



**RACHEL FENNER**



*Beach Flowers*

*Oil on Paper 40.5 x 44.5 cm*

Rachel Fenner is above all a sculptor, but a sculptor who has always drawn, and painted, and made prints — which is but another way of saying that she is a fully mature and rounded artist. Many sculptors draw and paint, of course, but in a way that either serves or springs directly from their primary activity and preoccupation. She paints as a painter, draws as draughtsman and prints as a print-maker, drawn always into the true practice of the particular discipline, with all its constraints and opportunities. It is no coincidence that her early training was received in the art schools before they were supposedly reformed in the mid-1960s, when the central study was of the figure, registered through direct observation in the life-room and the life-modelling studio, and underpinned by the fundamental practice of drawing.



*Nocturnal Waterfall Fantasy*

*Gouache 37 x 40 cm*

She is also a true romantic as an artist, her work founded in a deep and instinctive response to that natural and visible world of landscape and its physical and organic material. As a sculptor, she is at once an assembler of found elements which she may modify or accept as maybe, a carver and a modeller. In scale her work ranges from earth-works that require mechanical diggers to achieve, to the intimacy of the domestic relief. But all is unified by the sense of the celebratory, a totemic and ritual quality that is to be found alike in ancient megaliths and celtic crosses, tribal emblems, shields, armour, shinto shrines. That many of the reliefs, though manifestly unplayable themselves, have also a direct association with musical instruments, is not so far-removed as one might think, for music has its ritual functions, and instruments may be trophies too.



*Cave Interior*

*Gouache 21.5 x 23 cm*

The paintings are more direct in their reference, or rather have lately become so, being now much more specific to the particular spot either on the cliff-top or on the beach or rocks below. They stand firmly in the tradition of modern British neo-romanticism, with their visual echoes of Paul Nash's pastoral surrealism, or the vigorous and dramatic Welsh landscapes of Graham Sutherland. But she remains quite herself for all that. No artist is an island, any more than the rest of us, and it is one of the great paradoxes of art that the more open, unself-conscious and accepting in the matter of influence and association, and the less defensive of a personal vision, the more truly individual the artist is. The answer, as Rachel Fenner so clearly shows us, and shows so well, is simply to get on with it.

*William Packer*

RACHEL FENNER  
'THE LIGHT OF DAY'  
RECENT PAINTINGS AND SCULPTURES

31st October - 24th November 1995



*Rock Shelter, St David's Head*

*Gouache 29.5 x 42 cm*

PRIVATE VIEW  
TUESDAY 31st OCTOBER 1995  
5.30 - 8.30 p.m.

Gallery opening hours: Monday-Friday 11-6pm;  
Saturday 10-5pm and by appointment