

Richard Ballinger



Richard Ballinger (b 1957)
Broken Light

Jenna Burlingham Gallery



ROPE HOUSE 10-12 GEORGE STREET KINGSCLERE HAMPSHIRE RG20 5NQ
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Richard Ballinger's enigmatic landscapes occupy a dreamlike space that exists parallel to nature's reality. Simplified, solid shapes describe groups of trees, furrowed fields and calm inlets. Made exotic by colour, they're vistas informed by memory, poetry and popular culture as well as the ideals of Ballinger's imagination. Moonlight comes with a soft brightness, orange skies speak to Ted Hughes's post-storm dawn, and visible human interference is stripped away. Each painting, explains Ballinger, is an invitation to place ourselves, alone and in peaceful reverie, 'on the ridge of a hill, looking down the valley, wondering where to go.' Often, a path is provided – though subtle triangulations of hue and tantalising bands of horizon encourage meandering digression.

A childhood spent roaming the wooded slopes and water meadows of rural Gloucestershire is the basis for the scenery Ballinger stores in his mind's eye. Since 1999, he has lived and worked in the west Cornish countryside, close to Penzance. A recent move to a larger studio, located on a windswept stretch of cliff, has enabled a scaling up in this new body of work, which has simultaneously increased the distance we might travel within the paintings. Alongside, his current situation has crept onto the canvas: the exhibition contains occasional coastal perspectives. And *catalogue no. 27* carries Ballinger's own verse, akin to an extended haiku: 'Before the trees I see a River, from the trees I see fields. Beyond the fields I see a mountain, above the mountain I see a Sun. Far beyond the Sun I see Eternity.'

Ballinger's artistic education has been self-directed, by way of E.H. Gombrich's writings, Josef Albers' colour theory, appreciation for Japanese woodcuts and African textiles, and close study of the works of Paul Gauguin, Edvard Munch, and Milton Avery. He shares those



artists' preoccupation with form, and the idea – derived from the masterpieces of the early Italian Renaissance, non-Western art and the Post-Impressionism of Paul Cézanne – that colour, line and composition can capture emotion and feeling more vividly than accurate imitation. The interest in form led Modern British practice through the twentieth century, including into abstraction, and continues to impact developments today. It was from early-career wall constructions – sophisticated articulations of colour, texture and structure – that Ballinger segued to painting, and his technique has been honed through years of steady experimentation.

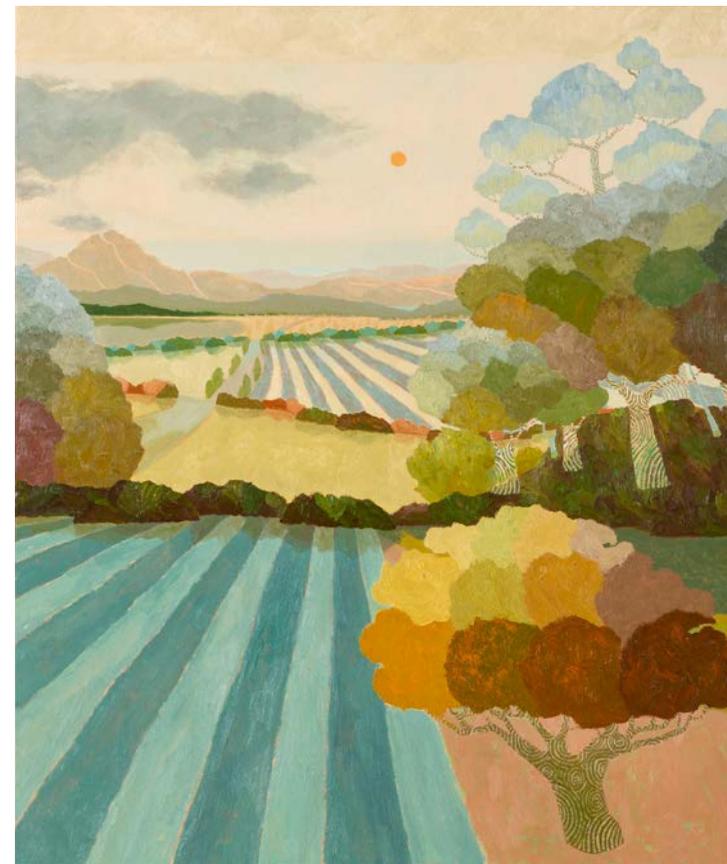
An undercoat of ochre, apricot, violet or pale blue initiates each work's particular palette. Depth of tone, coupled with an extraordinary translucency of surface, is created by Ballinger's intuitive layering of oils and use of a variety of brushes to build up the scene, while an exploratory scraping back restores earlier strata to the fore. Drawings displaying a technical rigour are largely a separate practice, but elements first wrought in pencil occasionally cross over into paint. Similarly, the viewer might discern a correlation between the patterned textiles Ballinger keeps in his studio, and the configuration of his trees. Notably, the merging of landscape and magical realism is seeing a growing revival in contemporary art, reflecting, perhaps, a collective desire for time to re-engage with the beauty of the natural world. Setting Ballinger's works apart is his singularly lyrical expression.

Fiona McKenzie Johnston

Art Editor of *House & Garden* and the author of *Roger Fry: Bloomsbury and the Invention of Modern Art* (published by Triglyph Books, May 2026)



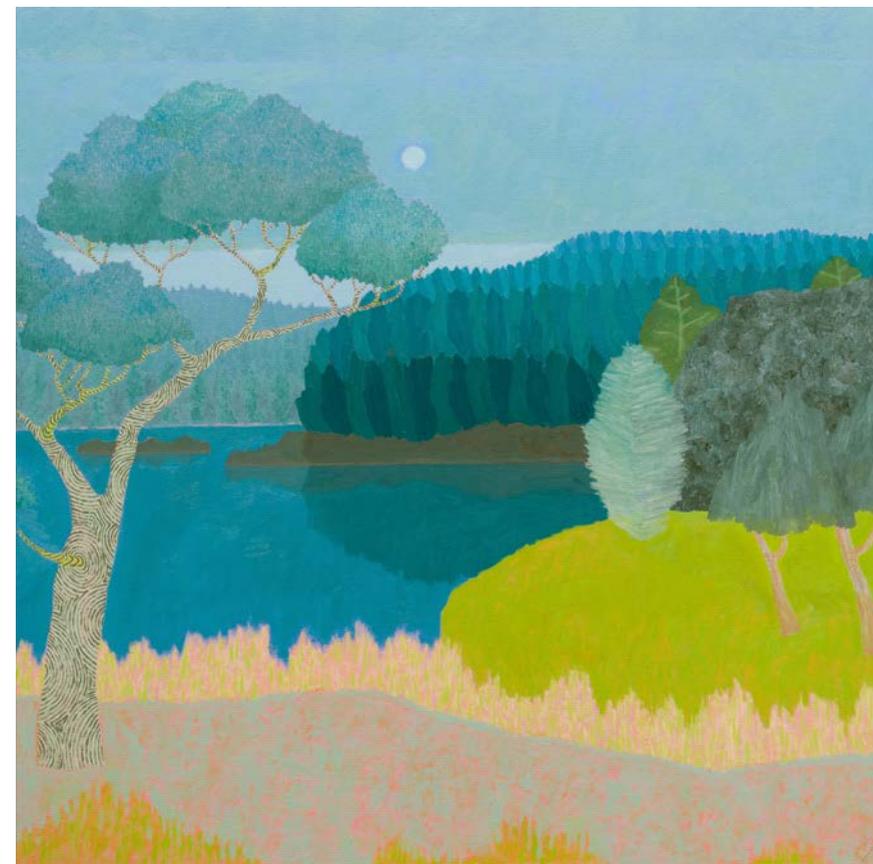
1 A Quiet Open Land, 2025 signed, dated and titled verso oil on canvas 120 × 150 cm (47¼ × 59 in)



2 Ochre Valley, 2025 signed, dated and titled verso oil on canvas 120 × 100 cm (47¼ × 39¾ in)



3 **Shelter Cove, 2025** signed, dated and titled verso oil on canvas 60 × 70 cm (23½ × 27½ in)



4 **Deep Blue Water, 2025** signed, dated and titled verso oil on canvas 100 × 100 cm (39½ × 39½ in)



5 An Ode to Winter, 2025 signed, dated and titled verso oil on canvas 120 × 120 cm (47¼ × 47¼ in)



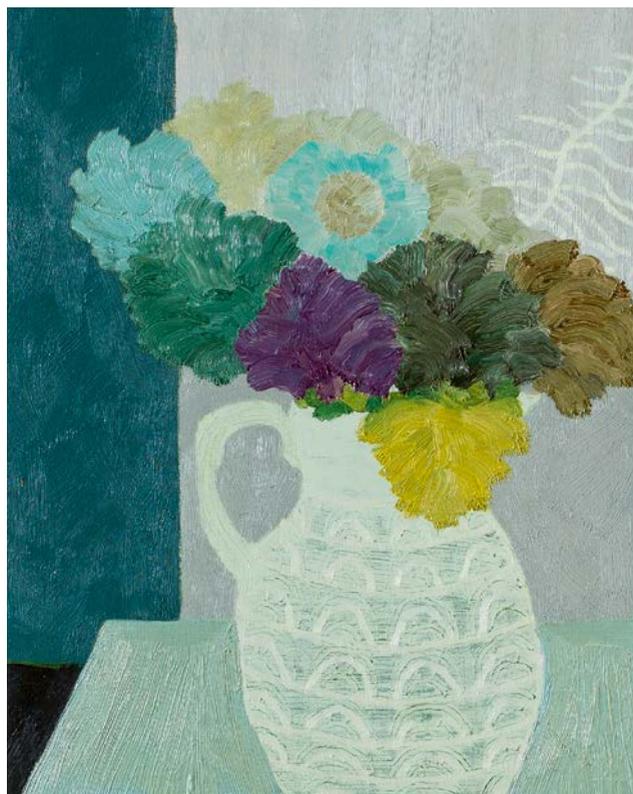
6 Last Light Through Green Valley, 2025 signed, dated and titled verso oil on canvas 150 × 120 cm (59 × 47¼ in)



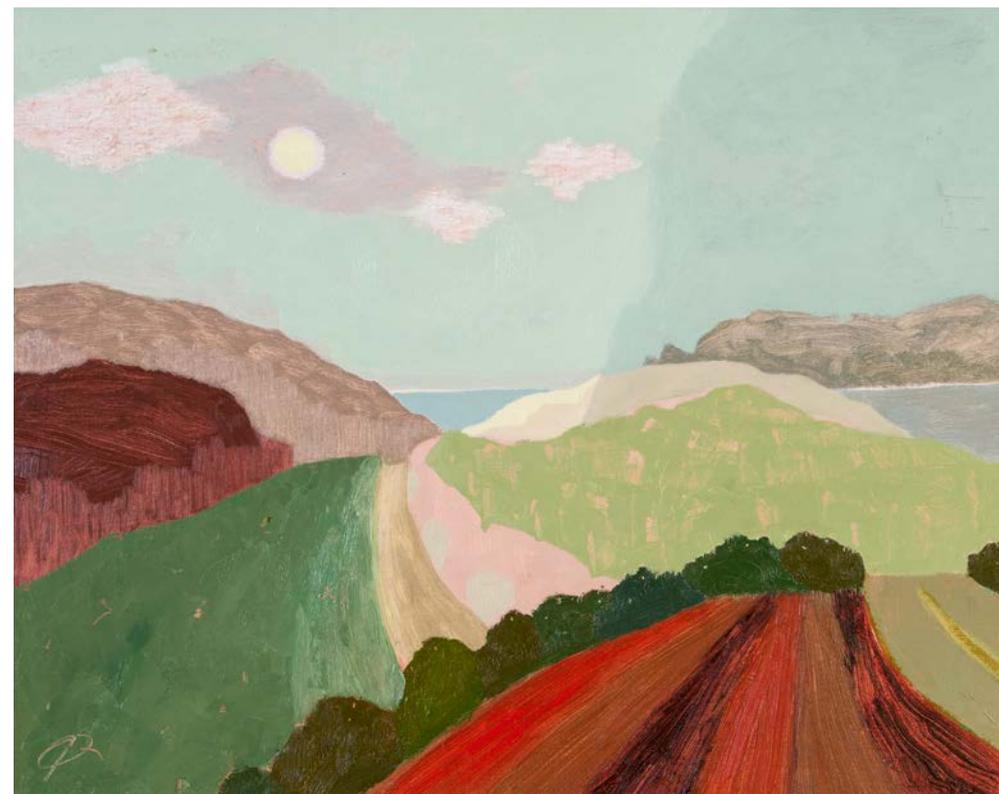
7 Pastel Fields Under Vivid Blue, 2025 signed, dated and titled verso oil on canvas 120 × 120 cm (47¼ × 47¼ in)



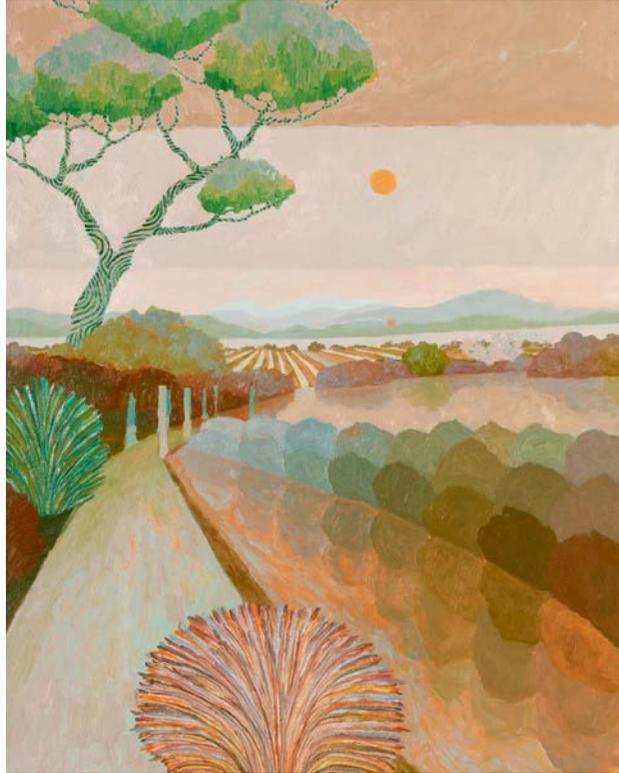
8 Blue Headland, 2025 signed, dated and titled verso oil on canvas 100.5 × 120 cm (39½ × 47¼ in)



9 Green Vase, 2025 signed, dated and titled verso oil on canvas 50 × 40 cm (19¾ × 15¾ in)



10 Red Field, 2025 signed, dated and titled verso oil on canvas 40 × 50 cm (15¾ × 19¾ in)



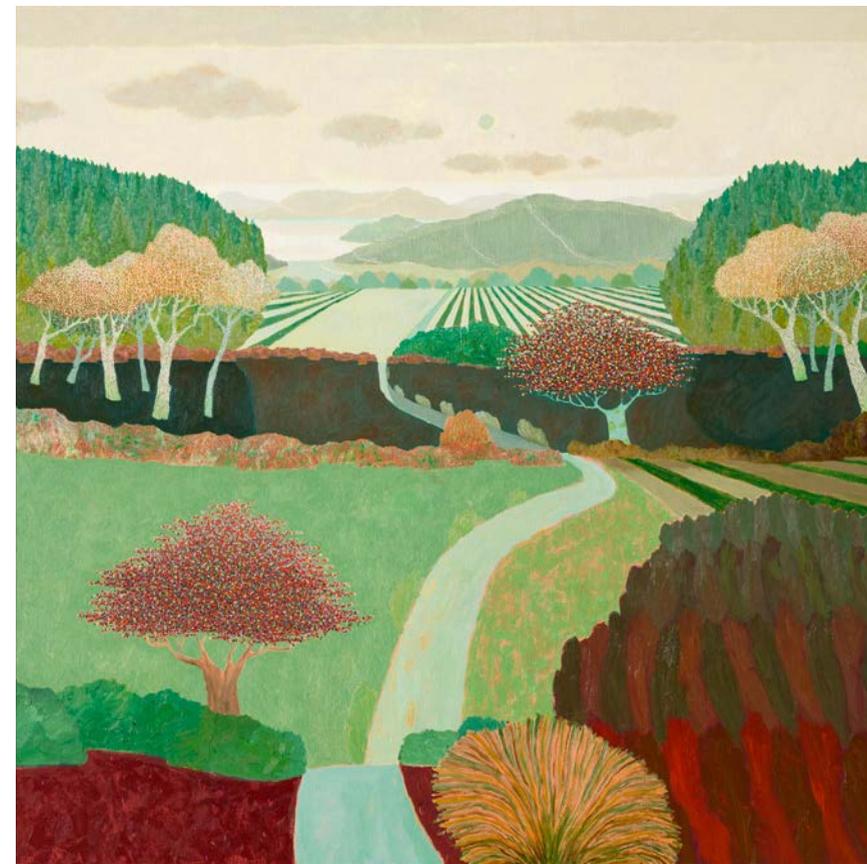
11 A Feeling of Warmth Through the Evening, 2025 signed, dated and titled verso oil on canvas 76 × 60 cm (29½ × 23½ in)



12 Valleys and Ploughed Fields, 2025 signed, dated and titled verso oil on canvas 140 × 180 cm (55½ × 70½ in)



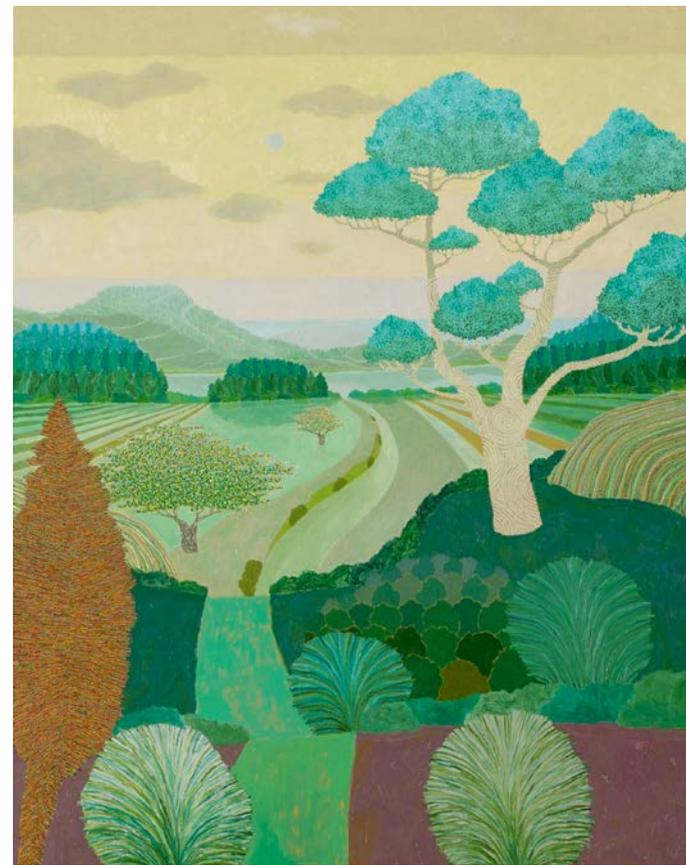
13 Green Vase II, 2023 signed, dated and titled verso oil on canvas 60 × 60 cm (23 $\frac{3}{8}$ × 23 $\frac{3}{8}$ in)



14 View From Green Pastures, 2025 signed, dated and titled verso oil on canvas 140 × 140.9 cm (55 $\frac{1}{8}$ × 55 $\frac{1}{8}$ in)



15 Midnight Cove, 2025 signed, dated and titled verso oil on canvas 120 × 150 cm (47¼ × 59 in)



16 Morning, 2025 signed, dated and titled verso oil on canvas 150 × 120 cm (59 × 47¼ in)



17 Still Life, Retro Vase, 2025 signed, dated and titled verso oil on canvas 50 × 40 cm (19¼ × 15¾ in)



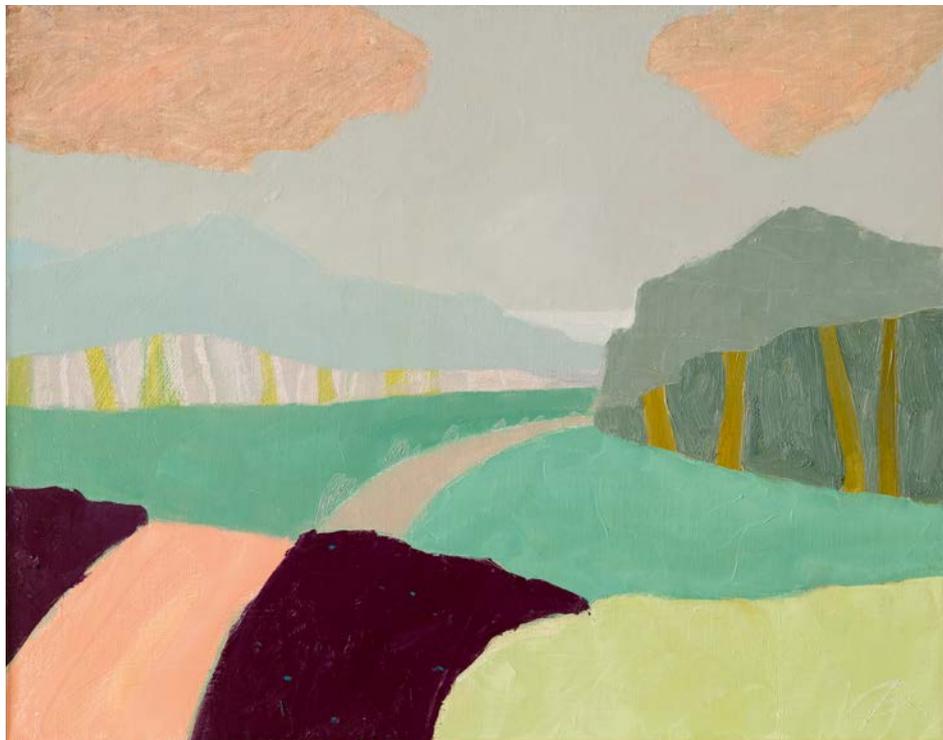
18 Still Life, Optical Vase, 2025 signed, dated and titled verso oil on canvas 50 × 40 cm (19¼ × 15¾ in)



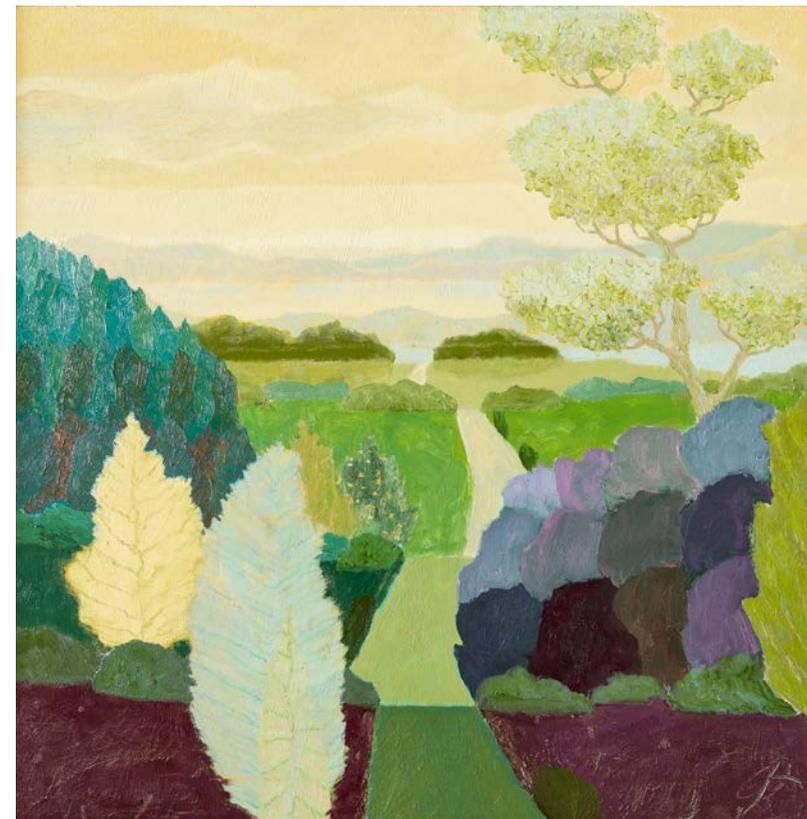
19 Blue Field, 2025 signed, dated and titled verso oil on canvas 80 × 100 cm (31½ × 39¾ in)



20 A New Day, 2025 signed, dated and titled verso oil on canvas 60 × 76 cm (23¾ × 29¾ in)



21 Open Land, 2025 signed, dated and titled verso oil on canvas 40 × 50 cm (15¾ × 19¾ in)



22 The Wild Will Call, 2020-23 signed, dated and titled verso oil on canvas 50 × 50 cm (19¾ × 19¾ in)



23 Through the Crooked Tree, 2025 signed, dated and titled verso oil on canvas 76 × 60 cm (29¾ × 23¾ in)



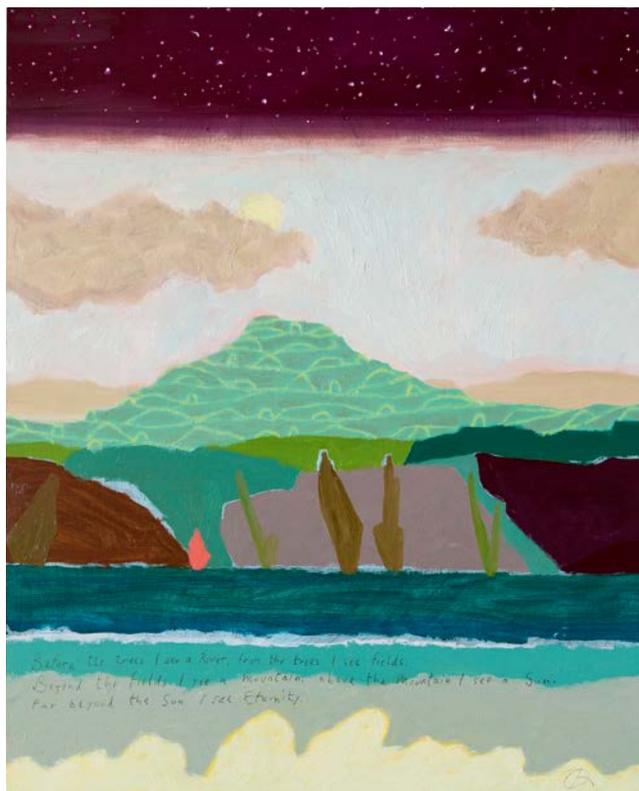
24 Go West, 2025 signed, dated and titled verso oil on canvas 100 × 120 cm (39¾ × 47¼ in)



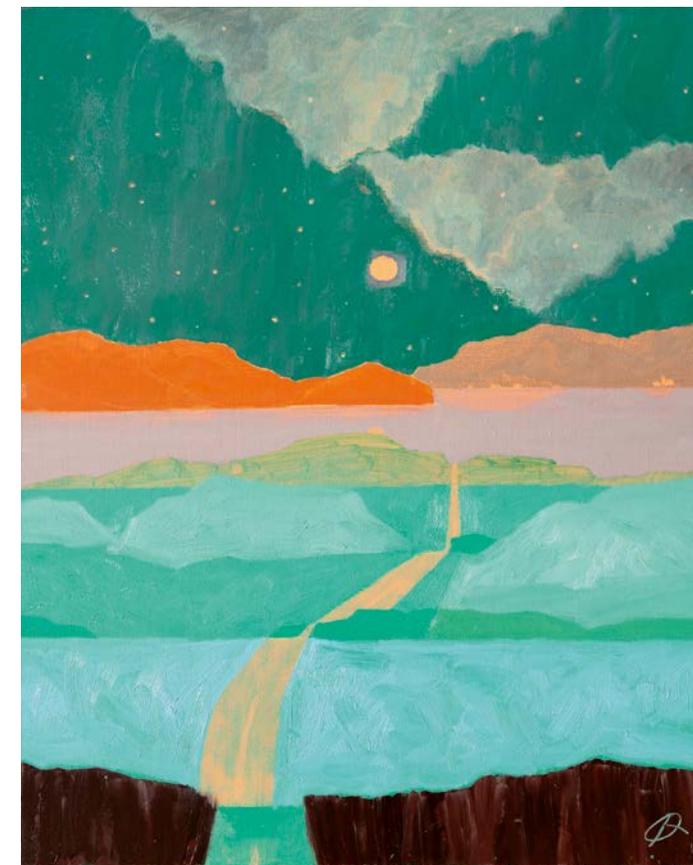
25 Winter Traces, 2025 signed, dated and titled verso oil on canvas 60 × 76 cm (23³/₈ × 29⁷/₈ in)



26 Autumn Light on Green Mountain, 2025 signed, dated and titled verso oil on canvas 40 × 50 cm (15³/₄ × 19³/₄ in)



27 Beyond the Trees, 2025 inscribed oil on panel 50.5 × 40.5 cm (19⁷/₈ × 16 in)



28 Moon Bay, 2025 signed, dated and titled verso oil on canvas 76 × 60 cm (29⁷/₈ × 23³/₈ in)



29 Winter Light, 2025 signed, dated and titled verso oil on canvas 40 × 50 cm (15¾ × 19¾ in)



30 At the End of the Road, 2025 signed, dated and titled verso oil on canvas 80 × 100 cm (31½ × 39¾ in)

Biography and Selected Exhibitions

1957	Born in Stroud, Gloucestershire
1974 – 1978	Trained as an engineer and draughtsman, Gloucester College, Stroud
1988 – 1989	Attended Stroud School of Art, Gloucestershire
1991	Commissioned by Cork University, Ireland
1993	'Paper Sculptures', Studio International, Bristol
1996	Founder Member of Co-Optic Studios, Stroud
1999	Moved to Cornwall
2000 – present	Member of Newlyn Society of Artists (Vice Chair 2006–2010)
2002	'Critic's Choice' (Mel Gooding), Newlyn Art Gallery, Penzance
2003	'Critic's Choice' (Joan Bakewell), Newlyn Art Gallery, Penzance
	'Exposure', Space Gallery, Penzance
	Summer Exhibition, Royal Academy of Arts, London
2004	'Platform 100', ING Bank, London
2007	'Revolver', Penzance Art Gallery, Penzance
	Lineage Group Exhibition, Newlyn Art Gallery, Penzance
2010	Co-formed TAap
	'Possessed Possessions', The Exchange Gallery, Penzance
2012	TAaP Installation, Glasgow School of Art
2014	TAaP Installation, Porthmeor Studio, St Ives
2020	Group Exhibition, The Picture Room, Newlyn Art Gallery, Cornwall
2021 – present	Represented by Jenna Burlingham Gallery, Kingsclere
2023	'Where the Road Begins', Jenna Burlingham Gallery, Kingsclere



Jenna Burlingham Gallery

Hampshire

PAINTINGS PRINTS SCULPTURE CERAMICS

Jenna Burlingham Gallery was established in Kingsclere on the Hampshire/Berkshire border fifteen years ago. It has since become a destination for buyers and sellers of Modern British and Contemporary paintings, prints, sculpture and ceramics.

In 2021 we moved to Rope Yard, a former rope merchant's home and workshops, where we exhibit our extensive inventory in furnished interiors. This inventory ranges from entry level to museum quality works and our team is always on hand to give straightforward guidance to private and corporate collectors, galleries and institutions, art advisors and interior decorators.

All our works can be seen on the website or in the gallery, with on site viewings by arrangement throughout the UK with our weekly van service.

We also regularly exhibit at the London art fairs including the Decorative Fair in Battersea, the London Art Fair in Islington and the British Art Fair in Chelsea.



End papers, pp 4 and 37 Photographs by Dean Hearne, House & Garden © Condé Nast

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