

Mark Cazalet

The Stillness
The Dancing

10 June – 10 July 2021

Serena Morton

East Coker

*But the faith and the love and
the hope are all in the waiting.*

*Wait without thought,
for you are not ready for thought:*

*So the darkness shall be the light,
and the stillness the dancing.*

– T. S. Eliot

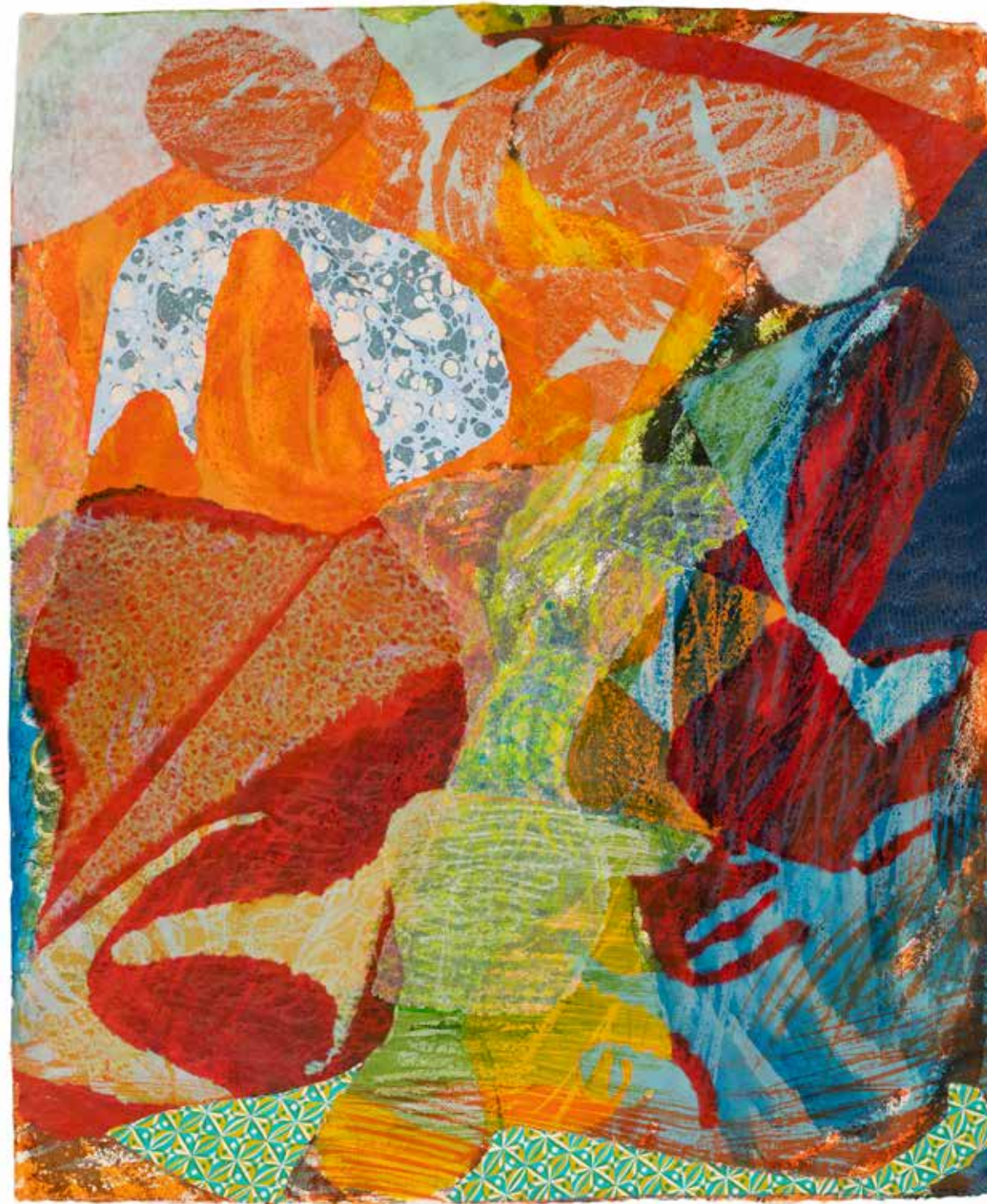
The Stillness

The Dancing

It has been an extraordinary year since I returned from my six-week drawing trip to Kyoto's Zen Gardens, in November 2019. I thought that the stillness I experienced there would never come again, it had all but dissipated in the business of London life. Then in March 2020 the first lockdown provided a grim yet perfect opportunity to translate my drawing book images into a larger format. It required a wholly new methodology, beyond the graphic immediacy of inks and pencils used on the spot. Although Zen Gardens are sublimely serene, they contain an unexpected dynamism, they dance before the eyes. I found that collage offers the ideal process to layer coloured spaces and textured marks. It is sympathetic to the significant gaps Japanese art leaves between forms; breathing spaces which act as potent rhythmic intervals. Gluing down preprepared mono-printed tissues, marbled papers and leaves from school primers mimicked the exquisite variation of textures, materials and planted forms I had seen. However the real aim was to achieve the contradictory impression that had often puzzled me: when the stillness begins to dance.

Originally, I had applied for an artist residency in Tokyo. When I didn't get it, a friend asked me, *why don't you go anyway?* It was a good question. What holds us back from travelling to the places we need to get to, geographically and creatively? Perhaps it is the fear of solitude, the journeying alone? Or maybe we artists have become too dependent on institutional opportunities to validate our career progress. Artist-in-residency programmes give us a motive to travel but they can also subtly circumscribe the discoveries of journeying alone. Paul Klee's frustration with himself

Opposite
1. *Meandering 1*, 2021
collage and mixed
media on paper,
100 x 83 cm





Opposite

2. *SLG S4*, 2021

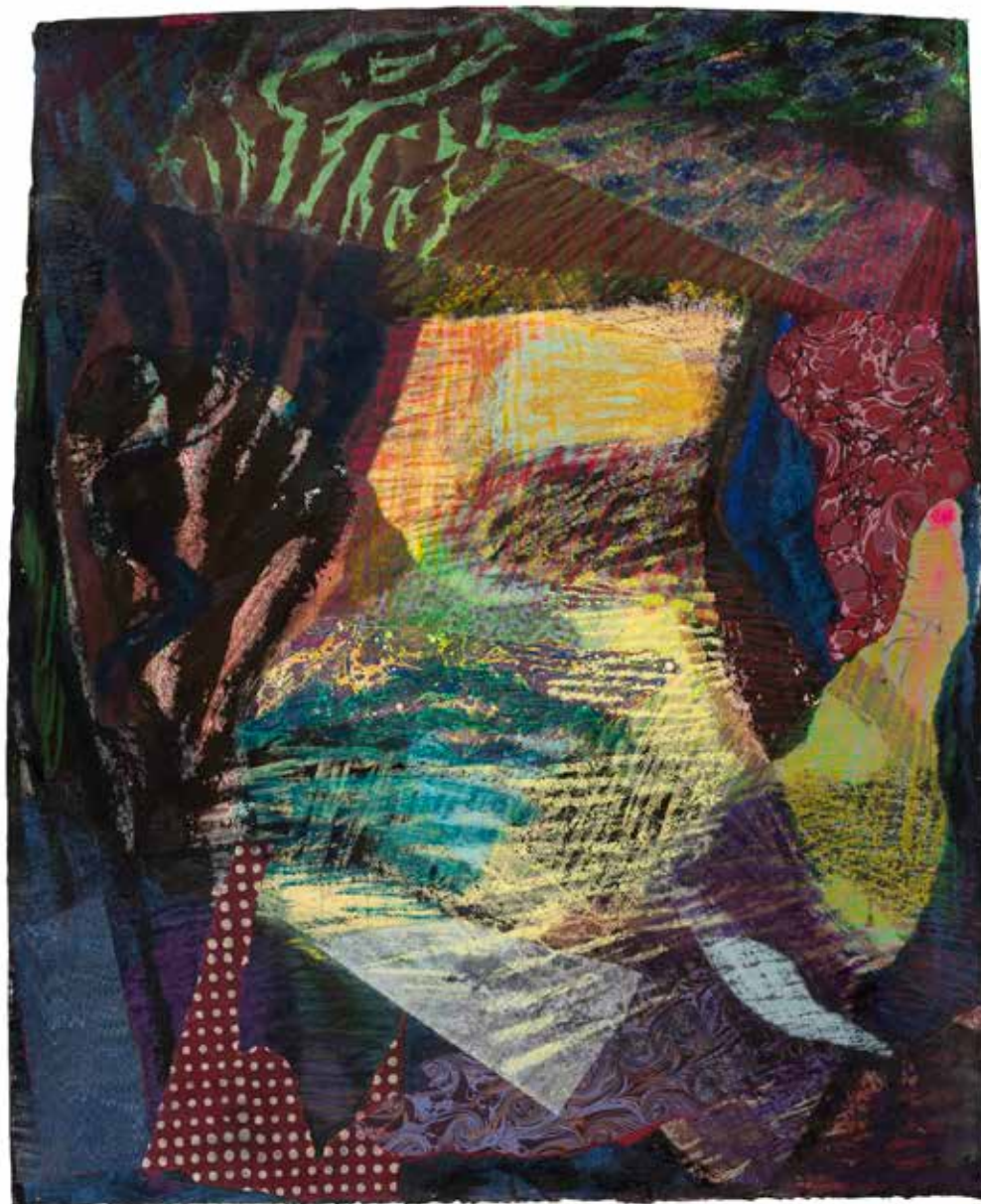
Collage and mixed
media on paper,
60 x 60 cm

in Hammermet in 1914, forced an epiphany about colour that was lifelong. My stay in Kyoto has proved the basis for a wholly new approach to my materials and processes, transforming this dark pandemic period into a profound investigation into the root of my creativity. Falling back on one's own resources is fruitful, even when hard going. Curiosity to learn more about the great aesthetic traditions of Japan provided the initial fortitude to leap into the unknown, once there it became a daily *modus operandi*. *As you start to walk on the way, the way appears*, as Rumi says.

In a distant hill garden a monk, after watching me in silence, told me he had no idea what I was doing. I had to agree with him, but later on reflection it seemed that was rather the point; to allow myself to get lost. Like asking a singer to perform an unseen score in public, it was an uneven process of false starts, missed opportunities, sudden revelations accompanied by a lot of black bean buns. Most evenings after supper I soaked in silence at various local bathhouses. The rarefied Zen garden encounters needed to be balanced by corporeal steamy indolence. The days settled into a mesmeric pattern held together by lucid dreams of coloured space. This muddling together of reverie, maps, inks and hot water was an equation that now seems near paradise.

Two unexpected insights from Japan have informed all the other works from the last year. Another monk, at Ryōan-ji Temple, explained that we should not become obsessed by the age of the stones, exact patterns of raking or even the painstaking thinning of pine needles. *The garden is a model that you take away with you; when you meditate elsewhere it will come back to you for you to re-enter*. This is precisely what I hope my art might do for some viewers. A disciplined setting of rhythmic forms that generate an energised state of calmness, a silent joy that hums. The second gift comes from Shunryu Suzuki's famous epigram of Shoshin: to keep the beginner's mind. A reminder to make my works as if constantly open to entirely new possibilities in the language, apprehensions, layers and sensations. I am deeply indebted to those far off gardens that beckon me as a state of mind.

Mark Cazalet, June 2021





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3. *Running Home 1*, 2021
collage and mixed
media on paper,
100 x 83 cm

4. *Running Home 2*, 2021
collage and mixed
media on paper,
100 x 83 cm

5. *SLG S3*, 2021
collage and mixed
media on paper,
60 x 60 cm

6. *LB S3*, 2021
collage and mixed
media on paper,
60 x 60 cm

7. *LB S2*, 2021
collage and mixed
media on paper,
60 x 60 cm
8. *LB S1*, 2021
collage and mixed
media on paper,
60 x 60 cm

9. *LB S5*, 2021
collage and mixed
media on paper,
60 x 60 cm

10. *LB S4*, 2021
collage and mixed
media on paper,
60 x 60 cm

11. *Meandering 2*, 2021
collage and mixed
media on paper,
83 x 100 cm

12. *Meandering 4*, 2021
collage and mixed
media on paper,
83 x 100 cm

Zen Gardens



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13. *The Dance 1*, 2020
collage papers, inks,
MT tape, pencils, oil pastels,
52 x 125 cm

14. *The Dance 2*, 2020
collage papers, inks,
MT tape, pencils, oil pastels,
52 x 125 cm

15. *The Dance 3*, 2020
collage papers, inks,
MT tape, pencils, oil pastels,
46 x 130 cm

16. *The Dance 4*, 2020
collage papers, inks,
MT tape, pencils, oil pastels,
46 x 130 cm

17. *The Dance 5*, 2020
collage papers, inks,
MT tape, pencils, oil pastels,
46 x 130 cm

18. *The Dance 6*, 2020
collage papers, inks,
MT tape, pencils, oil pastels,
46 x 130 cm

19. *The Dance 7*, 2020
collage papers, inks,
MT tape, pencils, oil pastels,
46 x 130 cm

20. *The Dance 8*, 2020
collage papers, inks,
MT tape, pencils, oil pastels,
46 x 130 cm

21. *The Dance 9*, 2020
collage papers, inks,
MT tape, pencils, oil pastels,
46 x 130 cm

22. *The Dance 10*, 2020
collage papers, inks,
MT tape, pencils, oil pastels,
46 x 130 cm

23. *The Dance 11*, 2020
collage papers, inks,
MT tape, pencils, oil pastels,
46 x 130 cm

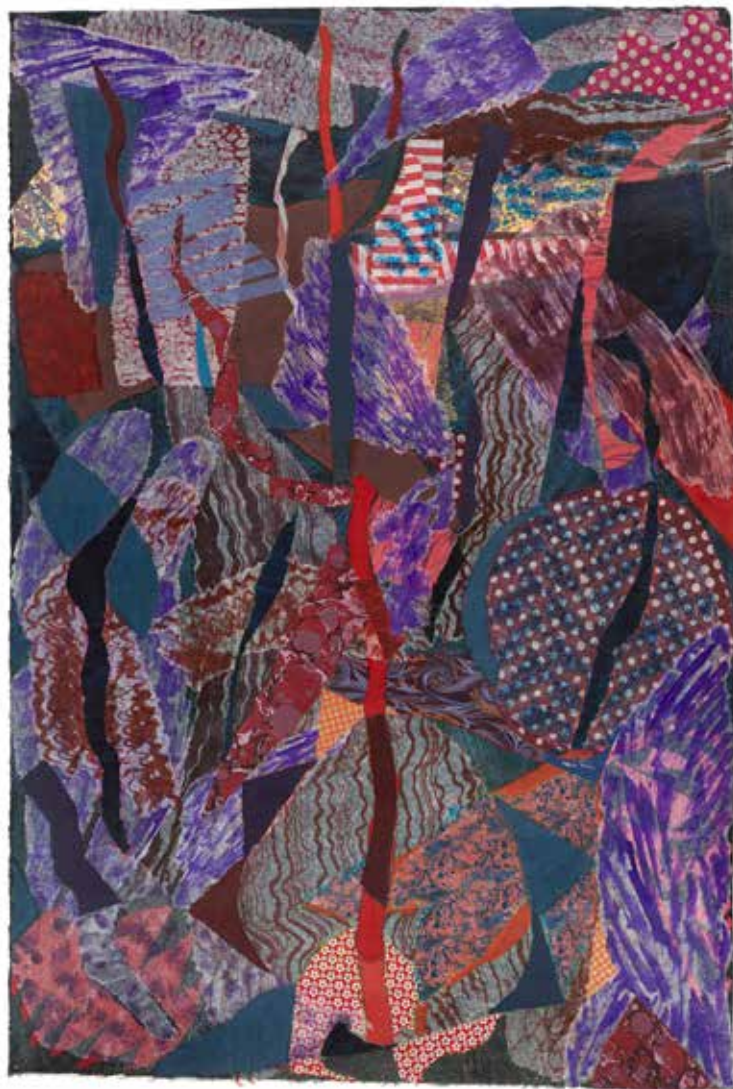
24. *The Dance 12*, 2020
collage papers, inks,
MT tape, pencils, oil pastels,
46 x 130 cm

25. *The Dance 13*, 2020
collage papers, inks,
MT tape, pencils, oil pastels,
46 x 130 cm

26. *The Dance 14*, 2020
collage papers, inks,
MT tape, pencils, oil pastels,
46 x 130 cm

Night Prayers





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27. *Night Prayer 6*, 2021
collage and mixed
media on paper,
73 x 55 cm

28. *Night Prayer 1*, 2021
collage and mixed
media on paper,
110 x 73 cm

29. *Night Prayer 4*, 2021
collage and mixed
media on paper,
110 x 73 cm

30. *Night Prayer 2*, 2021
collage and mixed
media on paper,
110 x 73 cm

31. *Night Prayer 3*, 2021
collage and mixed
media on paper,
110 x 73 cm

32. *Night Prayer 5*, 2021
collage and mixed
media on paper,
110 x 73 cm

The *Night Prayers* came about through the arbitrary shifts of the UK lockdown measures. Hoping to travel to Suffolk to join my family before Christmas, I left the departure date till a permissive journey window allowed. But it never came, the third lockdown left me marooned in Ladbroke Grove for three months. I began practising silent meditation at night. Being tired, my concentration was poor and I often found myself looking down over our garden and its tall silver birch. The nocturnal sky and dark silhouetted shapes below offered a somnambulist vista, reminding me of Kyoto. When it snowed the illusion of space flattened into a carpet design. It was a beautiful period between the end of the day and sleep.



Opposite
Zen Garden Drawings,
s 1–5,
 October–November 2019
 A selection of double-page
 spreads. All drawings
 produced on site direct from
 the Zen Gardens of Kyoto and
 environs, using coloured ink
 washpens and coloured pencils.
 Hardcover drawing books
 24 x 29 x 1.5 cm,
 Drawings (double-page
 spreads) 23 x 56 cm

Solo Exhibitions:

2021
(forthcoming)
 Clare Hall,
 Cambridge University

2019
Quiet Radiance
 Serena Morton Gallery, London

2018
Resonances
 Serena Morton Gallery, London

2016
Silent Colour Meditation
 St Edmundsbury Cathedral

2015
Moments of Transformation
 Curwen gallery, London

2012
The Ocean in a Tree
 Snape Maltings, Suffolk

2008
Everyday Epiphany
 Beardsmore Gallery, London

2006
Seeing as Believing
 Catmose Gallery, Rutland

2005
On Shifting Ground
 All Hallows by the Tower,
 London

2004
An Egyptian Apocrypha,
 St Katherine Cree, London

2002
The Sound of Trees
 Six Chapel Row
 Contemporary Art, Bath

2000
The Four Quartets
 Lady Margaret Hall, Oxford

1998
Cathedrals of Industry
 Museum of London

1996
Paradoxes and Paradigms
 Lichfield Cathedral

1995
Intangible Worlds
 East West Gallery, London

1994–96
The Path to Calvary
 Rocket Contemporary Art,
 Cork Street, London

1993
Pictures out of India
 The Nehru Centre, London

Mark Cazalet
 Christopher Hull Gallery,
 London

Mark Cazalet (b.1964) trained at Chelsea and Falmouth School of Art, after which he held two postgraduate scholarships at L'Ecole des Beaux Arts in Paris and at M.S. University Baroda in India. He works in a variety of media, pursuing his own themes, undertaking commissions, and working with communities. He has undertaken many ecclesiastical commissions in engraved glass, painting and tapestry, and is currently working on stained glass windows designs.

Recent book projects have included wood and linocut prints for the Old Stile Press' *Greenblades*, Thomas Hardy's late poetry, *William Blake Collected Verse* (Faber and Faber). *Who Cares about HIV? a Darker Pilgrimage*, (SPCK, May 2019) has nine of his images interspersed in the text.

Cazalet particularly enjoys the interaction his teaching brings at The Royal Drawing School, West Dean College and UWE, Bristol. As artist in residence at the Josef and Anni Albers Foundation, CT, U.S.A. (2012 and 2013), Cazalet discovered new contextual references which transformed his practice. In the autumn of 2019 he traveled to Japan to work from the gardens and temples of Kyoto.

Collections include: The Josef and Anni Albers Foundation, Birmingham City Library, British Council, Coopers & Lybrand Deloitte, Edward James Foundation, West Dean College, Fitzwilliam Museum, Getty Center (California), Guildhall Art Gallery, Hammersmith and Fulham Borough Council Collection, Hounslow and Spelthorne Community and Mental Health Service Trust, Indian High Commission, Kuwait National Collection, Lady Margaret Hall–Oxford University, Methodist 20th-Century Art Collection, Msheireb Properties Collection (Doha), Museum of London, Museum of Rugby (Twickenham), Taunton and Somerset Hospital, University of Alberta, University of Iowa, University of Surrey–Roehampton, Victoria Art Gallery (Bath).

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