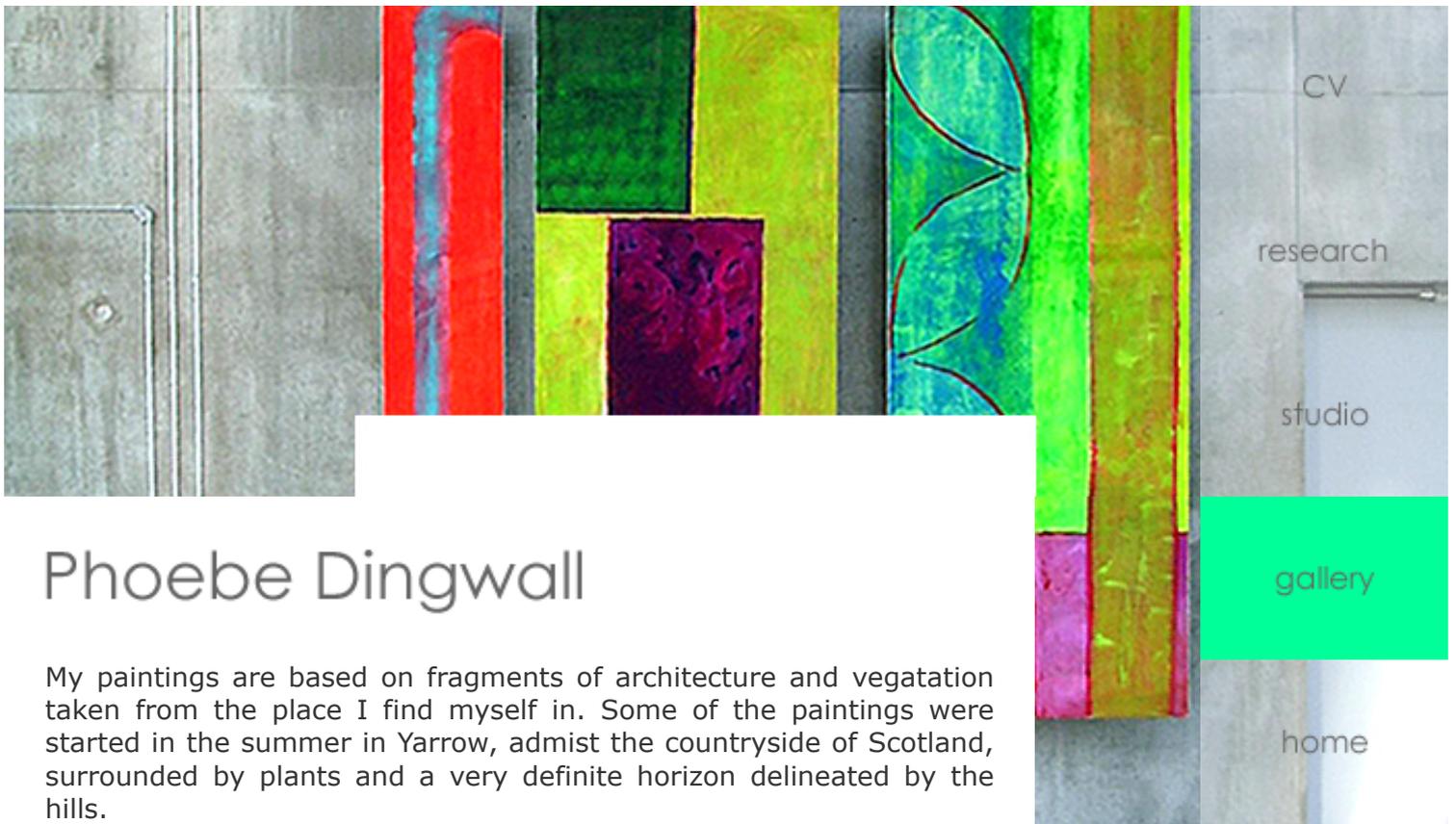


Phoebe Dingwall

It is an enormous privilege and time out of life, to concentrate solely on painting, to be able to meet such a diverse set of artists and nationalities, to be welcomed so beautifully and generously, cared for and considered. Thank you to all.





Phoebe Dingwall

My paintings are based on fragments of architecture and vegetation taken from the place I find myself in. Some of the paintings were started in the summer in Yarrow, amidst the countryside of Scotland, surrounded by plants and a very definite horizon delineated by the hills.



image 1



image 2



image 3



image 5



image 4

The verticals of stalks, grasses and trees, the ovals and circles of the petals and leaves gave me the framework for colours and forms in my work. Moving back to Lille in France, these plants forms became bands of colour, uprights and grids, echoing the structures of the urban landscape.



image 6



image 7



image 8

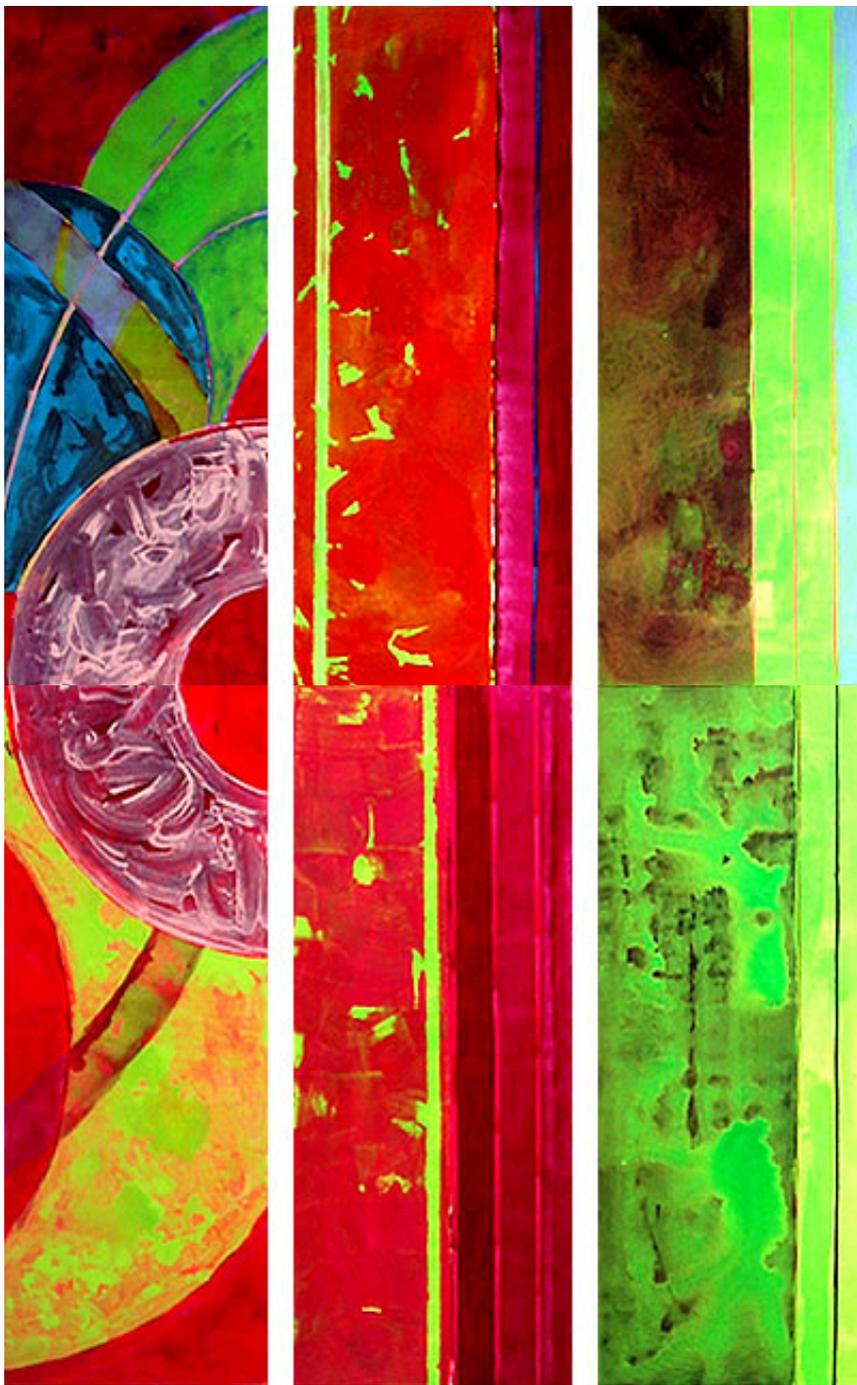


image 9

The work starts in sketchbook notations, of place, form, colour, snippets of conversations and light. I take photographs, which serve as 'aide mémoire' of a time and a place. All these information are gathered and made into large format paintings in my studio.

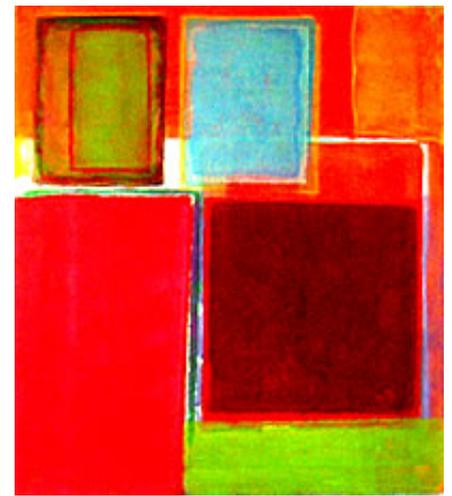


image 10



image 11



image 12

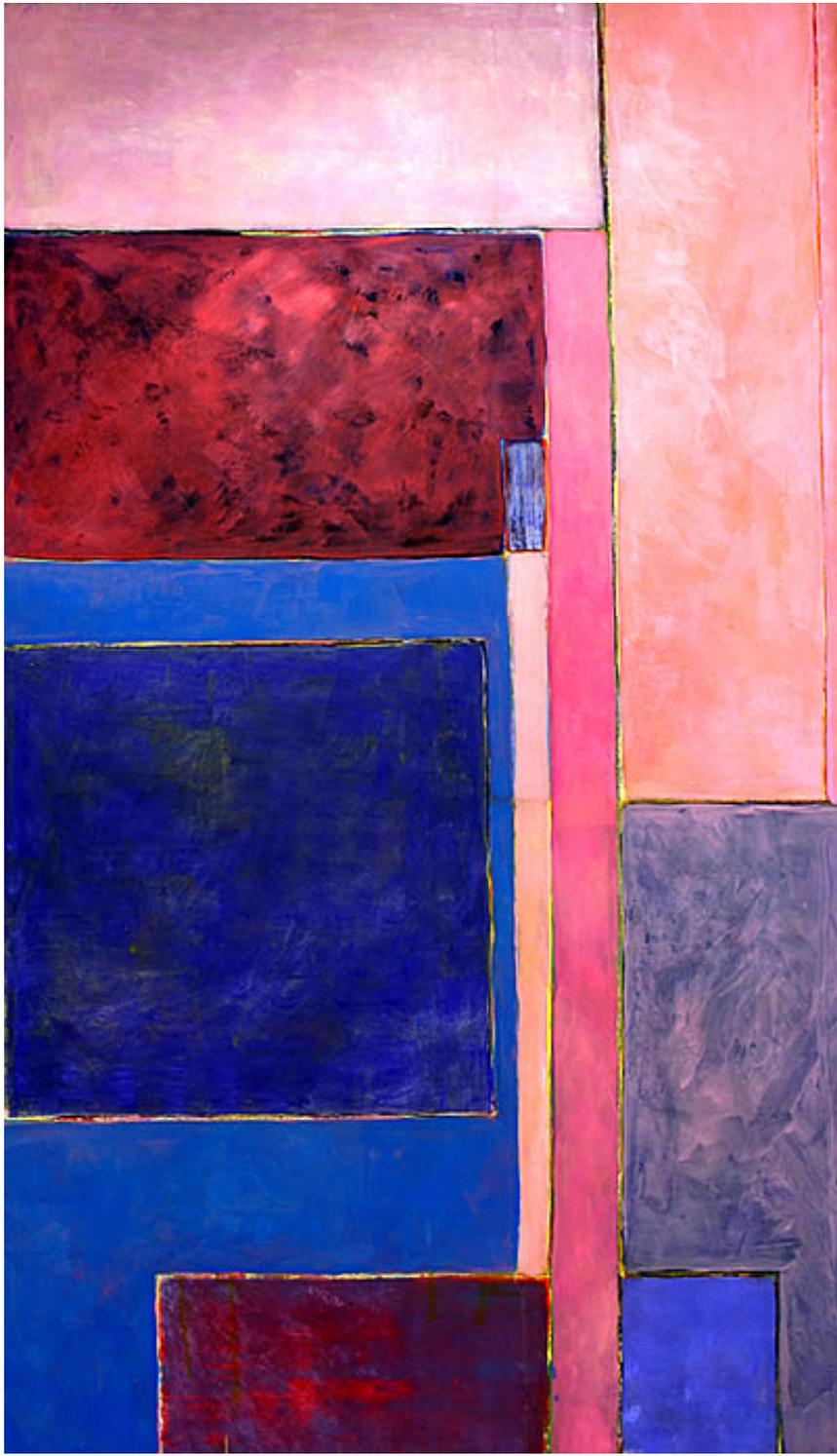


image 13

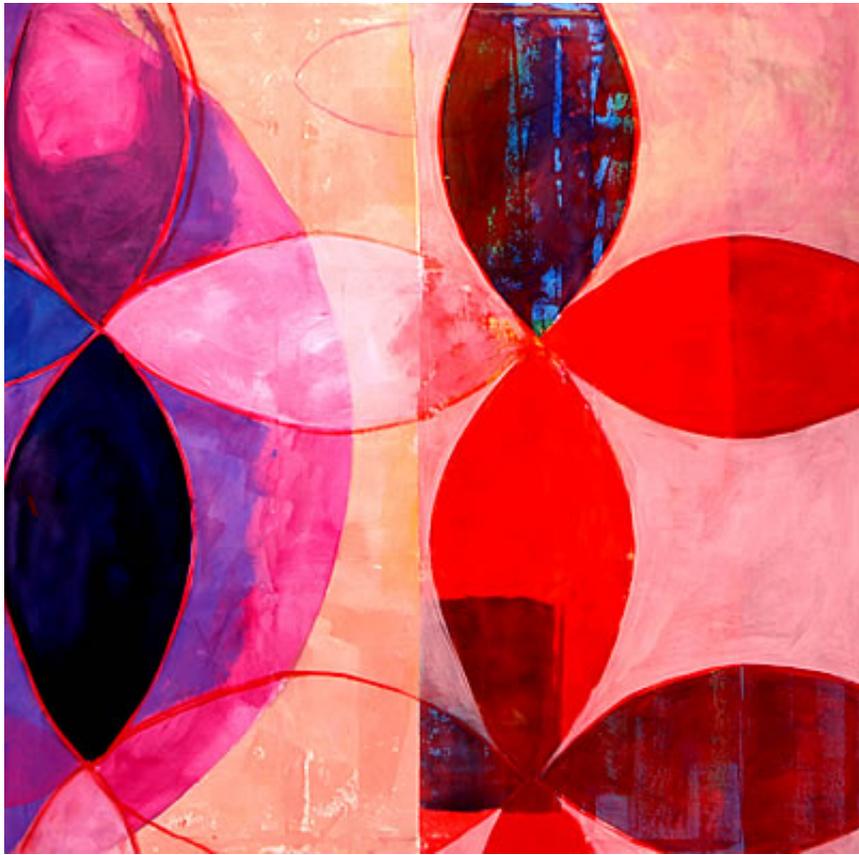


image 14



image 15

The paintings are often worked in series, like a storyboard of events, each painting having a different ambiance, the colours representing different nuances of mood from calm to restlessness. This is mirrored by the fluctuating emotions created by the weather of the Scottish Borders where the landscape is swiftly transformed from light to dark.



image 16



image 17



image 18

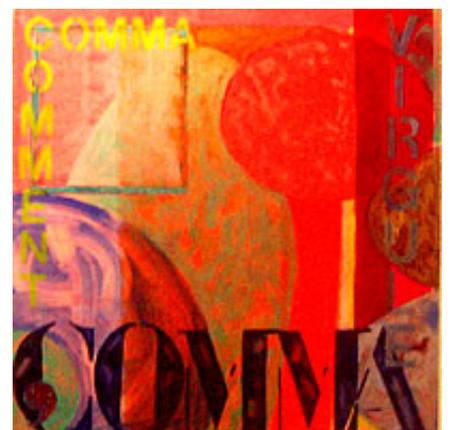


image 19



image 20

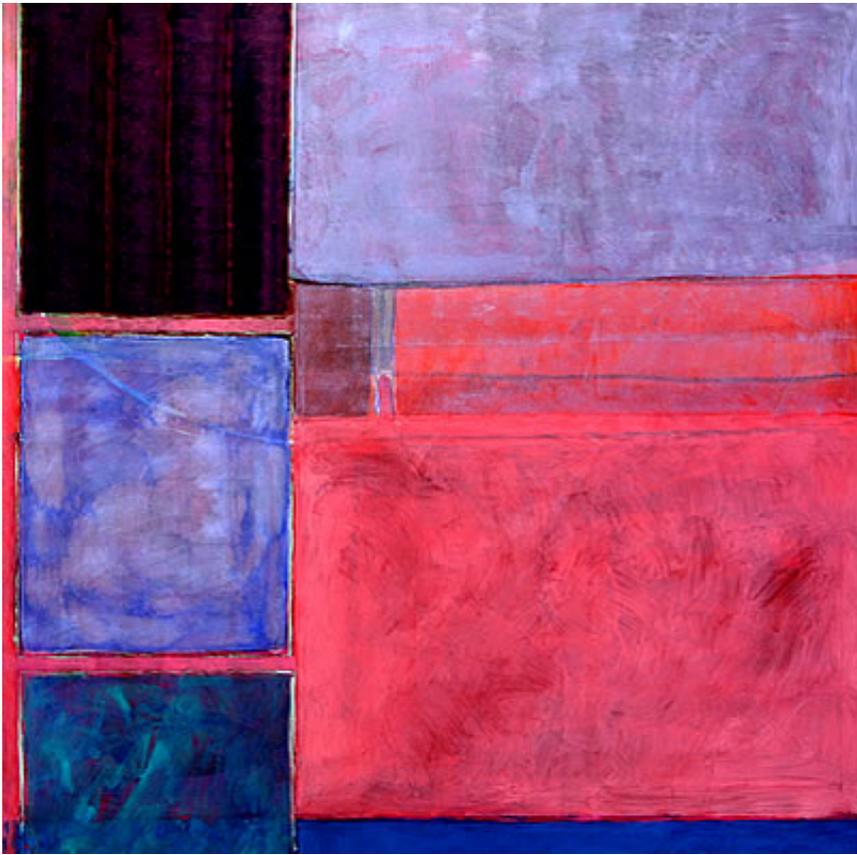


image 21



image 22



image 23

The shapes start off as forms which often are inspired by a specific place, then as I paint they become to represent for me people and the distances we create. As in Matisse talking of a still life; "the objects (lemon, jug etc) are for me like actors walking in or out or staying in place".



image 24



image 25



image 26



image 27



image 29



image 28

I went to Art College for ten years starting at the Ruskin School of Art, Balliol College Oxford where I did a Bachelor of fine art. Then to Royal College of Art, Piccadilly London, where I did a Master of fine art. I then recieved a french governement grant, for the Ecole des Beaux Arts, Paris where I recieved the Diplome des Beaux Arts.



image 30



image 31



image 32



image 33

Over the years I have done many artist in residencies such as in Finland, Italy, Pont Aven, Calais, St Omer and Denmark. I am currently living and working in Lille where I have done many projects with the arts council and the 'Education National' such as creating site specific spaces.





image 34

X



image 35

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Phoebe Dingwall

I recently took part in an artists' residency in Denmark. An international group of us were housed together for the summer in a place known as the Round House, a semi-circular building formerly used as a locomotive repair shed. Alongside the building, on the ground outside, were the circular remains of a turntable.



image 1

Reconstruction work on the site was still going on while we were there. Observing the on-going work made me think about the layering that goes into the making of a painting; the beginning, the middle and the end.



image 2

I started by taking photos of the work in detail, incorporating the circles and curves within the construction; the curve of the reinforcing wire in the new floor; the repetitive pattern skimmed into the finished concrete ground, like up-turned yoghurt cartons; round tractor lights; a lilac-coloured wheelbarrow full of nuts and bolts; and the light from high windows creating half-moon shapes on the ground.



image 3



image 4

I then did a series of watercolours and sketchbook notations. Using this material I went on to make large paintings leaving areas on the canvas undone, as in a work in progress, the layers and veils leaving traces of the original forms beneath.



image 5



image 6

On returning from Denmark, I took up an artist in residency post linked with the French arts council at a school in Saint-Martin-au Laert, where the playground is covered in painted circles and hopscotch squares. The movement of the children playing against the structure of the lines on the ground influenced my paintings with the idea of movement and containment.

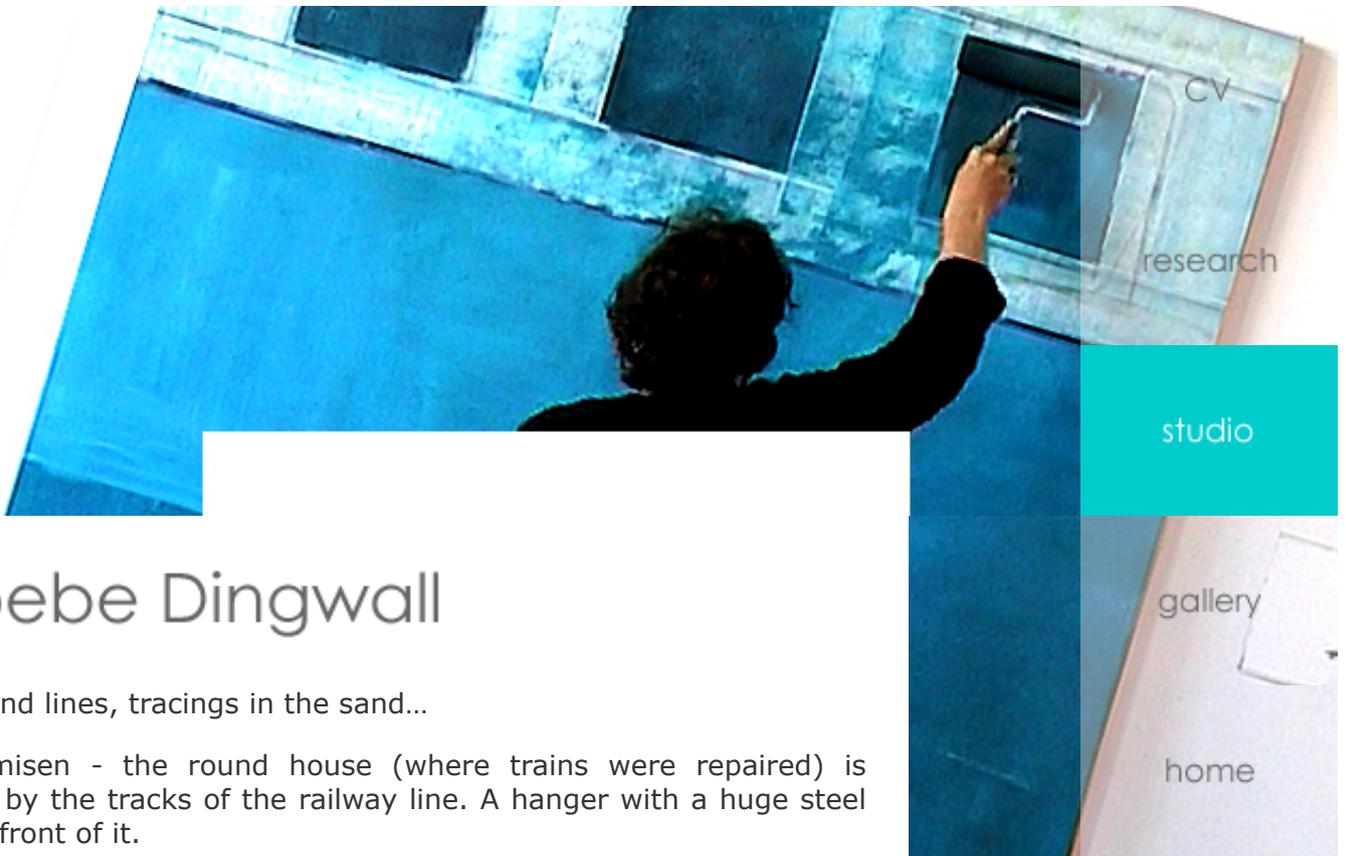
Several projects last year with the Lycee Horticulture de Lomme, where I created gardens by the river, led me to use oval leaf shapes, the greens and organic forms of nature contrasting with previous formal work inspired by the urban grid, verticals and horizontals; the details of architecture.

Phoebe Dingwall - 2007



image 7

phoebedingwall@gmail.com



Phoebe Dingwall

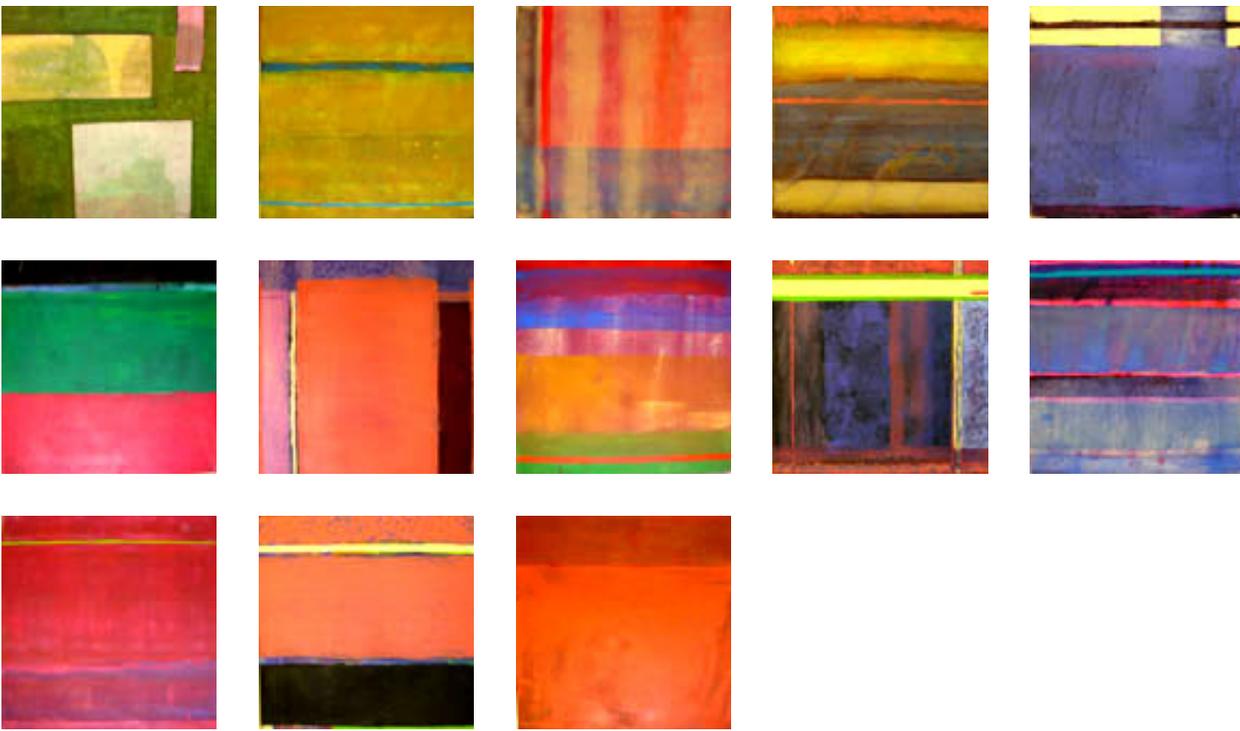
Circles and lines, tracings in the sand...

The Remisen - the round house (where trains were repaired) is situated by the tracks of the railway line. A hanger with a huge steel circle in front of it.

The building is in construction, traces of tractor wheels in the earth, curves of electricity wires popping out of the ground, a mound of bolts and screws in a lilac wheel barrow beside pale yellow pipes stacked, inside, ovals of light break on a grey tiled floor.



We are beside this site of construction, in a huge bright light tent, creating our own work spaces for a specific length of time. Beginnings of work in sketch books and diaries, exchanging ideas and thoughts on work, languages intermingling; a borrowed Japanese word in a Portuguese sentence, women become "humans" lawyers "liars" and soul becomes "seal".



I have gone out to take photos of fragments of the construction work; pinks, flash oranges, yellow of the machines set against an enormous Danish sky, then back to paint using the shapes and colours. And in the evening a swim in the "sø" – the lake.

Letting the paint dissolve in the water as the sun goes down.

Phoebe Dingwall
2006



It is an enormous privilege and time out of life, to be able to concentrate solely on painting, to be able to meet such a diverse set of artists and nationalities. To be welcomed so beautifully and generously, cared for and considered, thank you to all the team: Birgit, Jytte, Dorthe, Linda, Tina, Toshimi and the delicious food team, for making this possible.



< video link

The only thing missing are my darling daughters Zelig and Talia. I give them a big hug.

Coming full circle....painting, constructing, leaving traces of this time spent here.

phoebedingwall@gmail.com



Phoebe Dingwall

1965 born in Edinburgh, Scotland

E d u c a t i o n

- 1989 - 1992 Ecole Nationale Supérieure des Beaux-Arts, Paris
Diplome de L'ENSBA avec Felicitations du Jury à l'unimite
- 1986 - 1989 Royal Academy Schools, Piccadilly, London
Postgraduate Diploma
- 1983 - 1986 Ruskin School of Drawing and Fine Art
Batchelor of Fine Arts, Oxford University
- 1978 - 1982 Broughton High School, Edinburgh



Solo Exhibitions

- | | |
|------|---------------------------------------------------------------------------------------------------------------------|
| 2007 | Curwen Gallery, London |
| 2006 | Colysée, Lambersart, France |
| 2005 | Lille/la madeleine, France |
| 2004 | Musée des Beaux Arts et de la Dentelle, Calais
'Espace Privé', Ville de Calais, France
Curwen Gallery, London |
| 2002 | Espace Lumière, Henin Beaumont, France |
| 2001 | Curwen Gallery, London
Frontieres, Hellemmes, Lille |
| 1998 | Curwen Gallery, London |
| 1995 | Espace Enghein, Paris
Curwen Gallery, London |
| 1992 | Curwen Gallery, London |
| 1990 | Curwen Gallery, London |
| 1985 | Balliol College, Oxford |



Group Exhibitions

- 2007 Armentières, France
- 2006 Brande, Denmark
- 2005 Villeneuve d'ascq, France, Workshop Kenneth Alfred
- 2004 Ateliers Portes Ouvertes, Lille 2004, Conseil Général
 'Fenêtres Qui Parle', Lion d'Or, Lille
 'Paroles d'Oiseau', Rose des Vents, Villeneuve a'Ascq
 France
- 2003 The Wynd Gallery, Melrose, Scotland
 Atelier Deaux, Trois approches de la couleur
 Villeneuve d'Ascq
- 2002 Kirkbride House, Traquair, Peebleshire, Scotland
- 2001 Battersea Park Art Fair, London
 la Boulangerie, la boucherie, Lille-Moulins
 The Wynd Gallery, Melrose, Scotland
 Dupont, Villeneuve d'Ascq, France
- 2000 The Reynolds Gallery, Edinburgh
- 1999 Grand Bleu, Lille, France
- 1998 'Carte blanche', Saut Perilleux, Roubaix, France
- 1996 'Salon de la Jeune Peinture', Paris
- 1995 'Swiss Bank Competition', London
- 1994 'Arte Viva', Senigallia, Italy
 'Gracia a'Argento', Serre di Rapolano, Italy
- 1993 'Ullappa', Turku, Finland
- 1992 Chicago Art Fair, USA
 Royal Academy Summer Show, London
- 1991 Galerie des Beaux-Arts, Paris
- 1990 Chicago Art Fair, USA
 Smiths Gallery, London
 Olympia Art Fair, London



R e s i d e n c i e s

2007	Thouraine, France
2006	Brande, Denmark
2005	Workshop Kenneth Alfred, Ecole des Beaux Arts Tourcoing, France
2003	Artist in Residence, Ecole des Beaux Arts, Calais
2002	Artist in Residence, Pont Aven, Finistère
2001	Richard Wentworth Workshop, Calais
1994	'Grancia d'Argento', Serre di Rapolano, Italy (with Vanessa Beecroft)
	'Arte Viva' Senigallia, Italy
1993	'Ullappa', Turku, Finland



A w a r d s

- 2001 Bourse d'aide à la creation Fiacre du Nord
Pas-de-Calais
- 1995 'Prix de Peinture', Ecole dea Beaux Arts, Paris
- 1994 Travelling Scholarship, Italy
- 1993 Travelling Scholarship, Finland
- 1990 'Prix de Peinture', Ecole Nationale Supérieure des
Beaux-Arts, Paris
- 1989 French Government Grant, Ecole des Beaux Arts, Paris
- 1988 'Celia Walker Prize', Royal Academy of Arts, London
- 1986 Travelling Scholarship, Balliol College, Oxford

P u b l i c a t i o n s

- 2006 Sculptures garden odyssee Lomme, France
- 2005 Garden collaboration with Alain Buyse & Horticulture
School Lambersart, France
- 2004 Musée des Beaux Arts et de la Dentelle, Calais
- 2003 Espace Lumière, Henin Beaumont, France
- 1996 'Salon de la Jeune Peinture', Paris
- 1995 'Swiss Bank Competition', London
- 1994 'Grancia d'Argento', Serre di Rapolano, Italy