

February - September 2024

PETER HARDIE

From Realism to Abstraction

PETER HARDIE

From Realism to Abstraction

This exhibition of work by Peter Hardie (1945 - 2019) provides an insight into his creative journey using 3D computer animation and stills to explore the area between realism and abstraction in studies of natural phenomena.

Working in the tradition of landscape artists, Hardie chose to produce short contemplative pieces that captured and shared his responses to apparently simple phenomena discovered in his observation of light, colour and movement in nature. As viewers we are led to reconsider otherwise quotidian phenomena like the wind blowing through leaves or reflections in water in the light of his lyrical interpretations. The serenity of the work gives little clue to the rigorous effort necessary for an artist to bend a 3D computer animation system to their will, but what it does do is draw our attention to look anew at the kind of natural phenomena that he chose as his subject matter.

Hardie exhibited nationally and internationally, including at ACM SIGGRAPH Art Shows in the USA (2004, 2006, 2007), Glastonbury Festival (2009) and ISEA Istanbul (2011).

PETER HARDIE

Artist' statement



My work is driven by the observation and reaction to specific moments in time and place of landscape. ... There is no narrative in my still or animation work. Usually it has a fixed view with movement derived from the environment; the flow of the river, the swaying of the trees for example. ... Observing general movement with small seemingly random secondary, movements reoccurring. It is contemplative and reflective. It is these aspects which give a sense of surprise and wonder, and which are often missed in today's world.

There are two distinct objectives in this work: one to realise works which stand in their own right as artworks (both still and animated sequences) and two to utilise the tools used (and developed) in an innovative manner.

Central to my practice is the use of the tools and techniques available in three dimensional computer animation systems; all the development and image making are within the virtual environment of such a system. I am producing images in which the means of mark making is not apparent. Painting or photography is not directly involved in the output; there is not brush stroke, gesture mark or pixel visible.

To obtain the final, still and moving images, there is an interplay between the realism and the abstract and mark making qualities within such systems. This is informed by the core visual activity of looking and observing.



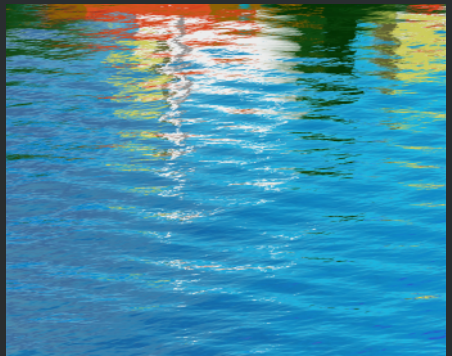
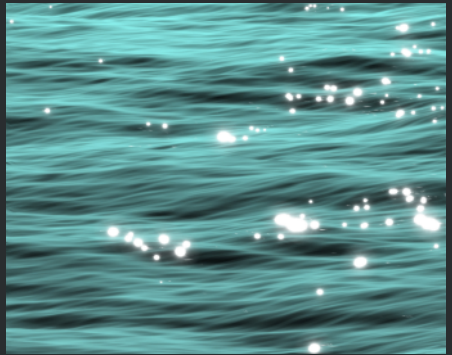
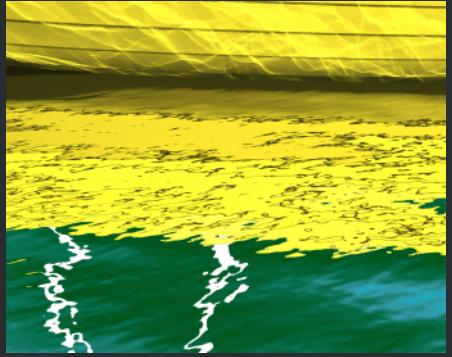
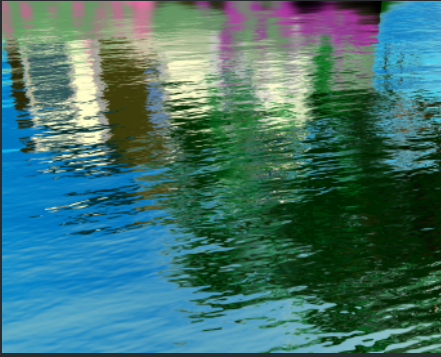
House at Pont Aven
64 x 51 cm



LIGHT ON
WATER

PETER HARDIE

House and Boats
61 x 48 cm



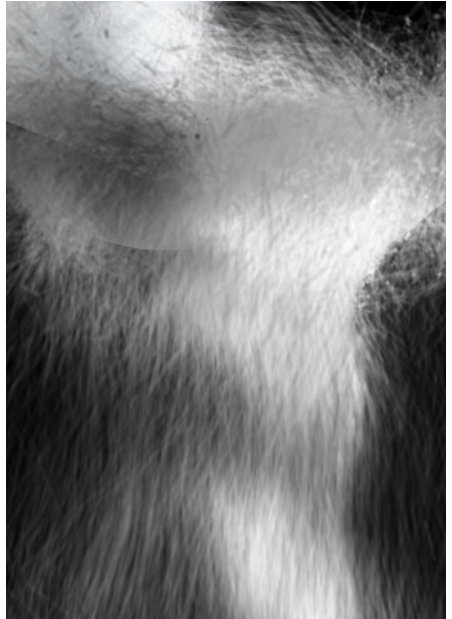
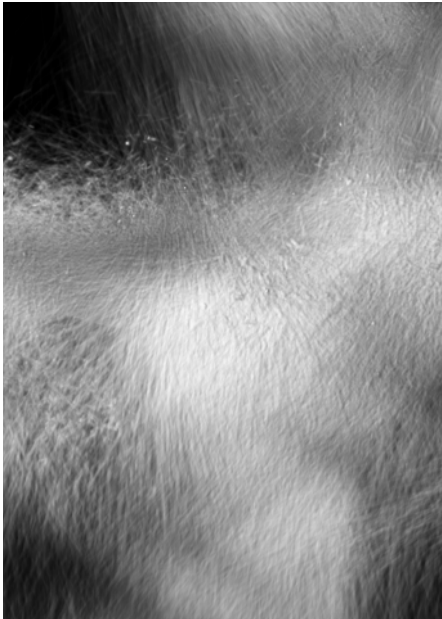
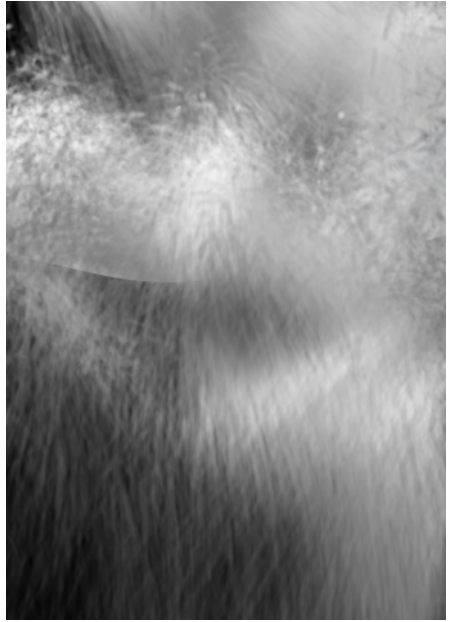
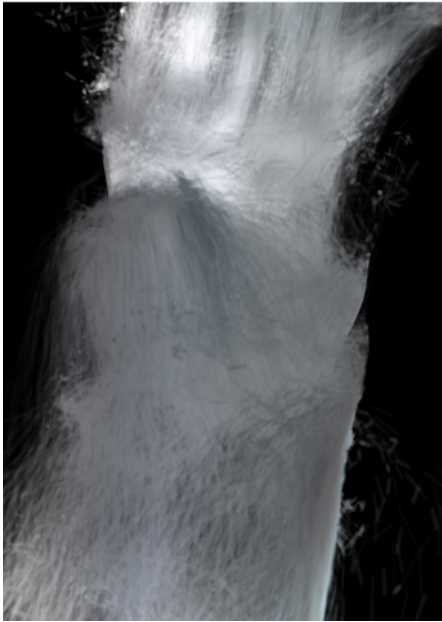
03:09

LIGHT ON WATER ANIMATION

peterhardie.com

PETER HARDIE

FALLING WATER



02:04

FALLING WATER ANIMATION

peterhardie.com

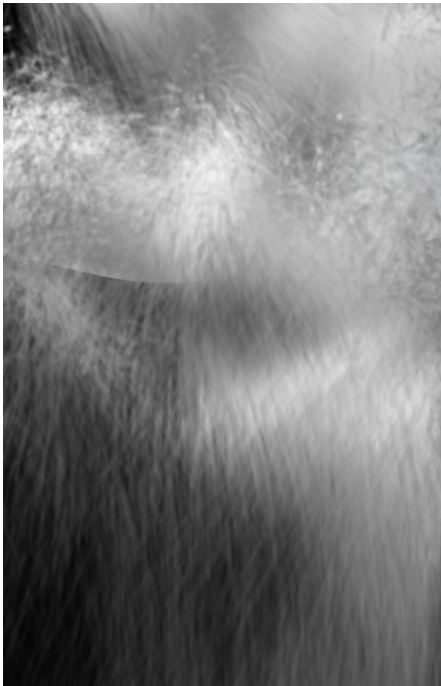
PETER HARDIE

Pecca Falls 1
51 x 82 cm





Falling Water Wide
87 x 85 cm



Falling Water Close
65 x 101 cm

FALLING WATER PRINTS

peterhardie.com

PETER HARDIE

05:00

LEAVES ON THE RIVER ANIMATION



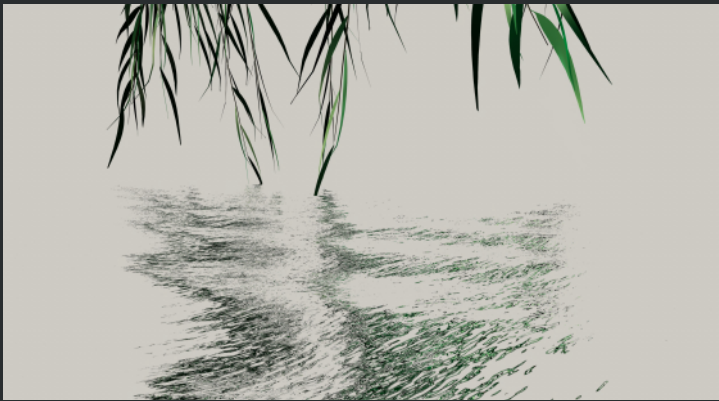
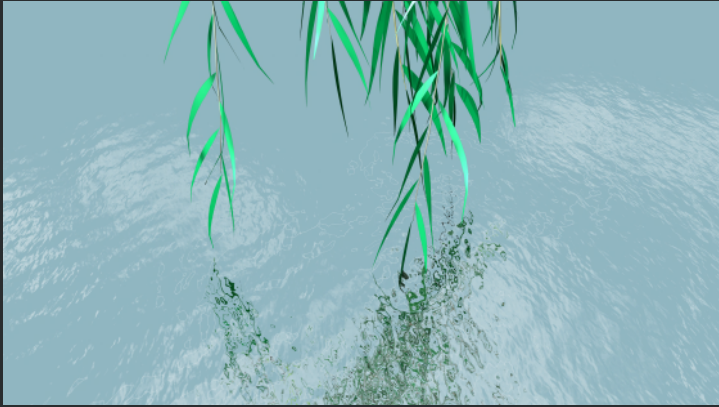
River Leaves 1
101 x 80 cm

LEAVES ON THE RIVER PRINT

PETER HARDIE

peterhardie.com





02:50

RIPPLE ANIMATION

PETER HARDIE

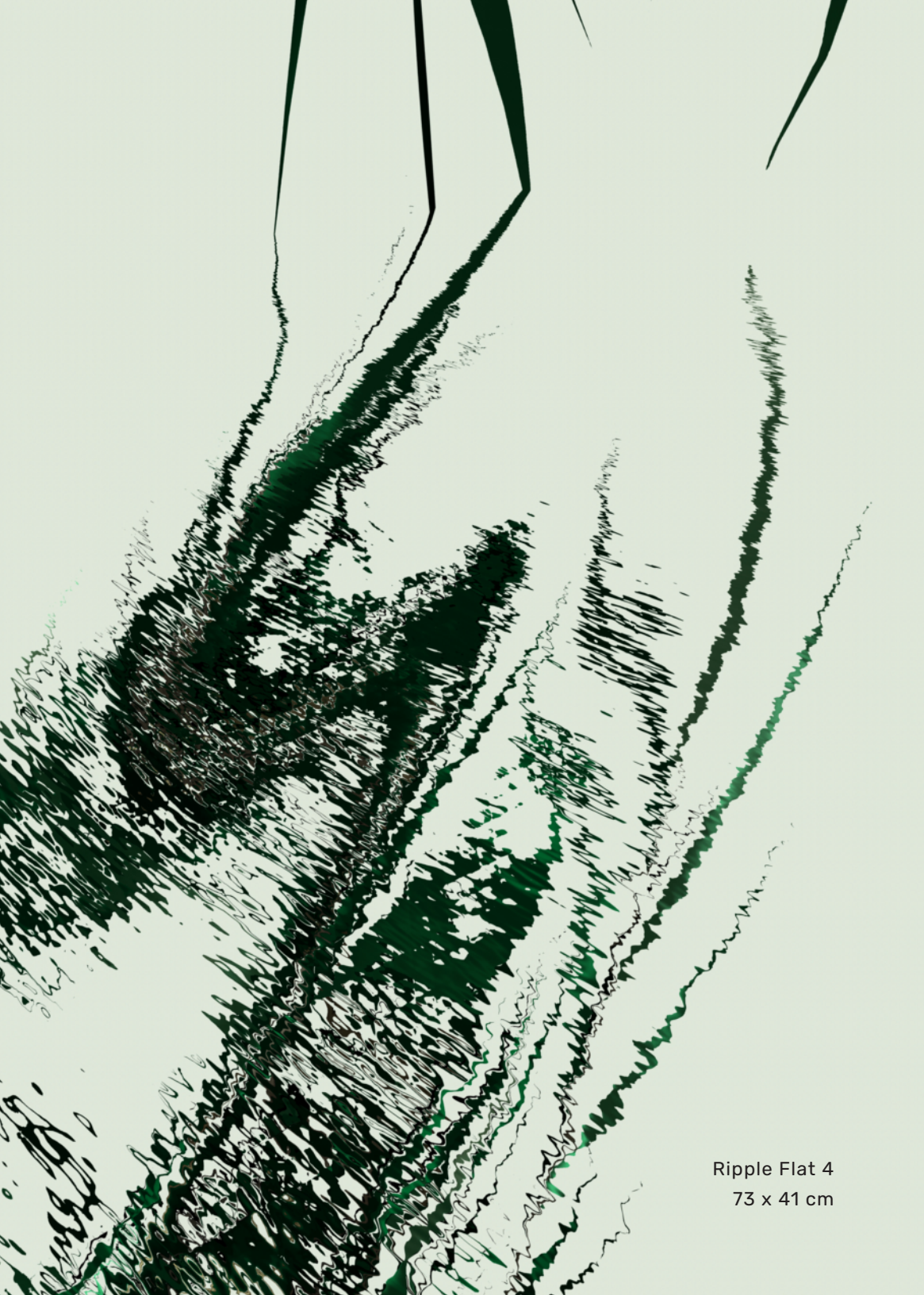
peterhardie.com





Ripple Grey 1
73 x 41 cm

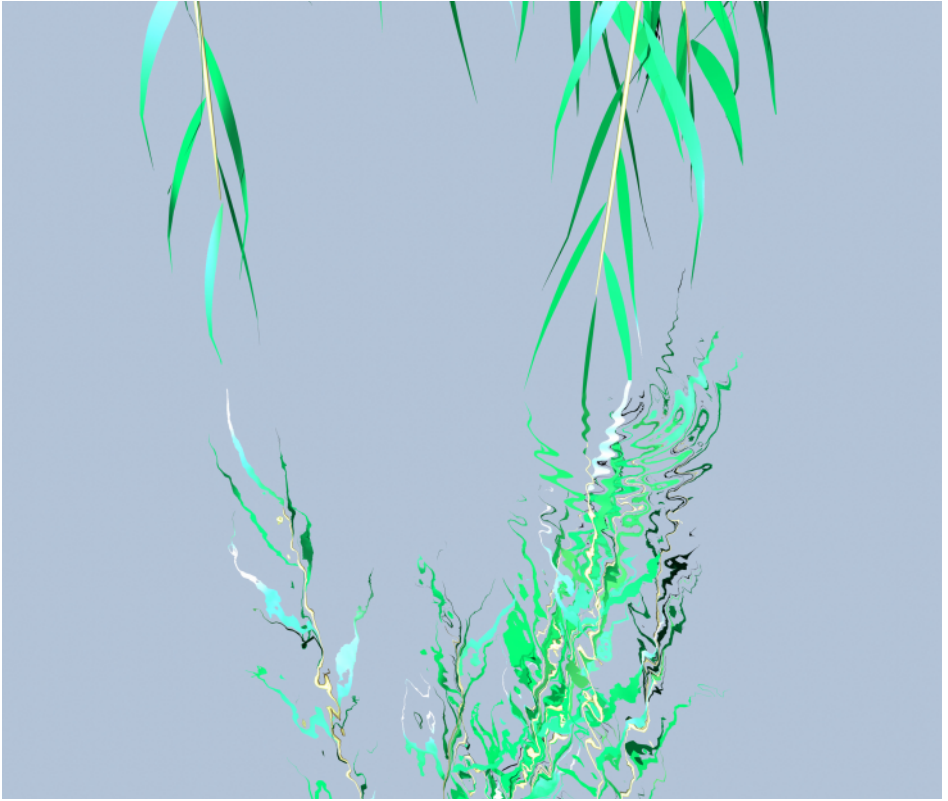




Ripple Flat 4
73 x 41 cm



Willow 1
51 x 46 cm



Willow 2 A
51 x 48 cm





Birch 2
73 x 41 cm

Bio

The works in the exhibition were produced from 2004 to 2019, but Hardie spent over forty years using computer graphics and animation and teaching students from a range of backgrounds including scientists, artists, designers and traditional animators who wanted to transition to the new medium. From 1968-79 he taught CAD at Northern Ireland Polytechnic and then from 1980 to 1987 began working with computer scientist Peter Comninos at Teeside Polytechnic. Hardie used Comninos' scripting language based animation system CGAL, which was also initially used by students at the National Centre for Computer Animation in Bournemouth (NCCA) that he and Comninos established in 1989 at the then Dorset Institute of Higher Education, soon to become Bournemouth Polytechnic and then Bournemouth University. Once systems like Softimage and Alias became available and affordable, he and the students moved on to using them. Hardie's collaboration with Comninos was profound, as they shared a vision of how science and technology could contribute to the arts and the creative potential of computer animation. One of Hardie's qualities was adapting fine art practice to computer animation, which significantly shaped the nature of the courses at Bournemouth. Through them he was able to pass on this skill to the interesting and ambitious students which the NCCA attracted from the UK and internationally. In early systems, programming skills were essential and where appropriate Hardie applied scripting techniques including in his final system of choice, Softimage|XSI.

From 2004 Hardie began to work part-time so he could focus on his work and after 2007 remained at the NCCA as Artist in Residence until his retirement.

Selected Exhibitions

- Light on Water** One man show; Prints and Animation
Bridport Arts Centre, Bridport, Dorset
July 2004
- Synaesthesia** Group show; Print, wall mounted plasma screen
animation 'Light on Water' and screening in the
art gallery animation room Art Gallery at SIGGRAPH2004,
Los Angeles, California, USA
August 2004
- Intersections** Group show; Wall mounted plasma screen animation
'UpDown Fall'
Art Gallery at SIGGRAPH2006
Boston, Massachusetts, USA
- Falling Water** One man show; Prints on Aluminium, projected animation
and plasma screen animation
New Greenham Arts, Newbury, Berkshire
February 2007
- Village Screen** Glastonbury Festival, large screening of 'Light on Water',
'UpDown Fall', 'Falling Water' animations
June 2009
- ISEA 2011** Group show; Şirket-i Hayriye Sanat Galerisi,
Istanbul, Turkey
September 2011
- Peter Hardie
and Friends** Group show; Prints and Animations
The Engine Room Gallery, Belfast, Northern Ireland
April-May 2022



The exhibition is brought to you by CAS, The Computer Arts Society, a Specialist Group of BCS, The Chartered Institute for IT.

www.bcs.org
www.computer-arts-society.com

Catalogue design: millieandrewsdesign.com
Text: Dr Stephen Bell
Advice on text: Sarah Thompson

All images © copyright estate of the artist

