

This collection and the full Project it anticipates is primarily the result of my friendship with Belle Pecorini, whose passion and sensitivity to Nature has been an enriching, insightful example of life-affirmation.



No 30 - CLOUDS OVER ESTUARY



R.O. LENKIEWICZ

EXHIBITION: LANDSCAPE

STUDIES FOR SECTION 19 OF THE RELATIONSHIPS SERIES
LANDSCAPE: THE PAINTER AS ST JEROME

13 AUGUST – 30 OCTOBER

THE BARBICAN MUSEUM & LIBRARY ANNEXE
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“A lake is the earth’s eye; looking into which the beholder measures the depth of his own nature.”

THOREAU

“Everything takes form, even infinity.”

BACHELARD

In youth every window, every door opening framed the world outside. There were two kinds of space, the intimate space where I stood and the exterior space that one could believe expanded consciousness. The larger the space observed the more timeless, meditative, even exalted one could feel. Space has been termed a “psychological transcendent”.

The larger the context in which we stand, the greater our solitude. Our eye eliminates boundaries, nothing contradicts; distance shuts off moral codes.

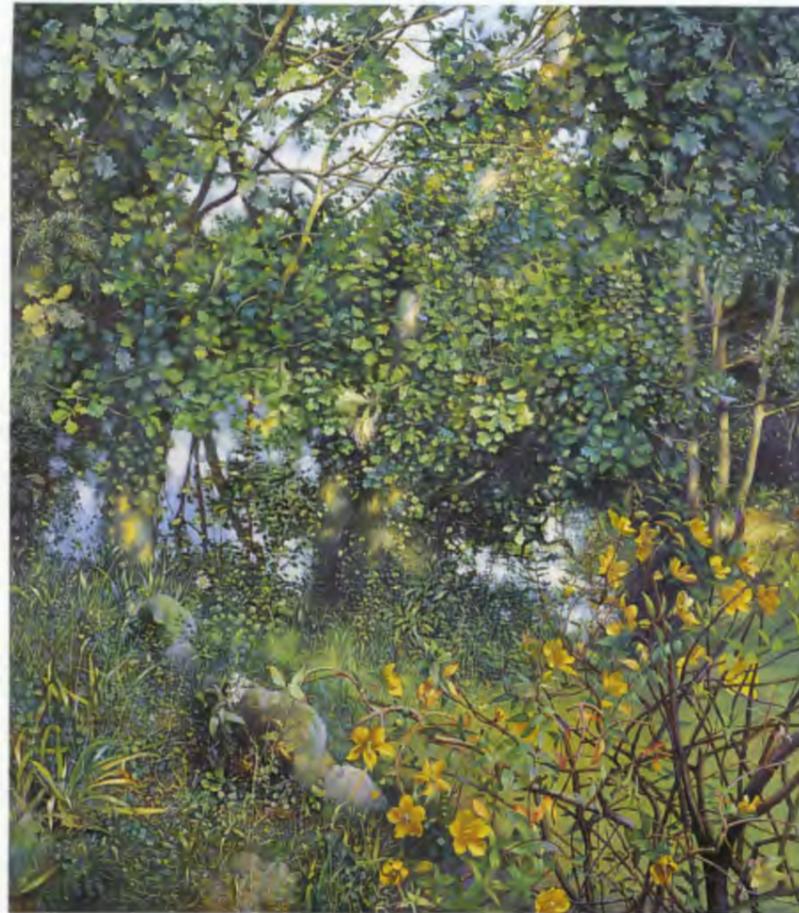
All human enterprise seems to evaporate into the vapours that we inhale and exhale by seeing. Seeing is eating, our visual mouth can swallow universes, exhale the starry night. When we are moved we are filled. To be touched by things is to be made smaller, to be diminished.

In one aesthetic mood one rides clouds and leap-frogs oaks, in another we sleep beneath a leaf and nestle with insects. Space is a state of mind, agoraphobic and claustrophobic. We are strangely haunted by events that are innocent of themselves, we do not shout “show off” to nature. We are silenced into meditative irony, diminished and expanded, an elastic perception of minutiae one moment and infinity the next.

Painting always insults nature. Plato was right, painting is a hapless folly involving ritualised and culturally time-trapped conspiracies; space evaporates these fantasies.

Space has the same effect on ideas and ambitions as acid on the flesh. A bird can fly only so far in limitless space, a point of view does not hold for long.

We view these images from a dark space, from void to void, where for a short while we might hear ourselves breathe.



NO 7 – ST JOHN’S WORT WITH TREES

NOTE:

This is a small collection of paintings sketching out a groundplat for PROJECT 19. LANDSCAPE: THE PAINTER AS ST JEROME. The full project will be an enquiry into the relationship between natural forces and a single person. It is hoped that the complete project will form part of a large Retrospective of all nineteen projects. This will be organised by trustees of The Lenkiewicz Foundation.

LIST OF PAINTINGS

- 1 Moon over estuary.
- 2 Estuary – evening.
- 3 Estuary – Autumn.
- 4 Warren Woods Reflection.
- 5 Entrance to the Courseway.
- 6 Estuary.
- 7 St John’s wort with trees.
- 8 Clouds over estuary.
- 9 Clouds over estuary.
- 10 Storm over estuary.
- 11 Moon over Lower Compton.
- 12 Moon over estuary.
- 13 Painter by the Lake – 3.00am.
- 14 Branch over Lake.
- 15 Painter by the Lake – evening.
- 16 The Sun.
- 17 Trees by the Lake.
- 18 Clouds over estuary.
- 19 Shaugh Prior Woods.
- 20 Estuary – early morning.
- 21 Estuary at midnight.
- 22 Lake – early morning.
- 23 Estuary – early morning.
- 24 Sun setting on Warren Woods – 9.30pm.
- 25 Painter at the hut – Shaugh Prior.
- 26 Painter by the Lake – early morning.
- 27 Lake – early evening.
- 28 Storm over Lake.
- 29 Painter in the wind – 2.00am.
- 30 Clouds over estuary.
- 31 Warren Woods.
- 32 Painter in the wind – 12 noon.
- 33 Outside Painter’s Studio – winter, Barbican.
- 34 The Garden at Lower Compton.
- 35 Karen on the Barbican.
- 36 The White Lady – Shaugh Prior.
- 37 Branch across lake.
- 38 Evening Moon.