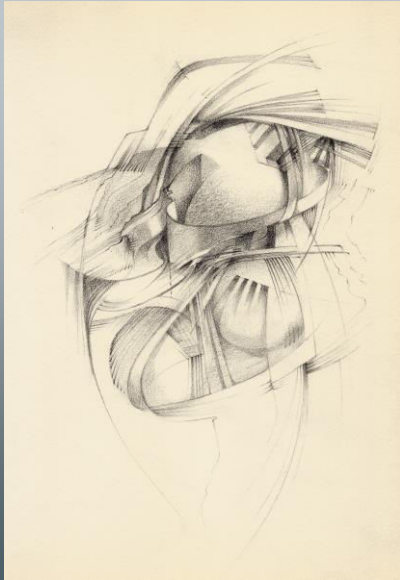


Peter Gibb



Footbridge to



..... **An Exhibition**

The wooden bridge that allows public access to Aberlady Bay Nature Reserve was a creative gateway for Scottish author Nigel Tranter. He christened it 'The Footbridge To Enchantment' and there is no doubt that Peter Gibb has also fallen under its spell. This small spit of land that juts out into the Firth of Forth is home to an astonishing range of flora and fauna. Add the variety of the landscape and the diversity of the coastline to the open, ever-changing skies that dominate the estuary and it is no wonder that Gibb has used the visual stimulus of this magical corner of East Lothian so frequently in his work.

The work of Peter Gibb is a visual story that captivates the viewer's imagination through the clarity of its vision and the fundamental reliance on drawing as the essential root of everything he observes. Aberlady Nature Reserve, with its wild and varied coastline and climate, its wide skies, ebbing and flowing tides, which feed into rock pools teeming with colour, light and natural form, crevices and cavities, provides the rich source of material that informs this impressive body of work and is the catalyst for that story.

The earlier works such as 'Great Car' and the more recent drawing 'Rock Pool Composition 7' possess a balanced tension between various elementary forms and dynamic lines, subtle tonal hues and the playful flow of light and dark. There is even a hint of architectural details, of suggested voids and vaults, structures and compositions, which lead the viewer's eye on a labyrinthine journey of the imagination. Indeed, the flights of fancy so typical of the 18th century Italian etcher, archaeologist and architect, Piranesi's imagined places could be reflected here.

Peter Gibb acknowledges early influences of Turner and Constable among others and there is a distinctive hint of Dutch landscape and marine painting of the 17th century which is incidentally evident in Turner's early work. In recent paintings such as 'Wild Asters' and 'Towards Edinburgh, Aberlady Bay', there may also be indirect references to the ephemeral tumult of coastal skies and landscapes in the panoramic works of Philips Koninck.

With confidence and authority, Peter Gibb moves easily between realism and abstraction using the former to collect his responses to the place and often the latter to create a more expansive outcome. 'Gannets', a highly expressive and free flowing drawing on tracing paper, explores movement and colour in a transient, sensuous arrangement of colour and line.

The Scottish author Nigel Tranter shared Peter Gibb's enthusiasm for the natural haven of Aberlady and all it offers the fertile imagination of the creative mind. Peter Gibb's paintings, drawings, photographs and mixed media works clearly reflect this quiet but spiritually charged location that provides him with such diverse responses to his subject, and ultimately his ever-captivating story.

Bob McGilvray

Former Lecturer in Fine Art

DJCA, Dundee

Peter Gibb worked for over thirty years as a teacher of art and design, an experience that he found both rewarding and fulfilling. His commitment to his profession dictated that his personal output, in terms of artworks, was limited during this time. But Gibb would state that his teaching practise and methodology prepared him well for a return to working in his own studio and in setting and achieving more individual goals.

Allied to the rigorous and traditional training he received under Alberto Morrocco, David McLure, Jack Knox and other impressive figures at Duncan of Jordanstone College of Art, the discipline and structured processes developed through teaching have enhanced his own learning experience and provided a new vigour and inquisitiveness to his own art practise.

Drawing remains fundamental to his work, in both the development of ideas and the production of final outcomes.



'Rock Pool 1'
Oil on canvas, 70 x 50 cms



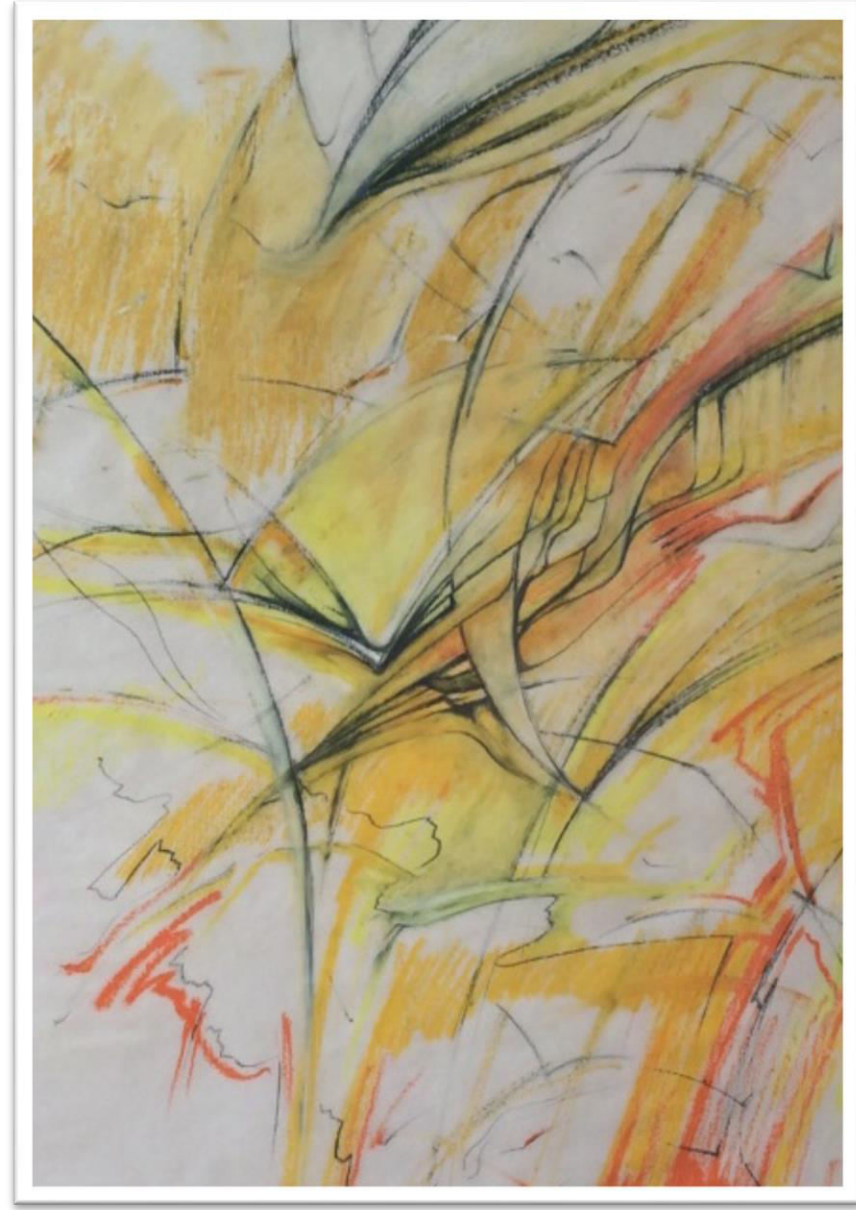
'February, Aberlady Bay'
Oil on canvas, 60 x 70 cms - detail



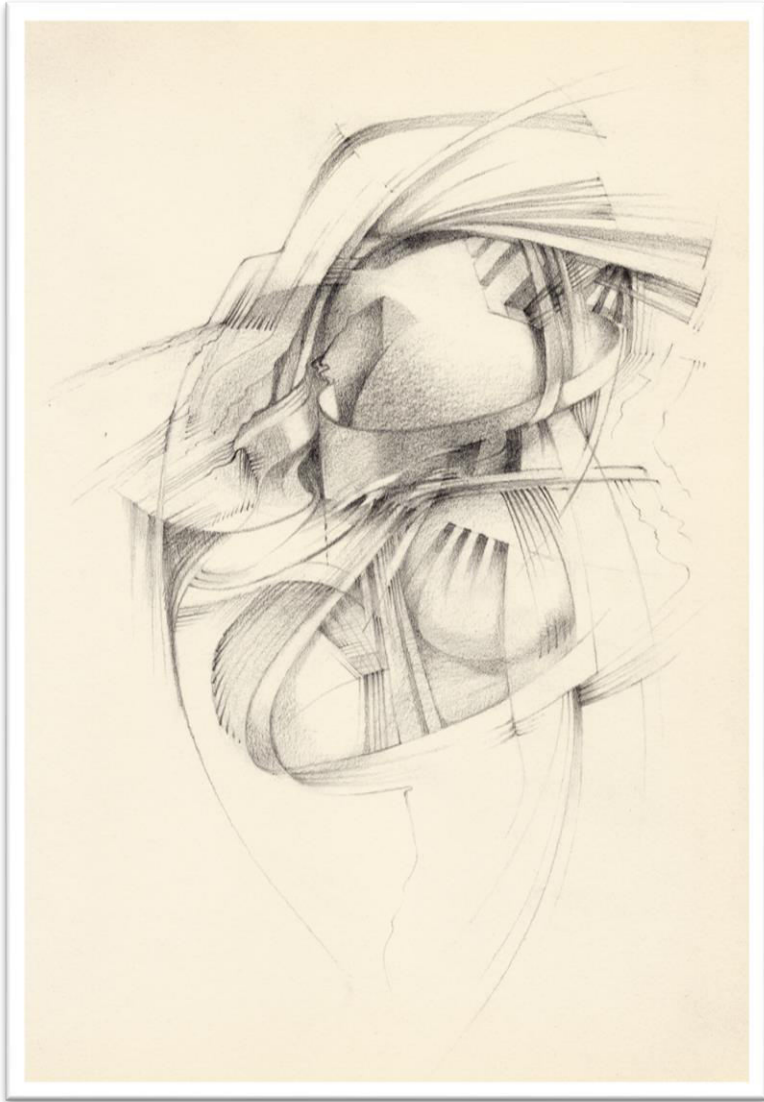
'Wave'
Oil pastel on paper, 24 x 18 cms



'Poles in Sand'
Pencil on paper, 32 x 29.5 cms



'Gannets'
Colour pencil on tracing paper, 64 x 86 cms - detail



'Rock Pool, Composition 3'
Pencil on paper, 20 x 28 cms



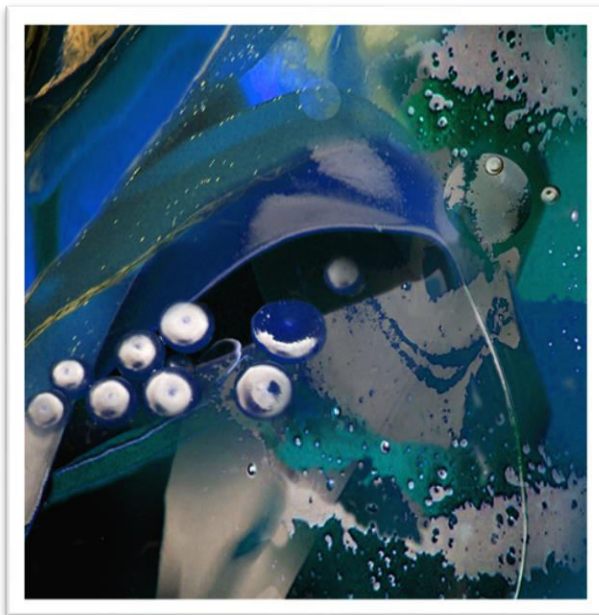
'Great Car'
Oil on canvas, 100 x 100 cms

CGI

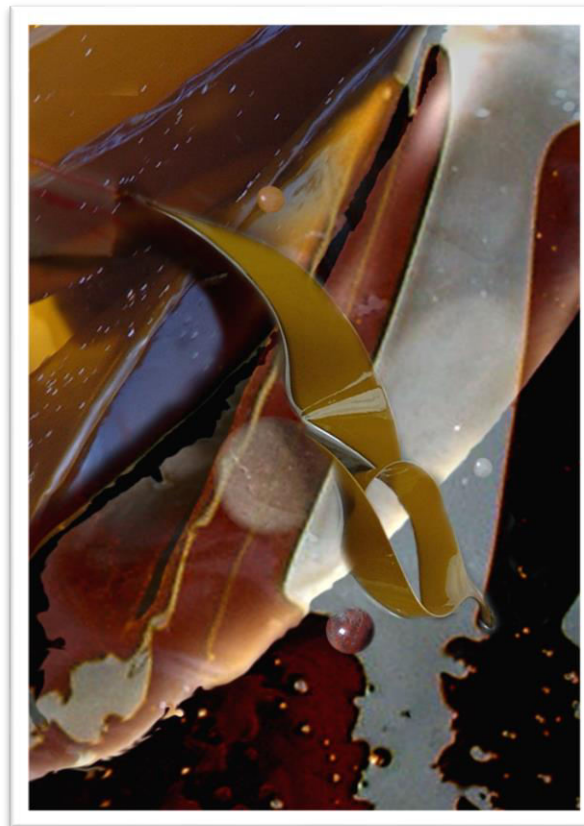
These computer-generated images are built up using multiple layers of visual information gathered from a large collection of photographs, which record the rock pools, and flotsam and jetsam of the East Lothian coastline.

The CGI works relate closely to the artist's mixed media studies. Combining selected imagery and rearranging the familiar into a more personal and composite response to the natural environment.

Gibb likes to approach these studies in the same manner as he would a painting. Allowing an idea to develop freely and to incorporate 'happy accidents' making the process as fluid as possible.



'Deep Pool, Composition 16'
Giclée print on rag, 25.7 x 26.23 cms



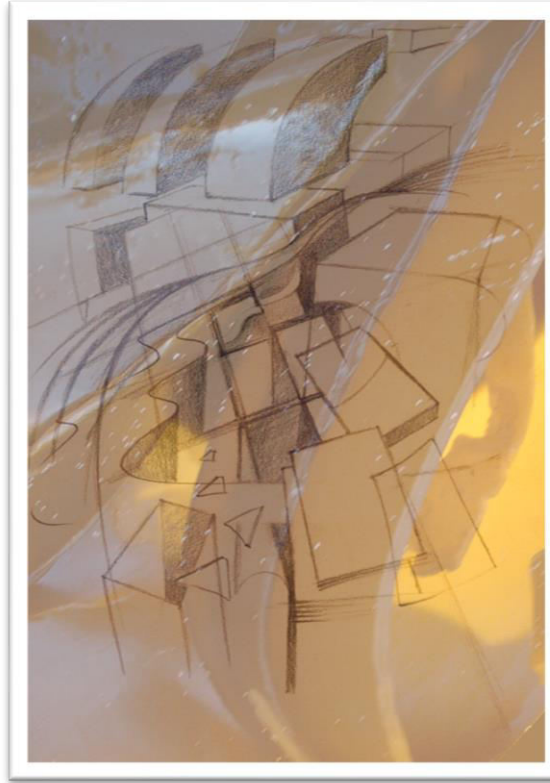
'Deep Pool, Composition 2'
Giclée print on rag, 21 x 29.7 cms



'Deep Pool, Composition 18'
Giclée print on rag, 27 x 25.4 cms



'Rock Pool, Composition 7'
Pencil on paper, 20 x 28 cms



'Composite 5'
Mixed Media on rag, 21 x 29.7 cms



'Tidal Process 5'
Mixed Media on rag, 16.64 x 22.5 cms

Mixed Media

In his mixed media works Gibb uses a variety of processes before arriving at a final outcome.

These works combine scanned pencil drawings with photographic imagery to create layers of visual information using Photoshop. The composite images are printed onto rag paper and further developed by hand, using pencil, colour pencil, pen and gouache.

These studies explore the randomness of visual outcomes that occur when a forceful body of moving water interacts with the solidity of dense rock. Creating space and movement, capturing the energy of the moment.

As one can readily identify rhythm and pattern in waves and rocks; these studies rearrange the familiar into personal, visual responses based on close observation and experience.



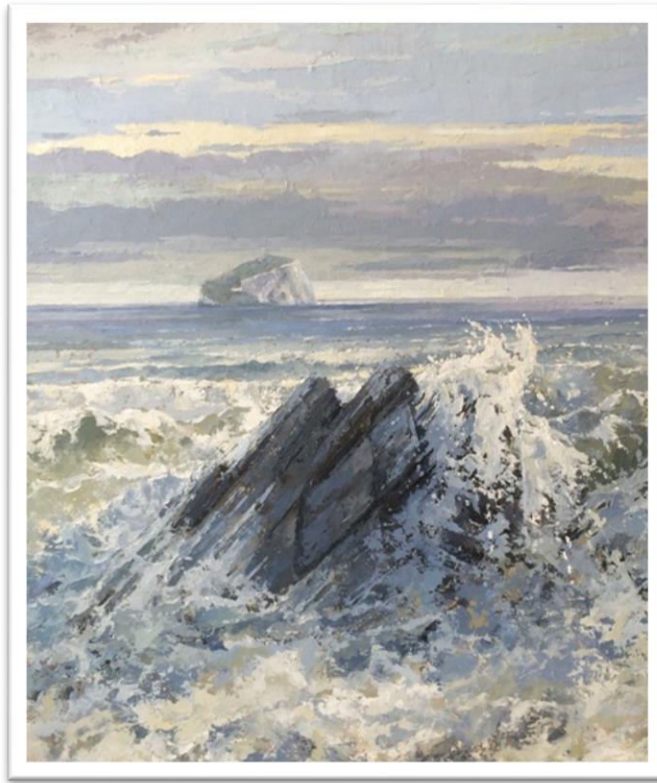
'Towards Edinburgh, Aberlady Bay'
Oil on canvas,, 40 x 60 cms



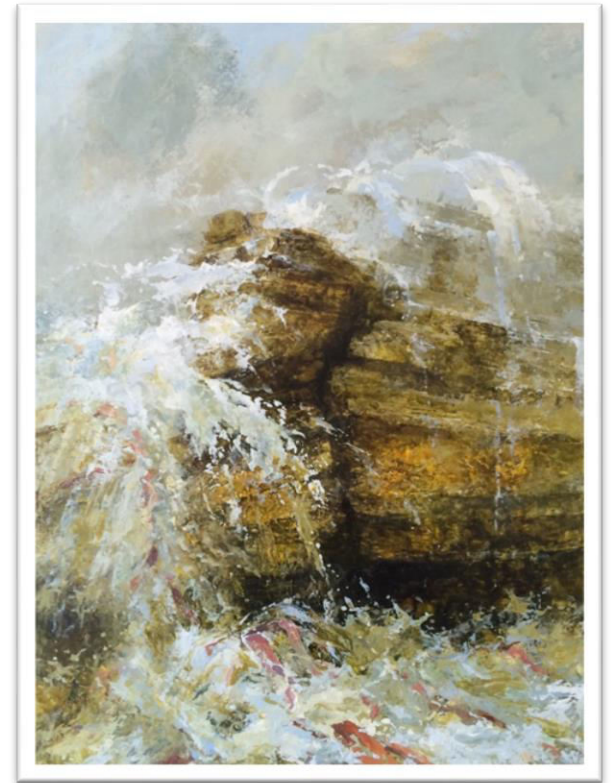
'Wild Asters'
Oil on board, 50 x 70 cms



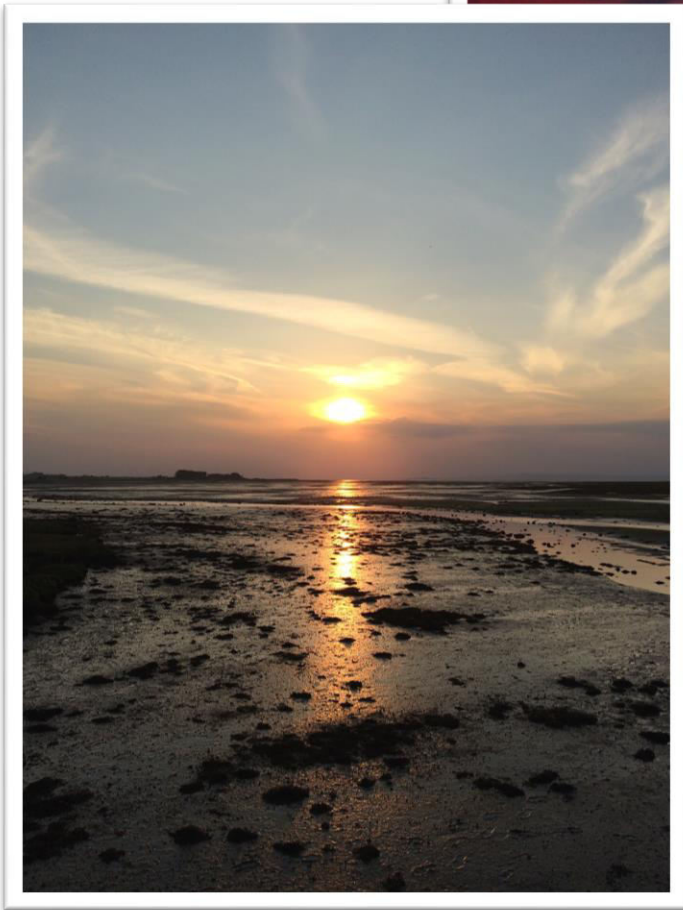
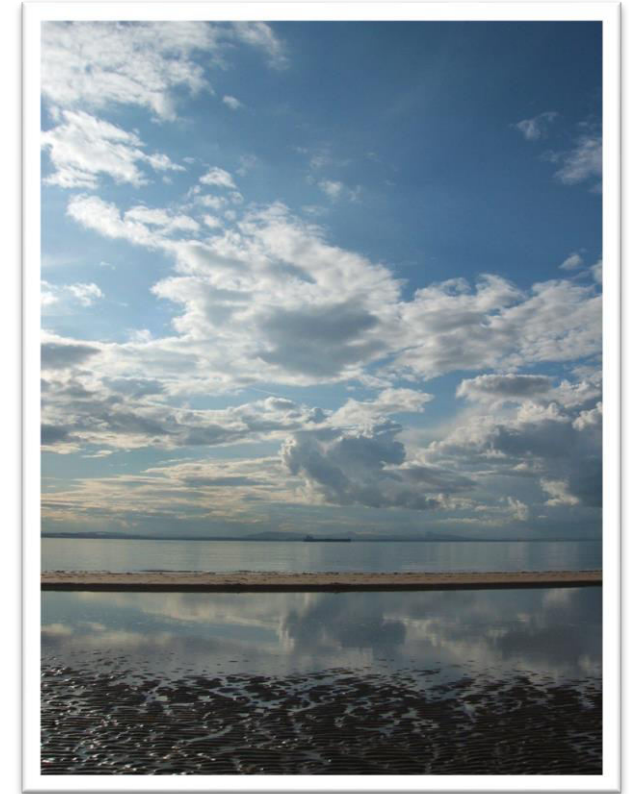
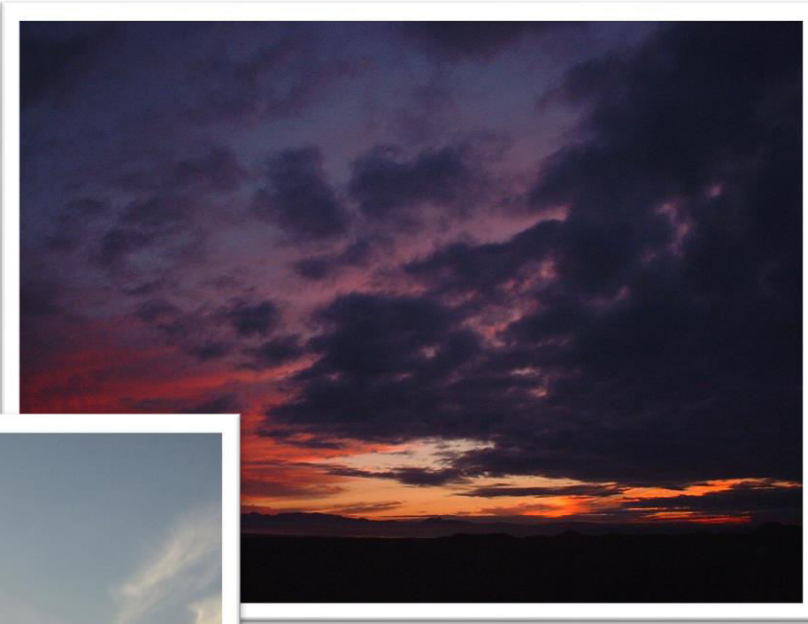
'Waves Off Great Car'
Oil on board, 30 x 40 cms



'Bass Rock, Morning Tide'
Oil on card - Detail



'Crashing Wave, Seacliff'
Oil on board, 30 x 40 cms



Photographs

These photographs are a small selection of Gibb's research based on Aberlady Bay. They illustrate multiple aspects of the area and provide a constant source of visual stimuli to support his artwork.

He repeatedly records the ever-changing, dramatic skies and skylines of the estuary. The changing of the light at the end of the day, and the frequently changing weather conditions hold a special fascination.



'Bass Rock, Seacliff'
Oil on board, 70 x 50 cms



'St. Baldred's Cradle'
Oil on canvas, 70 x 50 cms

Personal Statement

The main source of visual stimuli for my artwork is the natural environment. I enjoy recording a wide variety of naturally occurring imagery, ranging from cloudscapes to rock formations. I find the effects of light and weather conditions provide an endless and fascinating variety of possibilities to explore.

I particularly enjoy observing the shoreline, where the ever-changing conditions of tide and weather constantly reorganise the visual elements. At the coast there are opportunities to study nature on a huge or a minute scale.

My current work is based on the coastline of East Lothian, stretching from Aberlady Bay to Dunbar. This area contains a varied mix of sandy beaches, estuaries and rocky outcrops, washed by The Firth of Forth and The North Sea. The character of the landscape provides opportunities to experience and record big skies, counterbalanced by intricate rock formations that hold many pools teeming with life and colour.

The combination of sky, land and water is an irresistible one and I can relate to the many Scottish artists who have also responded to this stimulating subject matter.

Easy exposure to the works of The Scottish Colourists and The Glasgow Boys has undoubtedly strengthened my love of Scottish landscape painting and encouraged me to work in this genre. As have the works of William Gillies, Joan Eardley, James Mackintosh Patrick and Wilhelmina Barnes Graham.

My earliest influences were, predictably, Turner and Constable followed by the artists of The French Impressionist Movement. The landscapes and seascapes of Corot and Boudin were also images I could strongly relate to. And I greatly admire the work of Claude Lorraine, Caspar David Friedrich and the Dutch landscape painters of the seventeenth century like Ruisdael and Hobbema.

My current works are travelling in two different directions, although both approaches spring from the same visual stimuli. I enjoy using realism to record my responses to the natural environment but I enjoy equally, working with the visual elements to create and develop alternative abstract and semi abstract responses and outcomes.

Biography

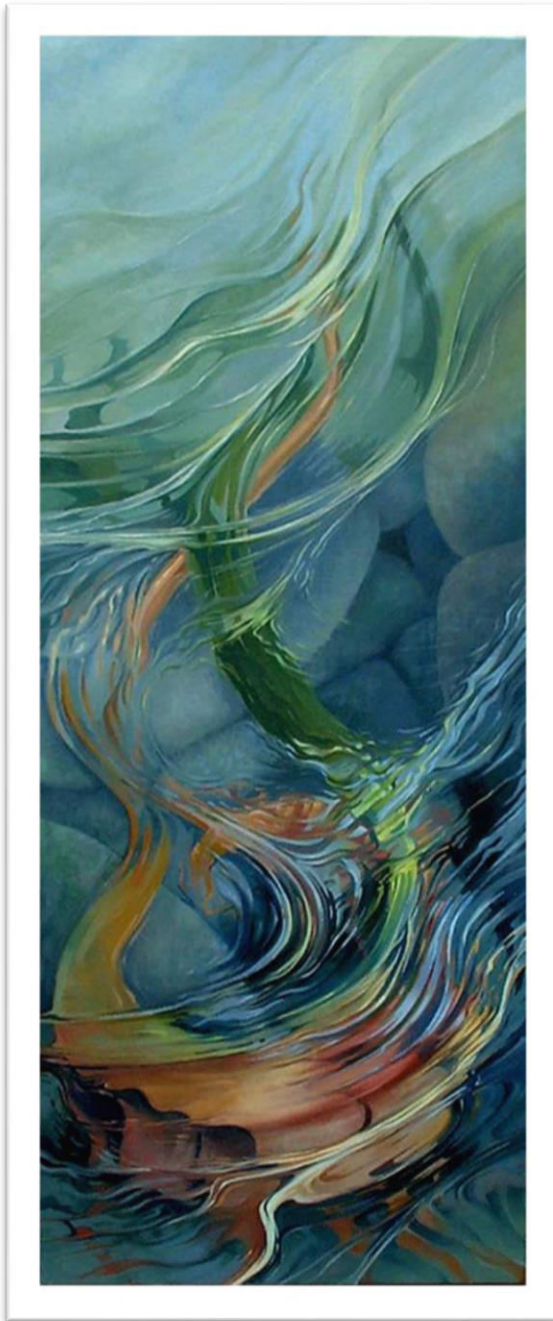
Born 1951 in Edinburgh, Scotland. Peter Gibb was also educated in Edinburgh at Holy Cross Academy.

He graduated from Duncan of Jordanstone College of Art in 1974. From 1974 - 1979 Gibb exhibited his work at annual exhibitions and in a series of group shows in association with artists from The Forebank Studios, Dundee.

Gibb attended Moray House College of Education (1979/80) where he attained a PGCE.

From 1980 – 2011 He was employed by The City of Edinburgh Education Department and taught Art and Design at Craigmoynton High School, St. Augustine's High School and was Principal Teacher at Firrhill High School from 1990 -2011.

He is currently working in Edinburgh producing artworks principally inspired by the East Lothian coastline. Gibb works in a variety of media including a range of traditional drawing and painting materials complemented with imagery produced through the use of digital photography and Photoshop.



GROUP EXHIBITIONS

Meffan Gallery, Forfar – 2005
Lamb Gallery, University of Dundee – 2003
Collins Gallery, University of Strathclyde – 1977
Kirkcaldy Art Gallery – 1977
City of Edinburgh Arts Centre – 1976
Harbour Arts Centre, Irvine – 1975
Aberdeen Arts Centre – 1975
City of Edinburgh Arts Centre, 1975
Young Artists' Gallery – 1974
Kirkcaldy Art Gallery - 1972

ANNUAL EXHIBITIONS

SSA - 1975, 1976
Pernod - 1975
SYC – 1974
DYPS – 1973, 1974

WORKS HELD IN COLLECTIONS

St. Andrews University
City of Edinburgh Arts Centre
Kirkcaldy Art Gallery
The Fleming Collection
Dundee University

LINKS

- 'The Public Catalogue Foundation, Oil Paintings in Public Ownership, Edinburgh 1'
ISBN: 978-1-904931-86-7
- Artuk.org
University of Dundee,
Duncan of Jordanstone, College Collection

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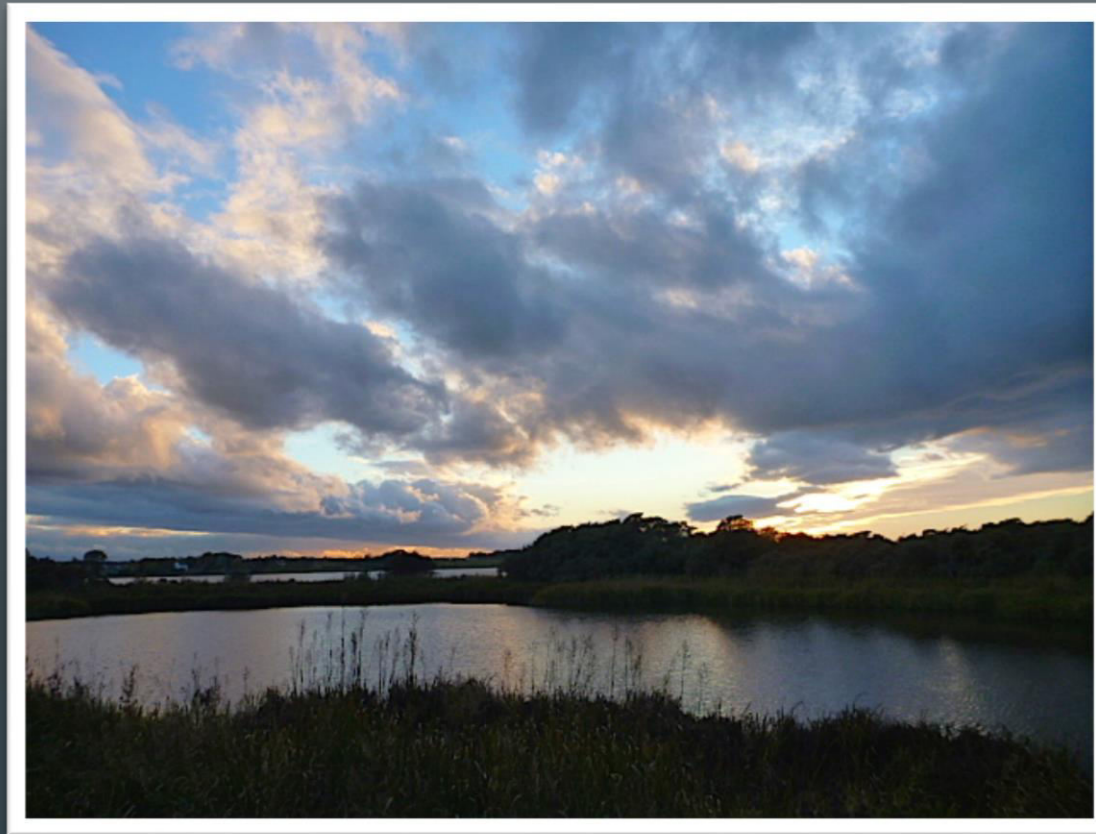
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'And over all this, and more, dominating it and all the sea beyond, unfolding, reigning supreme and seeming to level even the proud sand-hills into crouching obeisance, the great skies, the soaring cloudscapes, the radiance, the light, the infinite translucent light of the north.'

Nigel Tranter, 'Footbridge To Enchantment' ISBN 1-873631-23-5