



ROSIE SNELL

OUTLIERS

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Text by Moira Eagling

The artist wishes to thank Bath Spa University

**No 20 Arts**  
20 Cross Street  
London N1 2BG

**Cover front and back:**

Rosie Snell

**Ice Floe** (2012), Oil on panel, 145 x 198 cm.

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Rosie Snell's work explores the singular power of landscapes and their potential to reveal the unexpected. But whereas previous projects have interrogated the legacy of the human presence on the environment, *OUTLIERS* situates the landscape itself as the key player in its own dynamic.

The major part of the exhibition comprises works resulting from a research trip to Greenland, which was motivated by Snell's fascination with the dramatic possibilities of ice and snow. Greenland's landscapes have endured for millennia, but there is a paradoxical temporality in their seemingly unchallenged permanence. Beneath their serene, marble-like surface, they creak and groan under internal pressures, constantly in flux, their colours ever-changing with the light, their shapes continuously morphed by time and tide. Ice is the ultimate contradiction – fragile enough to be melted by the warmth of a human hand, yet powerful enough to carve out entire landscapes.

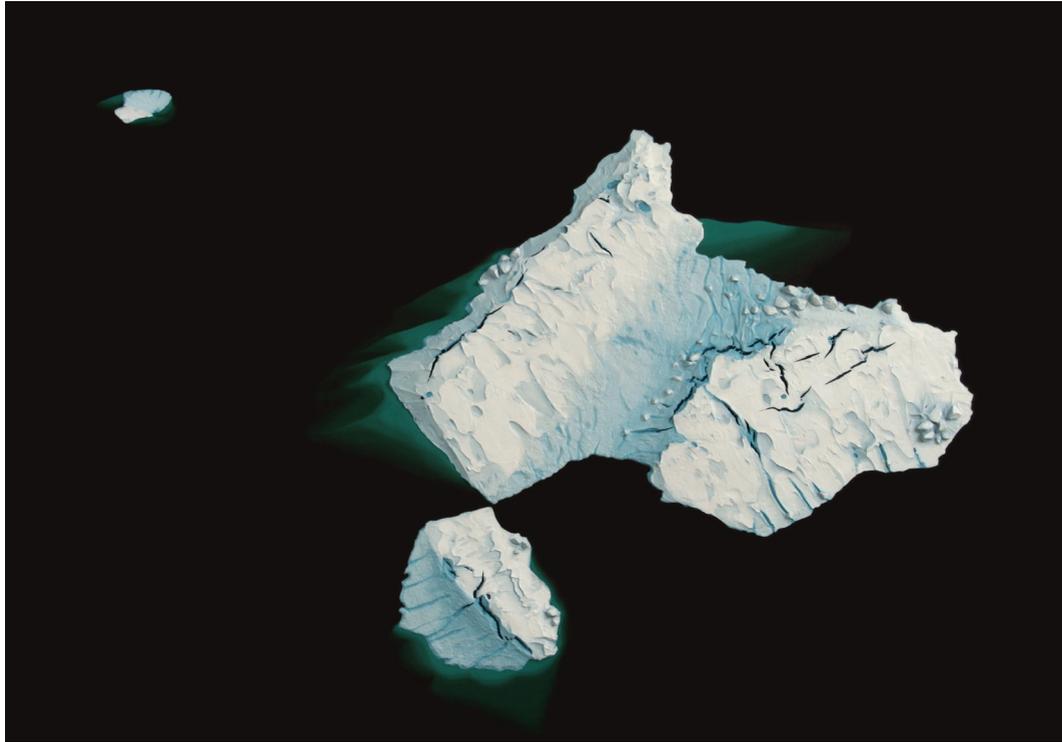
Next page:

**Adrift II** (2017), Oil and mixed media on panel, 86 x 130 cm.

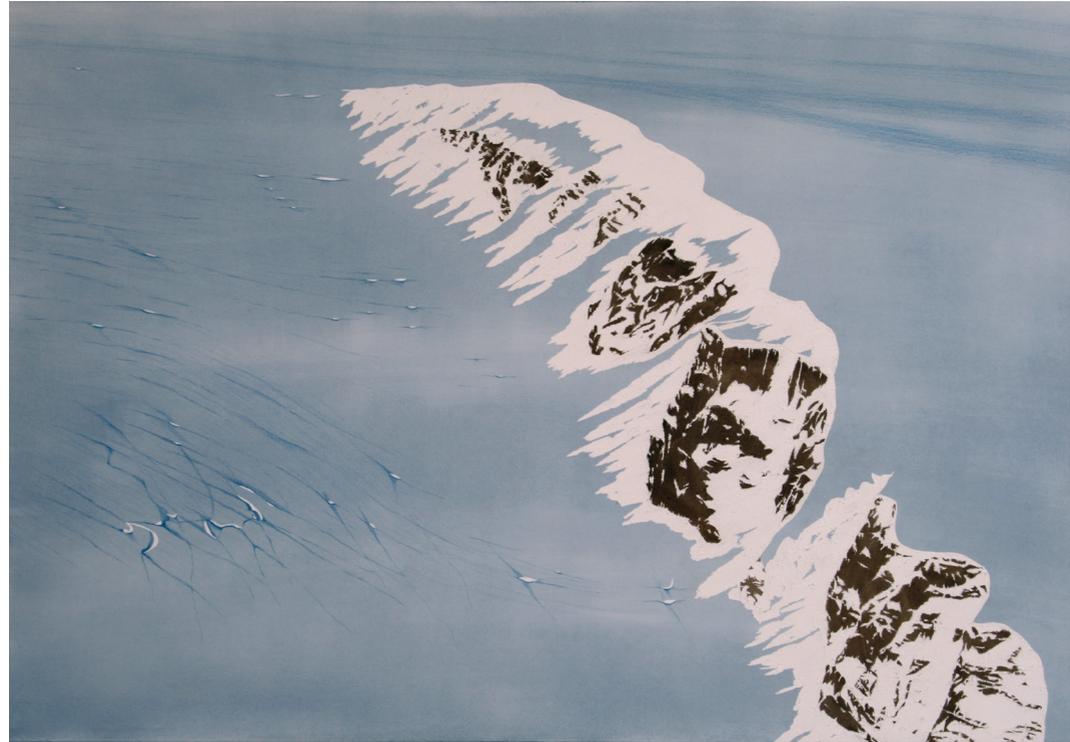




Witnessing the front of a vast glacier calving into the sea, or an iceberg suddenly rolling over and shattering the surrounding pack ice, proved to be the inspiration for a series of experiments with the medium of paint. Snell's work has always pushed the boundaries of paint's ability to represent nature, but capturing the dynamic forces at work in Greenland's surreal icescapes required the medium to be tested to the limits of its possibilities. Weak layers of paint sit between more stable ones to allow the paint itself to move under pressure; a brittle paint layer is applied over a flexible one to cause the surface to crack. Thus the paintings themselves emulate the instability and impermanence of their subjects. This experimental approach continues through the drawings and watercolours, where the paper is cut and torn to replicate the pressures experienced by these volatile landscapes.



**Outliers** (2018), Oil and mixed media on panel, 78 x 105 cm.



**Ablation Zone** (2015), Watercolour and pencil on paper, 79 x 105 cm.



The Greenland works are complemented by others inspired by a previous research trip to Switzerland, when a project to document military bunkers brought the chance to witness Alpine avalanches at first hand. These paintings link the latest series with earlier explorations of man's passive yet profound impact on the planet, from the conflict zones of the cold war to the frozen extremities of human existence.

Previous page:  
**Bunkerkanonen** (2011), Oil on panel, 100 x 120 cm.

**Strata** (2018), Oil and mixed media on panel, 150 x 102 cm.





**Isbræ I** (2014), Watercolour and pencil on paper, 79 x 105 cm.



**Isbræ II** (2014), Watercolour and pencil on paper, 80 x 110 cm.





## ABOUT THE ARTIST

Rosie Snell graduated from the Loughborough College of Art and Design in 1994 and completed her Masters in 1995 at the Norwich School of Art, having been awarded a grant by the Elizabeth Greenshields Foundation. Soon after graduating, she moved to London to take up a residency with the Florence Trust Studios and began working with The Paton Gallery where she had her first solo show in 1997. In London she caught the attention of renowned collector Charles Saatchi who published her as part of *The New Neurotic Realism* and *Young British Art: The Saatchi Decade*. She has since exhibited in the UK and internationally, and her work forms part of public and private collections such as Goldman Sachs, Royal Bank of Scotland, The Saatchi Collection, Peterborough Museum & Art Gallery and Norwich Castle Museum & Art Gallery. Rosie Snell is a Senior Lecturer at Bath Spa University.

Previous page:  
**Squall** (2016), Pencil and watercolour on paper, 81 x 109 cm.

**Wake** (2018), Oil and mixed media on panel, 150 x 116 cm.





Previous page:  
**Melting point** (2016), Oil and mixed media on panel, 60 x 73 cm.

**Inflight** (2012), Oil on panel, 60 x 73 cm.

**Rift** (2018), Oil and acrylic on panel, 81 x 122 cm.

## Selected Exhibitions

Twelve at Number Twenty, No 20 Arts, London (2017)

Open Plan, Locksbrook Road, Bath (2017)

Norwich Contemporary Arts Society, Sixty years on: Treasures from the Castle's  
Collection, Norwich Castle Museum (2016)

Derwent Art Prize, The Mall Galleries / Trowbridge Arts, Wiltshire (2016)

Human Traces, Clare Hall, Cambridge / Stour Space Gallery, London (2015)

Informal Elements, OVADA, Oxford (2014)

Between Two Tides, Motorcade/Flashparade Gallery, Bristol (2013)

The Mechanical Hand, Kings Place Gallery, London (2012)

Mostyn Open, Oriel Mostyn Gallery, Llandudno (2011)

Command & Control, Standpoint Gallery, London (2008)

Kenyan/British Printmaking, Ra Museum of Modern Art, Nairobi (2008)

East International, Norwich Art Gallery, Norwich (2006)

Forever Beautiful, Clapham Art Gallery, London (2004)

Everyday is like Sunday, Vertigo Gallery, London (2004)

Realism, Flowers East, London (2003)

Landscape, Vertigo Gallery, London (2003)

Formula 1, Vertigo Gallery, Milan (2002)

Landscape, Paton Gallery, London (2002)

Peterborough Art Prize, Peterborough Museum & Art Gallery (2001)

Ground Clearance, Vertigo Gallery, London (2001)

Landscapes from the Border, Paton Gallery, London & Berwick Gymnasium Gallery (2001)

Beyond the Scene, Paton Gallery, London (2001)

10 years on, The King of Hearts Gallery, Norwich (2001)

Nine Past / Nine Present, The Gallery in Cork Street, London (1998)

The Lie of the Land, Paton Gallery, London (1997)

Rosie Snell, The King of Hearts Gallery, Norwich (1997)

The Promised Land, The Bond Gallery, Birmingham (1997)





**Parting** (2018), Watercolour and pencil on paper, 108 x 81 cm.

## **Publications**

The Mechanical Hand – Artists' Projects at Paupers Press, Black Dog Publishing (2012)  
The Berwick Gymnasium Fellowships, English Heritage & Art Editions North (2008)  
Eastinternational 2006, Norwich Gallery, Foreword Lynda Morris (2006)  
Disruptive Patter Material, Hardy Blechman, Maharishi (2004)  
Everyday is Like Sunday, Vertigo Gallery Publications (2004)  
Realism, Flowers Gallery, Foreword Edward Lucie-Smith (2003)  
Landscape, Saatchi Gallery Publications (2002)  
Ground Clearance, Vertigo Gallery Publications (2001)  
Young British Art: The Saatchi Decade, Booth-Clibborn Editions (1999)  
The New Neurotic Realists, Saatchi Gallery Publications (1998)

## **Awards**

The Elizabeth Greenshields Award, 2002  
Peterborough Art Prize, Peterborough Museum & Art Gallery, 2001  
The Woo Charitable Foundation Award, 2000  
NatWest Art Prize - Runner Up, 1997  
The Elizabeth Greenshields Award, 1997  
Royal Bath & West Art Scholarship, 1996  
The Elizabeth Greenshields Award, 1994

## **Collections**

The Saatchi Collection  
Peterborough Museum & Art Gallery  
Old Mutual  
The British Standards Institute  
Goldman Sachs  
Royal Bank of Scotland  
Norwich Castle Museum & Art Gallery  
Private Collections

Next page:

**Berg** (2017), Oil and mixed media on panel, 60 x 73 cm.





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