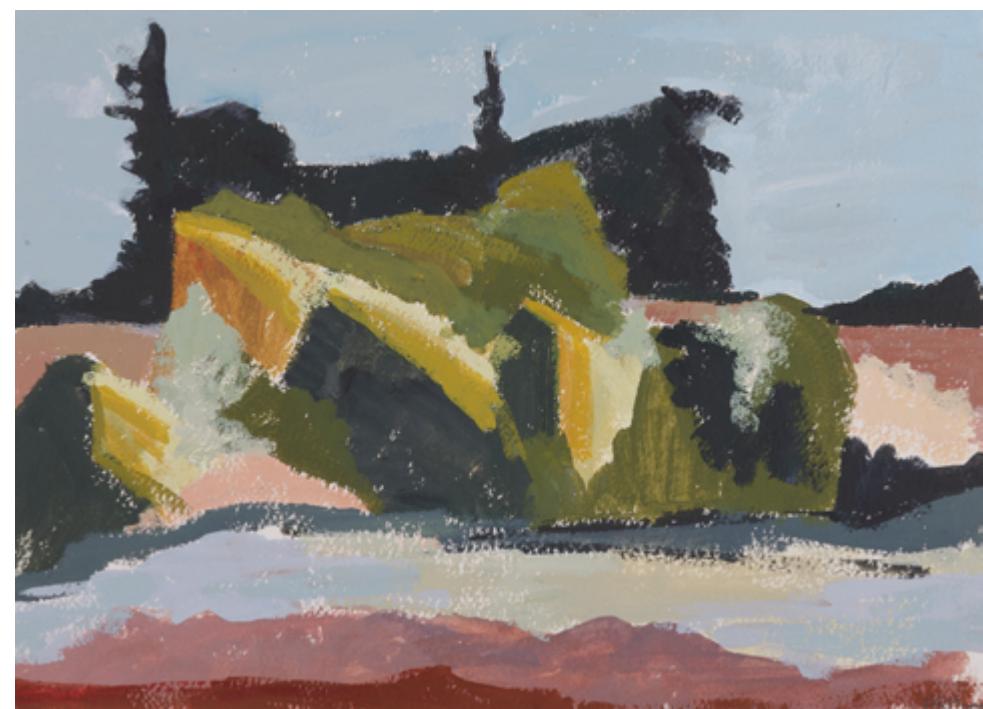


AMANDA  
OIL ON BOARD  
1980s

KIDS | OIL ON BOARD | 1970s



LANDSCAPES IN NEW ZEALAND | ACRYLIC ON BOARD | 2015-17



LANDSCAPE ROMITO | OIL ON BOARD | 1990s



ART SCHOOL MODEL  
OIL ON BOARD  
1950s

VALE OF HEALTH  
OIL ON BOARD  
1950s



3D



PREGNANT LADY | BRONZE | 1990s

PREGNANT LADY | CAST GLASS | 2000s



AMBER SHELL | CAST GLASS | 2010s



GLASS HEAD | CAST GLASS | 2000s

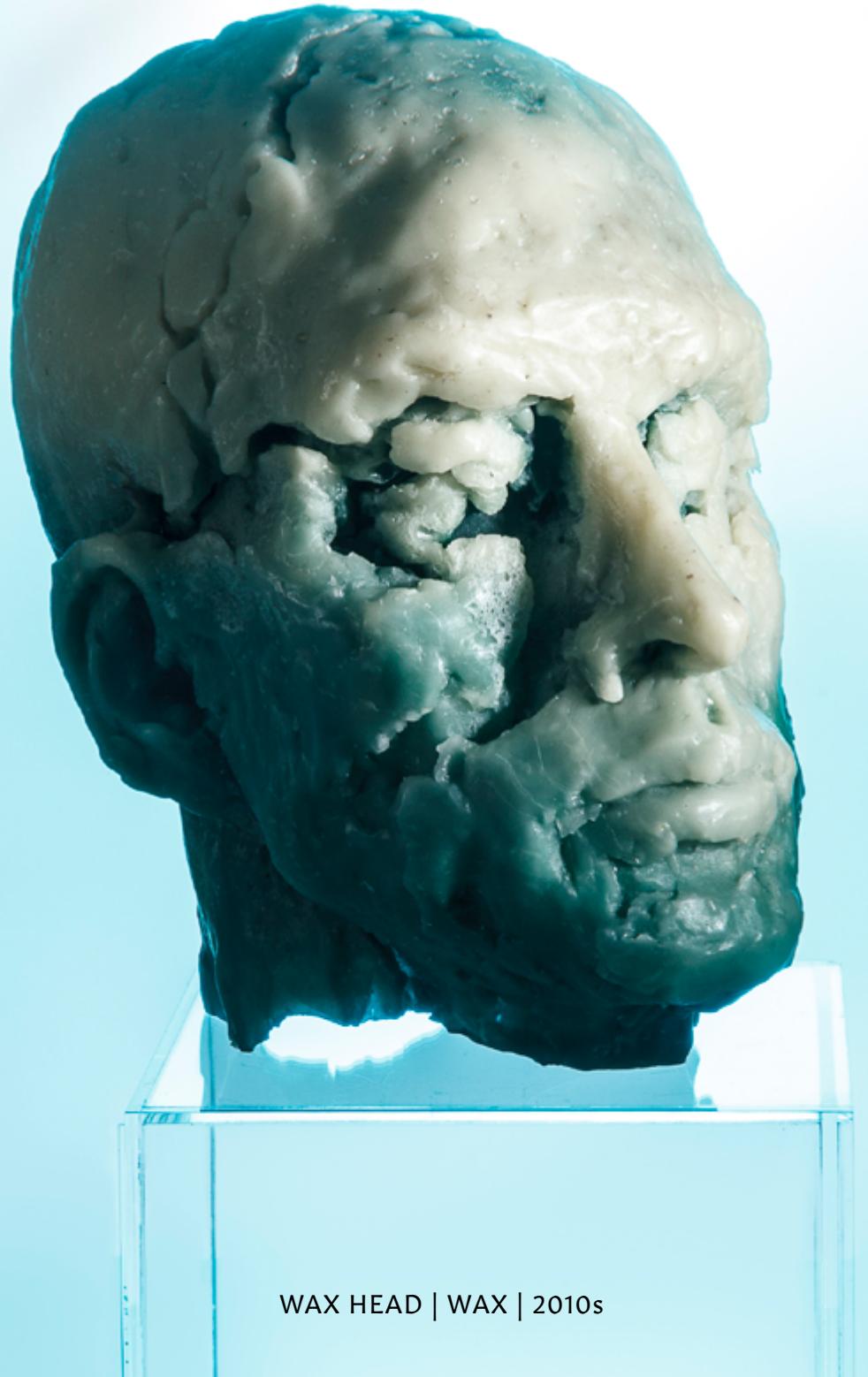




SITTING WOMAN | CAST GLASS | 2000s



SITTING WOMAN | BRONZE | 1990s



WAX HEAD | WAX | 2010s

CLEAR SHELL | CUT GLASS | 2010s



ILLUSION  
MIRRORED STEEL  
2010s





SPACE SHAPE | MILD STEEL | 2010s

SPACE MODEL | ENGRAVED BENT GLASS | 2010s



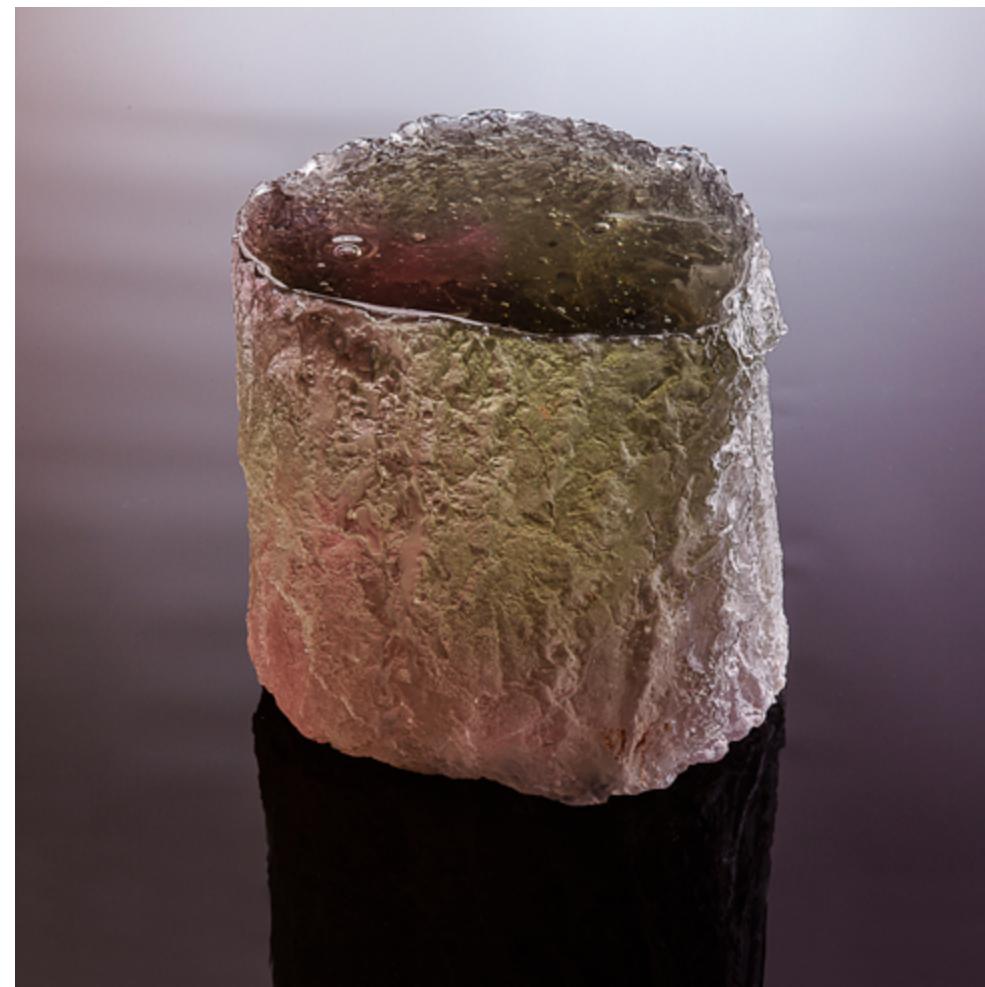


WHEELS | CAST GLASS | 2000s



FATHER & DAUGHTER  
PORTLAND STONE  
2000s

LOG  
CAST GLASS  
2010s



KADIAN CIRCLE | CAST GLASS | 2010s



BOOTS  
CAST GLASS  
2000s

**Education:**

**1959** Diploma in Fine Art, Byam Shaw School of Art, London  
**1959-60** Worked in a private studio in Paris  
Studied sculpture at the London Polytechnic & in the studio of Glynis Owen FRSS  
**1989** Art History BA Hons, University of West London  
**2012** Creative Arts MA, University of Creative Arts, Farnham

**Works shown in:**

Art in the Garden Hillier Gardens, Hampshire  
Belsize Square Gallery, London  
Ben Uri Gallery, London  
Boundary Gallery, London  
British Glass Biennale, Stourbridge  
Burgh House, Hampstead, London  
Echoes 1 and 2 at Crypt Gallery, London  
Edinburgh International Festival, Edinburgh  
Fresh Air Quenington, Gloucestershire  
Heifer Gallery, Islington, London  
Institute of Contemporary Arts, London  
London Contemporary Art Gallery, London  
Mall Galleries, London  
Marlborough Open Studios, Wiltshire  
New End Theatre, Hampstead, London  
Royal Academy Summer Exhibition, London  
Royal Society of Portrait Painters, London & Nationwide  
Royal Society of Watercolour Painters Open Show, London  
SW1 Gallery, London  
West Lavington Manor, Wiltshire  
Woodstock Gallery, London  
Young Contemporaries Open Show, ICA, London

**Works in Private Collections:**

Amsterdam	Edinburgh
Berkeley, California	London
Boston, Mass	Melbourne
Brussels	Paris
Cardiff	

Photographs by Deborah Husk  
Designed by Hannah Reed