

# **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.

Belinda Salmon Harding  
2018

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12	Ayers Rock	720x300	5
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20	Kids	580x310	18
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**2D**





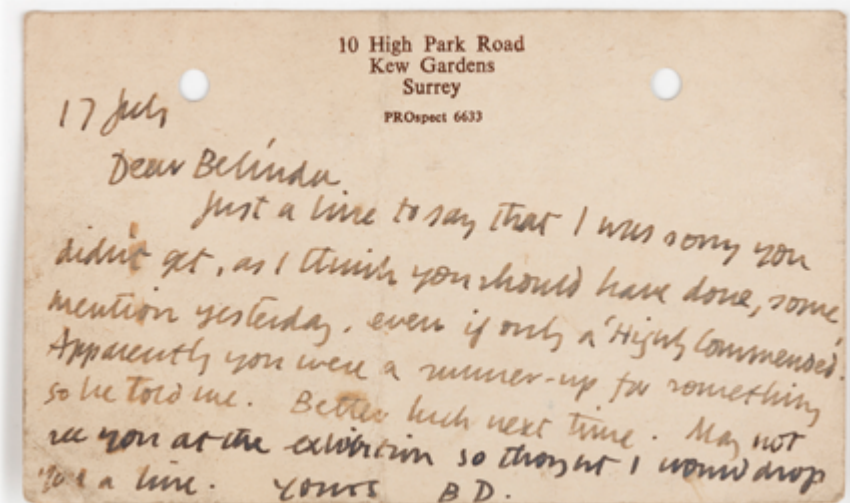
SITTING MAN  
PENCIL ON PAPER  
1950s



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



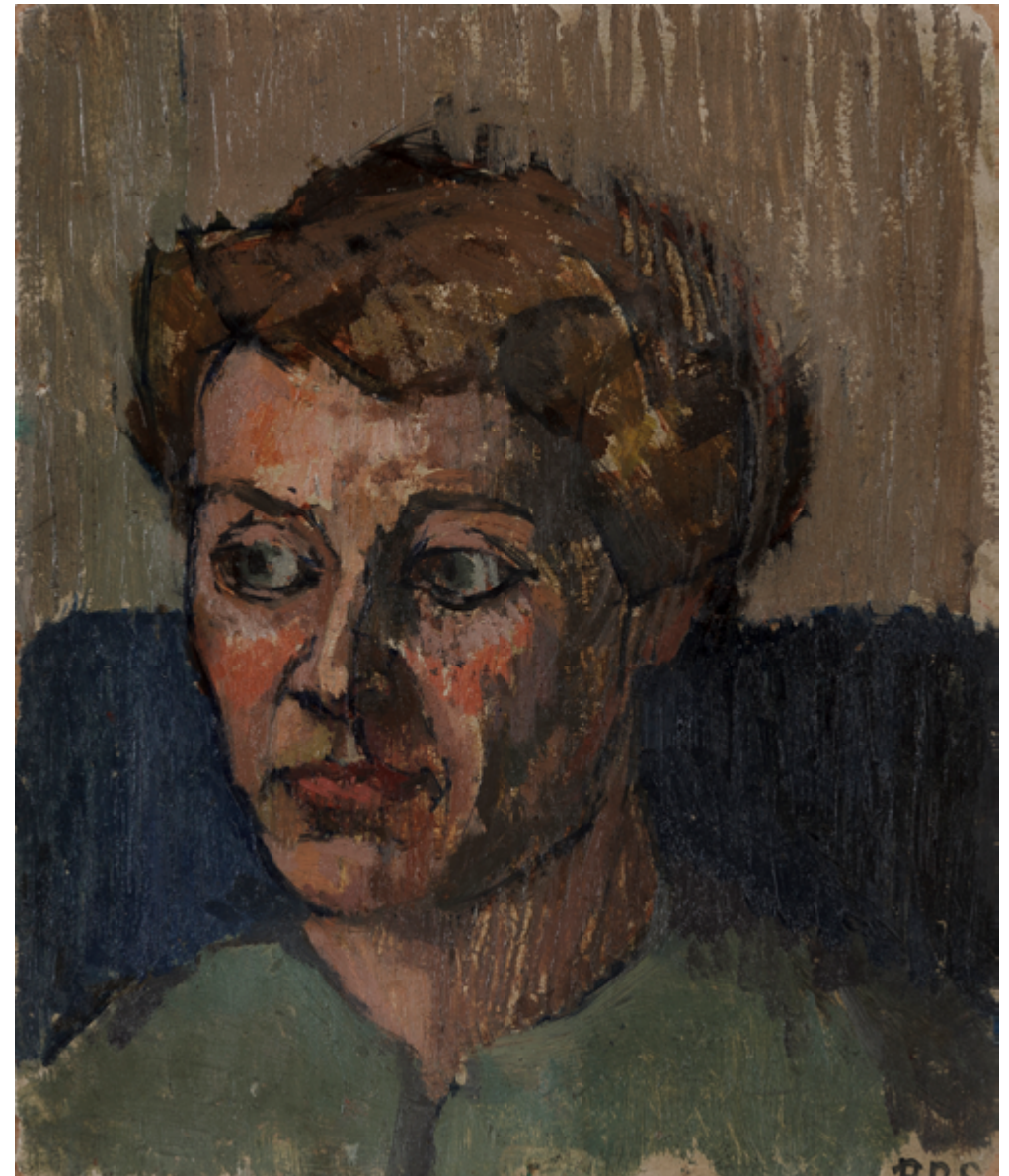
BAZAAR | INK ON PAPER | 1980s





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 | BRONZE | 1990s



SITTING WOMAN | CAST GLASS | 2000s



WAX HEAD | WAX | 2010s

CLEAR SHELL | CUT GLASS | 2010s





ILLUSION  
MIRRORED STEEL  
2010s







SPACE SHAPE | MILD STEEL | 2010s

SPACE MODEL | ENGRAVED BENT GLASS | 2010s







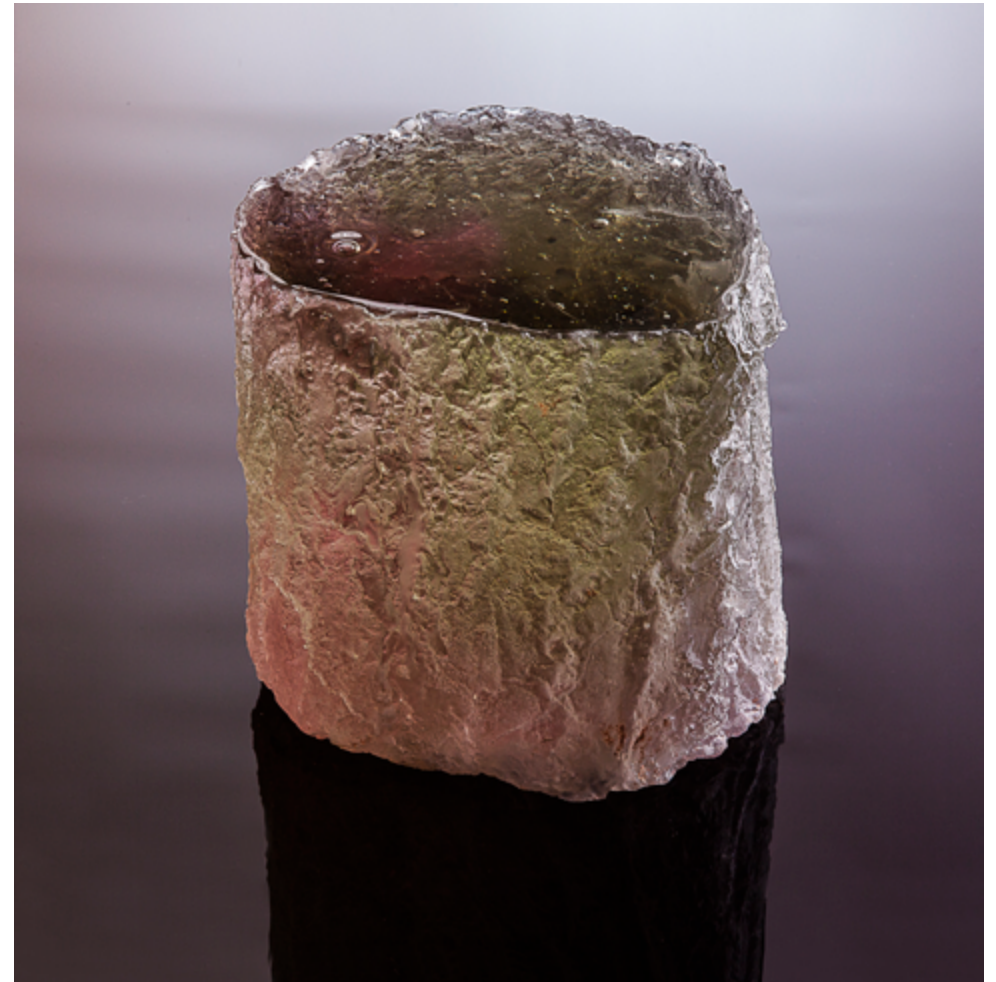
WHEELS | CAST GLASS | 2000s





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 Quennington, 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

Berkeley, California

Boston, Mass

Brussels

Cardiff

Edinburgh

London

Melbourne

Paris

Photographs by Deborah Husk  
Designed by Hannah Reed