Carina Prigmore has lived close to nature all her life; first in her Swedish homeland and now in the Cairngorms where she has her studio. Being alone in nature rejuvenates. It makes us aware of the changing seasons which are so important to Prigmore. This solo exhibition in Kilmorack Gallery comes from sitting quietly and observing. It is so precious: the cold of winter, spring rebirth and the envelope of Speyside rivers, wetlands and mountains that sets the stage.

Tony Davidson, Gallery Director

**Catalogue introduction by Carina Prigmore | inspired by nature**

Being in nature has always been essential to me and it is where I find all my inspiration. Like so many of us, during this last year I have found it even more important to spend time in the natural world. Nature is healing, calming and can often help us find new perspectives in life. Spending time observing nature helps me connect and really understand the landscape I paint.

Scotland, with its ever-changing weather, offers so many possibilities and always inspires me to capture different nuances in nature. I aim to create a softness in my work, while retaining an element of rawness and a strong sense of place.

Before starting a new painting, I visualise the feeling I want from the scene. I think about the season that I want to capture, what the weather is doing and how it feels to be in this particular place, with all my senses. I enjoy experimenting with a combination of tools when applying paint. I use old credit cards, sandpaper, razor blades and often my own hands to create the desired effect. While trying to create an element of playfulness in my work, I always try to convey the soothing stillness I find being surrounded by nature.

In this new body of work, it has been exciting to capture the diversity of the area I live in. I’m particularly attracted to where the arable fields meet the mountains and the wetlands with their mix of willow trees and open areas. The river Spey also features regularly in my work, and the mountains offer an ever-present backdrop in my paintings. I enjoy that I can share my own personal experiences with the viewer and hope they will sense the passion I have for the environment around me.

Carina Prigmore, July 2021

**Catalogue introduction by Georgina Coburn**

Something special happens when we allow ourselves to be still, in nature and art. New perspectives open up, and we begin to appreciate the smallest details in our surroundings with heightened senses. There is a physical response in seeing, that places us deeply in the moment and connects us to a wider ecology. Carina Prigmore’s paintings communicate a sense of serenity in the presence of nature that can be found nowhere else. Prigmore’s work gently invites the viewer to breathe and reconnect with the landscape, stirring deeply held memories of place.

In Prigmore’s latest series of landscapes, the experience of immersion in the natural world has renewed intensity. The light, textures and subtle hues of the Cairngorm Mountains are rendered with increased vigour and scale, led by the natural environment and sheer delight in paint handling. There is a strong Northern European tradition of giving form to feeling in direct response to the natural world. In this Prigmore is true to her Scandinavian and Scottish roots, bringing sensitivity of tone, palette and mark into play. We can feel the shifting air drenched with moisture, the brittle texture of dried grass underfoot and the profound silence of snow, articulated in the rhythm of brush marks, drips and splatters. Working on the floor, there’s freedom of movement and joy in experimentation that is as life affirming as the landscape itself.

Carina Prigmore’s sensitive, nuanced work brings the ways that Mother Nature nurtures and restores us into focus. In the painterly flow of natural elements and the turn of the seasons, we see that change is possible and can feel a sense of hope. In this artist’s hands, unexpected warm hues naturally emerge, even in the depths of winter. This rare combination of gentleness and strength, stillness and movement, is the emotional core of ‘Afterglow’ (acrylic on canvas, 92cm x 122cm) which like a Hammershøi interior, displays the artist’s understanding of depth and tone. Here the extreme tonal range is tempered by warm light and the dripping thaw of foreground where the viewer stands. The silence of snow and shifting shadows beneath the surface of the water create an imaginative, rather than purely scenic image, anchored to the endurance of mountains. There’s calm reckoning with forces of nature, darkness and light, that holistically draws the eye and redefines our relationship with landscape in the process. Prigmore’s exploration of texture is palpable, this is nature that we can touch.

Mountains are often viewed as epic spaces to be conquered. As we follow Prigmore’s meandering River Spey to the light of distant mountains, the curve of riverbank and trees communicate being embraced by the natural world, becoming part of it, in an attitude of respect and reverence. The epic quality is wonder, sensed and felt in ‘Change is in the Air’ (acrylic on canvas, 50cm x 50cm), where the scale of the mountains extends far beyond the frame. Here Prigmore’s variety of mark comes to the fore, with robust handling and depth of tone at the foot of the mountains contrasted beautifully with the delicate incline of trees. The flourish of brushwork in this foliage conveys pure energy and vulnerability, receding into deeper horizontal tones at the foot of the mountain. Light on the water and in the distant glen draws the viewer deeper into the painting, with the tonal dynamics of the canvas achieving the perfect balance of composition. There’s a sense of peace and expansion in this work that defies human scale.

The heightened focus of Prigmore’s latest work can also be seen in ‘Between the Showers’ (acrylic on canvas, 92cm x 122cm), where the serpentine curve of water meets the aqueous, tactile paint handling of the foreground. The tonal gradation of intersecting mountains and rising mist create a still core, honouring movement, in nature and the discipline of painting. This is an image of landscape underpinned by experience, the reality of being truly present in nature and art. The honesty of Prigmore’s painting refreshingly confronts us with a blessed feeling, the realisation that what we seek is all around us, if we only stop and look.

Georgina Coburn