

**SARAH GILLESPIE**  
2 February – 4 March 2017



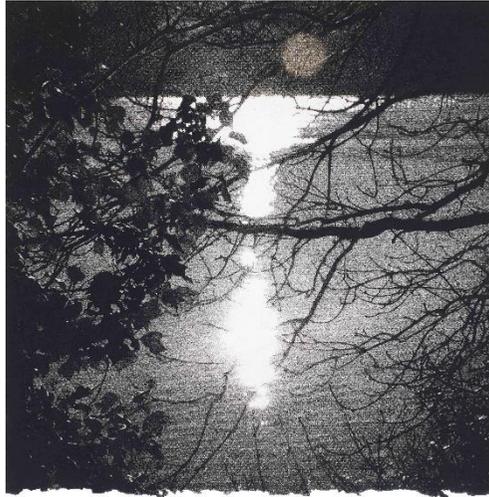
*Return, Charcoal and watercolour on paper, 2015, 68 x 131 cm*

There are few artists in this day and age who can give two years' of intensive work to a little more than a dozen original works. Equally there are few paintings produced in this our modern world that breath stillness and silence.

Trained in a traditional Parisian atelier where she learnt to translate what she sees in the world in a slow, intimate way into works that pulsate with life.

"Gillespie's new drawings take us to the liminal boundaries of dawn and dusk, asking us to become crepuscular beings sensitive to the coming of light. She asks us to wander through a world that is no longer solid, but transformed into a tidal zone of flux and flow; where borders are blurred and indeterminate, swans dissolve into ripples of darkness, blackbirds become black holes in the fabric of space, and dry land has not yet emerged from the sea. "

*Rev. Dr. Richard Davey, December 2016*  
Catalogue for 2017 exhibition



*River Song, Charcoal and pastel on paper, 2015, 50 x 50 cm*



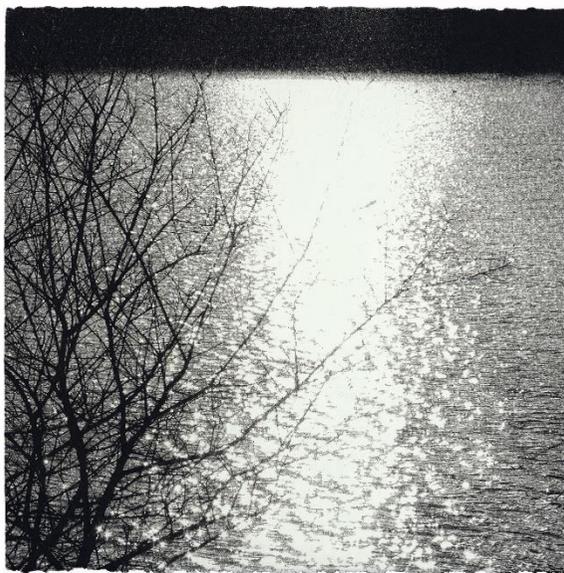
*Puss Moths, 2016, Charcoal and Graphite on Arches paper, 56 x 57 cm*

"Nearly every artist can draw when he has made a discovery. But to draw in order to discover-that is the god-like process that is to find effect and cause. The power of colour is nothing compared to the power of line; the line that does not exist in nature, but which can expose and demonstrate the tangible more sharply than sight itself when confronted with the actual object. To draw is to know by hand - to have the proof that Thomas demanded."

*A Painter of our Time, John Berger, 1958*

"I have wondered, in these quieter autumn months, in the calm exile of work, if there is something of the song thrush in the painter or poet? Do you draw all day because you don't know what else to do with life? Do you write to sing the world into existence? You work in all weathers, real, political and economic, and although you are intimate with every species of fear, you cannot know fear. You cannot stop. With all you have, you try first this phrase and then that. You return to themes again and again. You try the same sequence, starting in a different place. You insist. You persist. Each mark follows the one before, hard won. Each line, a staccato burst, in themselves and in the moment, entirely abstract - approaching music."

*Sarah Gillespie, November 2016*



*The Crack in Everything, 2016, Charcoal on paper, 67 x 67 cm*

Completed the day Leonard Cohen died, the culmination of two years' work.

“Ring the bells that still can ring  
forget your perfect offering  
There is a crack in everything  
that’s how the light gets in.”

Sarah Gillespie can often be spotted, notebook in hand, in the Blackawton countryside of Devon or by the water’s edge at Slapton Ley.

"When we sit down with charcoal and paper, thoughts, (from petty discomfort to grandiosity,) come and go, come and go, come and go, until little by little we become absorbed in the magnificence of what is before us. The thoughts settle, if we let them, concentration deepens and we become empty of ourselves"

***Catalogue Available on Request***