

Rushjansen

Carving : In celebration of wildness



Biography

Belinda Isabel Jansen was born in London, Hampstead 1960 and moved to Scotland in 1964.

“My life and work has been informed by my much uprooted childhood which took me for periods of time across Scotland living in lonely farms, crofts and cottages – Some of these were devoid of electricity and supplied by well water or springs off the hill. These were the places my rather older mother sought and left as she managed her singular eventful life, together with her daughter. My mother, more at ease with not sending me to school, collected a great many animal companions which kept me company and occupied.

Comforted and inspired by the natural world and missing my father, I had no set limits on my wanderings far across moors, up mountains and into deserted valleys day or night. I always had the companionship of the more adventurous dogs, delighted to come for the hunting.

My mother’s pets and those animals I often found wounded or orphaned, taught me a great deal about life and death. Sharing my life with my psychiatrist mother, also gave me the founding information and empathy on human and animal behaviour. In this way I learnt much about nature, behaviour and the use of one’s invisible senses. This now culminates in my Therapy stones of the Seven Ages of Woman.

Alone in the wildness I found peace and my own thoughts, away from the confusing world of my mother’s eccentric, often chaotic life and eclectic friends.

By the time I was twelve we were living a more settled life on a croft which was situated down a long sandy track by Munloch Bay on the Black Isle. I was given a pony to ride round the bay to the farm, where the children caught the bus. It was then that I began to go to school consistently. In the winter I would ride by moonlight, sometimes in snow, and the magic of seasons and light imprinted an immense love of nature and its sensitivities in me. These memories inspire my work, expressing forms of life-force.

I enjoyed my Scottish education, and shared my life with new found friends with ponies.

I left to go to sixth form College in Winchester, living with my aunt, studying Ceramics and Art. Following this, I studied Landscape Architecture for one year at Edinburgh College of Art. However, I was compelled to make a life changing decision, by walking daily past the Arts Department and decided to change my degree.



I learnt to carve and made many figurative works, which was generally discouraged, using natural materials. I became interested in Cave Art, Eskimo Nomadic Carving, Egyptian and Chinese Tomb Animals and their spiritual symbolism.

I disliked city living, so moved out as a student to the moors with my terrier, horse and an old Land Rover. In my last year of Art College I met and married a considerably older Artist. Whilst completing my degree our first child was born. We then left to live in rural Dorset in a tiny estate village, Chettle, in the Cranborne Chase, living in a primitive cottage, continuing to create my work which has been a constant part of my life, whilst raising our family.

In 2003, I inherited my Fathers thatched cottage by a nature reserve at the foot of the Ridgeway Downs. The open Plains of Wiltshire brought me to where I now live and carve and feel inspired. The Landscape here continues to inform my work with its Henge's and Long Barrows. These ancient ways and earthworks are rich evidence of our ancient human history. However, my Scottish childhood is the powerful source of my love of wildness and it is to Scotland I wish my work to return."

Belinda Isabel Jansen

MEMORY STONES



Arctic Goose, White English Alabaster, 19 x 10 x 8 cms

“I was striving to make a thing which I could hold and touch and which would have some sense of eternity in it”

Barbara Hepworth

MEMORY STONES



Fawn, Red Spanish stone, 17 x 12 x 4 cms

MEMORY STONES



Hound Dreaming (Hare and Hound), Ironstone, 19 x 17 x 7 cms

“Lovely, I especially like the dog and hare and the goose, they remind me of folklore and would lend themselves to having been retrieved from the bottom of a peat bog.”
Sam Rush

MEMORY STONES



Totem Crow, Blackstone, 25 x 10 x 10 cms

'Questing a philosophy of ancestral female Self and Animal Energies through the contemplative nature of hand carving. My life inspired by nature to feel symbolically and to experience our connected state of wildness within'.

Belinda Rush Jansen

MEMORY STONES



Bison, soapstone 13 x 8 x 8 cms



Seal, Red Spanish stone, 20 x 6 x 6 cms

MEMORY STONES



Grey Fawn, soapstone, 15 x 10 x 4 cms



Grey Goose, soapstone, 15 x 5 x 6 cms

MEMORY STONES



Fish, Hard African soapstone, 9 x 4 cms



Little Bear Swimming, soapstone, 12 x 8 x 3 cms

MEMORY STONES



Grey Goose II, soapstone, 15 x 5 x 6 cms

ANCESTRAL WOMEN STONES

The Seven Selves of Female:

I was invited by Compass Gallery to participate in an important exhibition exploring the importance and meaning of Memory. 'The Force and Form of Memory' toured throughout Scotland for more than a year. The title of this exhibition gave my thoughts focus and led to my Memory Stones becoming established. I thought of how we identify our sense of self with memory, how strong the instinct to pick up a shaped pebble and hold it can be, and how memories are not just our own experience but a collective experience and an ancient ancestral download of subconscious memories. The special work I carved for this exhibition in White English Alabaster, my Seven Sacred Selves of Female, recognises that art can be very personal to the Artist. This piece is about my seven ages of womanhood as I experienced and remember it symbolically. This Sculpture has many recognisable paths of experience with whom others can resonate. The carved totemic creatures that accompany each of the female life stages, reflect the interpretations of the American Indian tribal beliefs.



Seven Selves, group, Alabaster and soapstones, sizes between 13 cm and 17 cm.

ANCESTRAL WOMEN STONES



Seven Sacred Selves of Female, White English Alabaster, 38 x 32 x 12cms

ANCESTRAL WOMEN STONES



Sorrow and Joy, soapstone, 12 ½ x 9 ½ x 6 cms
(part of the Seven Selves)



Great Mystery, black stone, 8 x 20 x 8 cms

ANCESTRAL WOMEN STONES

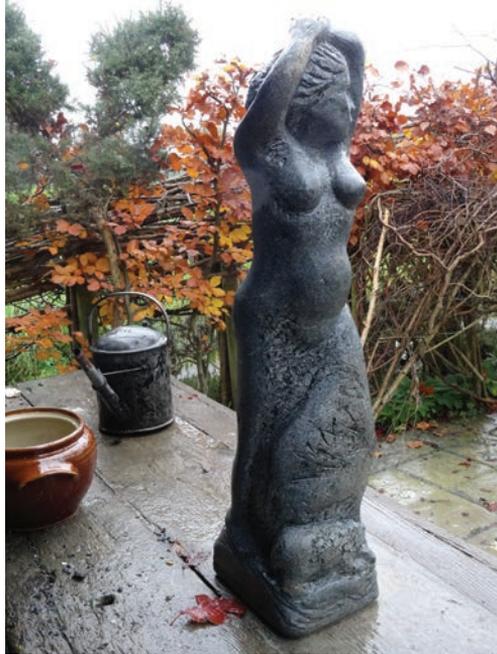


Fawn Gentleness, soapstone, 7 ½ x 13 ½ x 4 cms
(part of the Seven Selves)



Messenger Hawk, soapstone, 12 x 9 x 6 cms

ANCESTRAL WOMEN STONES



Stone Woman (Shapes of Eve), Cornish soapstone
80 x 20 x 17cms



Mother Earth Giving, soapstone, 19 x 10 x 6 cms

BRONZE

The Bronze animals all have a close connection to my life either through personal acquaintance as creatures that accompanied my way, or reflections of ancient cultural beliefs of a symbolic nature. Some are direct studies using fingers in clay (I use very few tools) or carved shapes in stone reflecting the landscape they inhabit, like the angular Greek Cow I camped by on a Greek Island while looking for ancient Quarry's as a student.

Cast at Pangolin Foundry where each stage is very carefully considered. Patinations are designed to reflect the character of the stones they are cast from, and are also mindful of natural integrity and process. Bronzes are kept to very limited editions.



Greek Cow, bronze, 2/25, 66 x 23 x 33 cms

BRONZE



Guernsey Cow, bronze, 1/20, 37 x 22 x 17 cms



Ram's Head, bronze, 1/25, 40 x 24 x 32 cms

BRONZE



Stretching Lioness, bronze, 3/6, 44 x 18 x 12 cms



Small Hippo, bronze, 5/12, 20 x 13 x 11 cms

BRONZE



Otter, bronze, 3/25, 70 x 24 x 17 cms

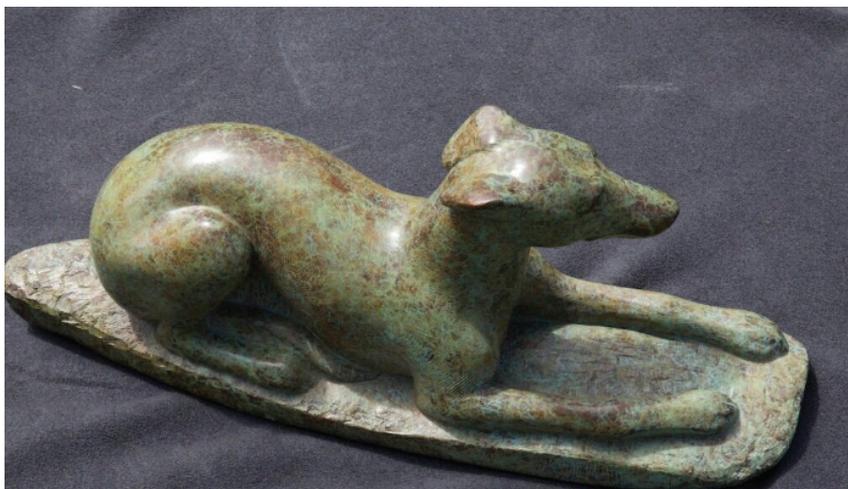


Chettle Cow, bronze, 1/9, Winner RSA 1996, 60 x 40 x 25 cms

BRONZE



Big Hippo and Calf, bronze, 1/12, 64 x 44 x 25 cms



Hound, Head Up, bronze, 2/9, 74 x 33 x 21 cms

BRONZE



Whippet, bronze, 2/12, 43 x 17 x 14 cms

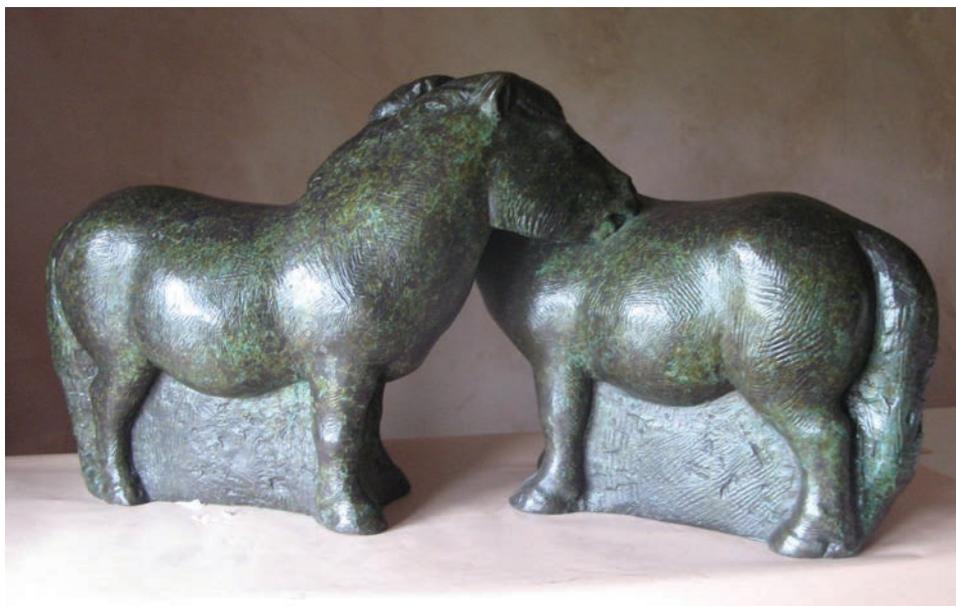


Sow & Piglets, bronze, 3/12, 21 x 13 ½ x 9 cms

BRONZE



Rag & Bone Pony, bronze, 2/20, 23 x 13 x 7 cms



Two Ponies, bronze, 4/6, 56 x 28 x 16 cms

BRONZE



Black Isle Bull, bronze, 1/25, 29 x 21 x 12 cms



Silbury Hill Raven, bronze, 1/7, 70 x 29 x 15 cms

STAINES MARE

by Heathrow Number One London Road.

“Cast in bronze, this commissioned monument was created as a memory of the ancient lost heathland and native ponies that were once here. The emerging life size Mare embedded in the neolithic standing stone shape, is my memorial to all our native land and wildlife - now sealed beneath the City. A tribute to a creature that has served man loyally, yet retained its essence of free spirit through the ages. It is symbolic of all the Wildness that once was our native Landscape, a wildness within us that still seeks connection inspiring and refreshing us with its essence of spirit, of nature unfettered. When we experience wildness we feel a sense of Questing, a sense of true Self in the great Scheme of things.” *Belinda Rush Jansen*



Public Commission situated at 1 London Road, Staines, Heathrow

WILD WIRE CORVIDS

“Wire Crows/Rooks and Ravens were created from strong old farm wire and thatch netting which already has an inherent character and history from time and weather. This ‘wild’ material enhances the portrayal of these vigorous intelligent Corvid creatures that endure and inhabit the landscapes that for me symbolise a sense of timeless-ness, natural intelligence and freedom of spirit.

Crow is the symbol of my work. Rook has great humour and humanity in its collective ways. Raven is the symbol of Great Mystery of life and death.”

Belinda Rush Jansen



Wire Raven, 62 x 32 x 16 cms



Wire Raven, 62 x 32 x 16 cms

TWIG SCULPTURE

“Freedom of spirit in Wildness is also within the idea of my Twig and Branch Stags. Inspired by cave drawings. Cave art shows us the timeless nature of our human prehistoric existence that once recognised that our life is essentially interwoven with animals and wildness as depicted and honoured in the life and line that is the essence of cave drawing.

The materials I sculpt with have the hand of nature in their source and in their character. The bud of Ash twigs being nature's mimic of neat cloven deer hooves; the twisted branches like lines of drawn shapes of stag throwing shadows that give other ways of seeing.” *Belinda Rush Jansen*



Twig Stag 1: 40 x 40 x 20 cms approx



Twig Stag 2: 182 x 182 cms approx

Belinda RushJansen

Inspired by the natural world, her carvings explore the essence of animal and human spirit in primal symbolic and heartfelt ways. She returns to Compass Gallery with a new body of figurative works. Pivotal to Belinda's new stone carvings, the *Seven Selves of Female*, she says, "Wild landscape and the timeless female purpose of bearing forth, nurture and spiritual connections are the core of my work, alongside the equally mysterious intelligence of wild creatures". Her sculpture has many recognisable paths of experience for others to resonate with. They are very personal and tactile, and reflect her interest in cave art, Eskimo nomadic carvings, Egyptian and Chinese tomb animals and their spiritual symbolism.

Cyril Gerber, the founder of Compass Gallery and Gerber Fine Art, had a passion for sculpture. Seduced by the tactile, sometimes monumental qualities of three-dimensional work, he greatly admired the skill and physical effort sculptors like Belinda Rush Jansen uses to express her creativity. The relationship with Belinda and the Galleries goes back to the early years of her stone carving. Compass Gallery has supported and exhibited hundreds of newly emerging artists over the past 47 years, particularly at the start of their careers, as Graduates fresh out of Art School. Belinda stands out amongst them, and we are proud to present this new exhibition of her bronzes and stone carvings which spans the many years of working since we first presented her to our audiences.

Jill Gerber



Thank you to Compass Gallery and Gerber Fine Art for this opportunity to exhibit a wide spectrum of my life works. Thank you also for the considerable support over the years of my artistic endeavours, in particular from Jonathan Kennett, Judith Lywood and Richard Heffer and especially to my Mother Jill Lefebure who gave me the perfect beginning.



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Mon-Fri 9.30-5.30 Sat 10-5. Compass Gallery is a registered not-for-profit charity, SC007119.
The commission from sales supports the gallery and its artists.