

CURRICULUM VITAE

Tertiary Education

- 2002 -2003 Master of Visual Arts - Painting [Hons]
Auckland University of Technology, Auckland,
New Zealand
- 1993 -1997 Bachelor of Visual Arts - Painting
Auckland University of Technology, Auckland,
New Zealand

Relevant Experience

- 2007 Art History/Theory Tutor
Art and Design Institute of New Zealand,
Auckland, New Zealand
- 2003 Interdisciplinary Studio Tutor
Auckland University of Technology, Auckland,
New Zealand

Exhibitions

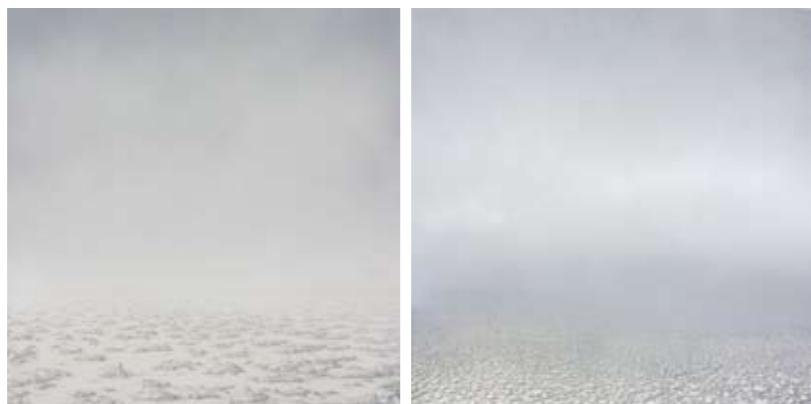
- 2008 Beyond the Pillars of Hercules, Whitespace,
Auckland, New Zealand
Finalist James Wallace Art Awards
- 2007 Shadowlands, Whitespace, Auckland
New Zealand
Finalist James Wallace Art Awards
- 2003 Solo exhibition for final year Master of Visual
Arts.
X-Space Gallery, Auckland University of
Technology, New Zealand
- 2002 Preamble MA Art and Design Y1 Exhibition
Group exhibition X-Space Gallery, Auckland
University of Technology, New Zealand
- 2001 King Street Wharf show apartment-
King Street Wharf, Sydney, Australia

Collections

Represented in private and corporate
collections in Australia and New Zealand.
The James Wallace Arts Trust.



Hercules #9, 51x31cm



Hercules #6, 122x61cm (part1)



Hercules #10, 184x92cm



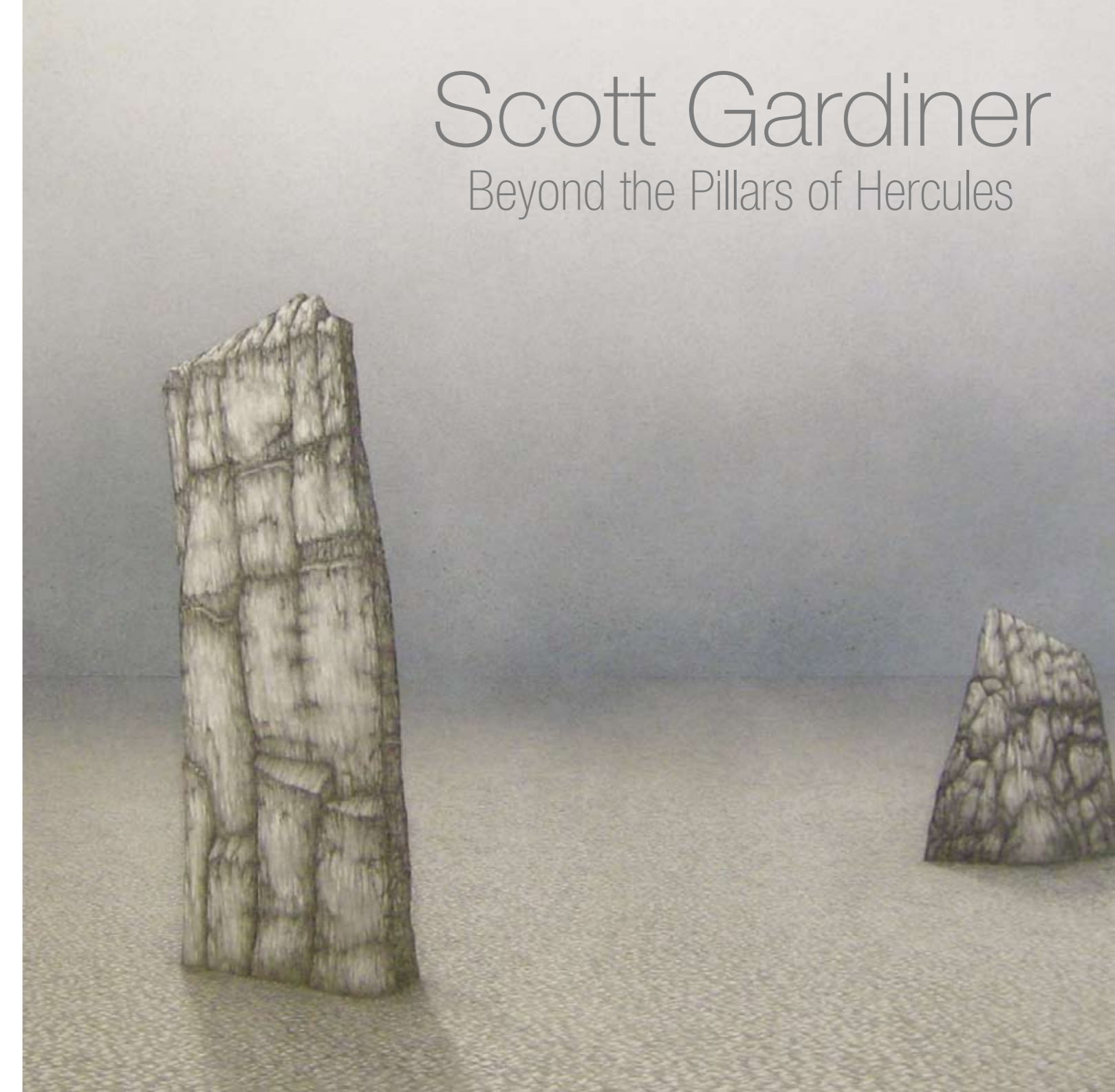
Hercules #3, 122x92cm

whitespace
contemporary art

12 Crummer Rd. Ponsonby Auckland New Zealand
Phone 09 361 6331 www.whitespace.co.nz
Tue - Fri 11 - 6 pm Sat 11 - 4 pm

Scott Gardiner

Beyond the Pillars of Hercules





Hercules #2, 122x92cm



Hercules #4, 122x92cm

Scott Gardiner

Beyond the Pillars of Hercules

Beyond the Pillars of Hercules is Scott Gardiner's visual warning to the world. Stemming from issues concerning climate change to current global social and political crises, these paintings are an admission of guilt on behalf of the human race.

The Pillars of Hercules were a proverbial gateway of the ancient Greeks and Romans that marked the limits of (their) civilisation; a border between the cultured and structured societies of the Mediterranean and the dark, mysterious, and unpredictable world which lay beyond. The pillars were marked by the rock of Gibraltar and the other is disputably said to have been located in either Ceuta or Morocco, flanking the Strait of Gibraltar. According to ancient Greek and Roman mythology Hercules created the Strait by plowing his way through a mountain that once occupied the spot thus connecting the Medi-

terranean to the rest of the world. There was said to have been great fear and mystery shrouding the lands beyond the pillars, with violent storms, strong currents, dangerous seas, and vast continents of ice and sand creating a stark contrast to the mild climate and placid waters of the Mediterranean. Because of the supposed feral nature of the other side it took until the second century BC for the Romans to gather the courage to sail through the pillars and encounter the majesty, beauty and awesome power of the wider natural world while at the same time coming to the realisation of the vulnerability of mankind in the face of it.

This vulnerability is an underlying theme throughout Gardiner's oeuvre. The artist seeks inspiration from the nineteenth century romantic painters and particularly the sublime landscapes produced by artists of this school such as Turner and Friedrich. The principle of the sublime is evident throughout the works, we are faced with such magnificent power and beauty in the form of nature that nothing ever can, or will, come close to recreating that feeling of awe, but at the same time utter vulnerability.

Hercules #1, 122x92cm



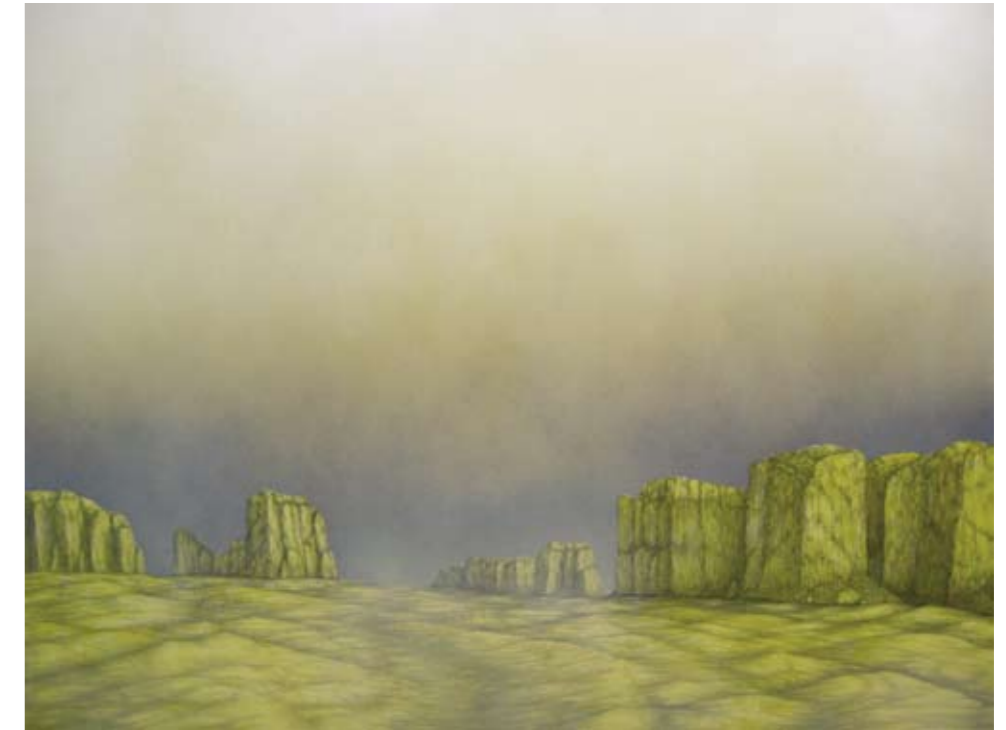
Hercules #7, 122x92cm



Hercules #5, 122x92cm



Hercules #8, 122x92cm



The notions surrounding the Pillars of Hercules are an appropriate metaphor for contemporary global concerns. We, as a race, have now become solely responsible for the future of our planet both on a physical and social/political level. However ominous/ fearsome/fanciful that may sound, the truth is that is the case. These paintings represent a projected utopia, a visual assessment of the potential for us to achieve a harmony and unity with the land that has not been achieved since the days of Hercules himself. On the other hand the paintings are a nostalgic reminder of what once was and perhaps may never be again. On encountering the works one cannot help but feel responsible for the lost beauty and majesty that fills our gaze; Gardiner is showing us images of what may very well be our last gaze upon nature in such a profound way. This overriding sense of guilt is unsettling yet extremely necessary for without warning and acknowledgment, change is unobtainable.

Gardiner's main concern comes from the viewpoint of climate change. As an artist, it has always been his connection with nature that has sustained him creatively and as a person, this sustenance has been the source of inspiration

and clarification in times of dire need. It is this deep-seated affiliation with nature that affords the artist such understanding and grace in his paintings. It is this connection that also inspires such despairing images. For that is what they are to Gardiner, an optimistic attempt to create a concern for the elements he feels so attuned to and hopeless without.

'Beyond the Pillars of Hercules is Scott Gardiner's meditation on the state of the world, a philosophically huge undertaking but one the artist carries off with ease. The painstakingly created images are testament to Gardiner's belief in and hope for the nature which he recreates. The warnings are not futile, nor should they be ignored. By creating such a sense of optimism and hope in his works the artist is affording us time and consolation in our actions regarding the physical world. These works are still a joyous celebration but any day now could transform into an aesthetic portrayal of a memory gone wrong. Beyond the Pillars of Hercules represents a romantic optimism on the state of the planet and thus indirectly, the state of mankind.

Andrew Gomez.