LUMINOUS BODIES:
CIRCLES OF CELEBRATION

MELINDA CAMBER PORTER
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It was a great pleasure for me to welcome all those who attended the opening and private view of an exhibition of paintings from Melinda Camber Porter’s series *Luminous Bodies* at Lady Margaret Hall (LMH), Oxford, on 2 November 2004. I am delighted now to have the opportunity of welcoming viewers and readers to this volume, which brings together Melinda’s paintings and the fascinating and instructive talk that Robin Hamlyn [Vol. II, No.3] gave on that occasion.

The exhibition was one of a wonderful Jerwood series that LMH was privileged to host from 2000 to 2005. The aim of the organiser, Dr. Allan Doig (Keeper of Pictures at LMH), was to present current work by contemporary artists working in different media, including oils, watercolours, drawings, photography, installation, and digital. We are enormously grateful to the Jerwood Foundation for its generous sponsorship of this series. In many cases, the private view began with a talk about the paintings or about a subject that illuminated them. Artists in the series included Maggi Hambling, Anya Gallaccio, John Maddison, and Roger Wagner. Speakers included Marina Warner, Griselda Pollock, and Dame Gillian Weir. Robin Hamlyn’s talk, and Melinda Camber Porter’s paintings, made a distinctive and powerful contribution to the series.

Robin Hamlyn is Senior Curator and Head of Collections for the period 1780–1860 at the Tate. He is an authority on William Blake. He is the author, with Michael Philips, of William Blake, published by the Tate Trustees in 2000 to accompany a major exhibition of Blake’s work at Tate Britain in London and the Metropolitan Museum of Art in New York. Melinda Camber Porter is a painter and writer. Her books include *Through Parisian Eyes: Reflections on Contemporary French Arts and Culture* (1986), and *The Art of Love: Love Poems and Paintings* (1993). Her series *Luminous Bodies* derives its inspiration from Blake’s work.
LMH is fortunate to own a collection of twentieth-century and contemporary art, with several works by outstanding women artists. The College regards this collection not as something static, but rather as a basis for continuing exploration of artistic creation in our society. Showing new work is vitally important. We were particularly pleased to show Melinda’s work, because she is herself a former student of LMH, and this exhibition represented in a very direct way the College’s ongoing commitment to the visual arts. We were most grateful that at the private view, Melinda generously donated two paintings from the Luminous Bodies series to the College to take their place in this collection. *Obituary* [Cover Painting, Pl. 90, Vol. 2, No. 3] and *You Find Infinity* [Cover Painting, Pl. 22, Vol. 2, No. 2] are powerfully evocative and complementary images. We are delighted that they continue and extend LMH’s treasured living record of artistic creation. The very contemporaneity of the art is important for us, especially in this Jerwood Gallery series, which celebrates art and artists now, today.

But all artists work also in relation to the art of the past. The contemporary is always located in a response to what has gone before, as described by Peter Trippi in this volume. Because Melinda has been greatly influenced by William Blake, it is particularly appropriate that Blake scholar Robin Hamlyn should explore that influence with such subtlety and insight. His words are an excellent introduction to Melinda’s luminous paintings [Vol. 2, No.3].

Dr. Frances Lannon  
Principal of Lady Margaret Hall  
Lady Margaret Hall  
Oxford University  
November 2004
While closely studying an artist’s oeuvre, it is often helpful to step back and look at it afresh, through the eyes of someone who has never seen it before. Recently I showed Melinda Camber Porter’s large, bright oils and small, cooler works on paper to a perceptive friend, who concluded, “They look of our time, but their spirit is timeless.” Exactly, but why and how?

In our era of slickly produced images, teeming with messages rather than feelings, Camber Porter’s pictures strike a distinctive balance between the achingly personal and the aesthetically beautiful. This equilibrium has developed, at least in part, through her discerning openness to a range of historical “mentors,” William Blake being the figure she has admired most passionately (in fact, since she was six years old).\(^1\) Unlike many artists working today, Camber Porter recognizes that exploring these interconnections neither limits her creativity nor renders her work derivative. Indeed, one lifetime was clearly not time enough for Blake to explore every avenue, so why wouldn’t his strategies intrigue and engage subsequent generations, albeit in ways adapted to their own situations?

In her oils, Camber Porter is exploring terrain most recently combed by Marc Chagall: we find with both artists an expressive use of line and color masses to create compelling compositions that are seemingly weightless and freed from the quotidian demands of realism and perspective—swirling, dream-like visions of erotic and spiritual rapture. As The Times of London’s cultural correspondent in Paris, Camber Porter exercised her eye everywhere in the city and surely encountered Chagall’s work often, though she has wisely avoided the decorative excesses of his late career.

Camber Porter’s inscription of her own poetry—complete or fragmentary, legible or partially erased—further enhances her pictures’ power and possibilities. Yet Blake scholar Robin Hamlyn is right to note that, for both Blake and Camber Porter, “the image illuminates the words far more than the other way around.” This integration makes use of Camber Porter’s professional experiences in writing, which she has been doing much longer than painting and drawing. Words have never failed her, yet pictures offer opportunities for self-expression that words alone cannot.

Since 1985, Camber Porter has produced 15 different series of work, which dealer Walter Wickiser perceives as an evolving map of “her own cosmology.” His phrase is apt, especially because “cosmology” is not something we think about much anymore, at least outside academe. The cosmology of Christendom once defined every Westerner: for better or for worse, people understood where they stood in the universe, and where they were headed. Perhaps the exemplar of this moment most pertinent to Camber Porter is Michelangelo, whose conflation of the spiritual and the material, the chaste and the sensual, horrified and


aroused his contemporaries even as it communicated the
artist’s highly personal understanding of God, man, and
their interrelationship.

The Enlightenment banished the Christian cosmology
from mainstream discourse; now many of us drift
along, seeking our own certainties, sometimes aware of
other cosmologies still revered by the Chinese, Native
Americans, Australian aborigines, and other residents of
Earth. Blake regretted the emptiness of Deist rationalism,
and spent his life trying to represent the soul and body as
interconnected. By freeing his images and words from the
tyranny of realism, he could revisit some of the universal
themes considered by his idol, Michelangelo—Creation,
the Last Judgment, the Resurrection—while also exploring
aspects of sensuality through such projects as Songs of
Innocence and of Experience. Camber Porter’s reverence for
this volume is particularly keen, and we see in her Art of
Love series how thoroughly she has personalized Blake’s
fascinations with the senses, and with the agonies and
ecstasies of male-female relations.

Blake loomed large in the imagination of 19th-century
British artists, especially the Pre-Raphaelite Dante
Gabriel Rossetti and his fellow medievalist Edward
Burne-Jones. Ostensibly focused upon his namesake,
Dante, Rossetti actually emulated Blake through his
deployment of pictures and poems—often together—to
communicate his Romantic interlinkage of carnal passion
and chaste spiritual love. It was only in one unfinished oil (Dantis Amor, 1860, Tate Britain) that Rossetti found the courage to abandon his realistic technique; with its flattened figure of Love standing between a sunburst of Christ and a crescent-moon of Beatrice, this image points emphatically toward the second generation of Pre-Raphaelitism being developed at just that moment by Burne-Jones.

Burne-Jones’s proto-symbolist images surrounded Camber Porter as she grew up in England: his stained glass designs for Morris & Co. are found in churches nationwide, including Oxford, where Camber Porter was a student, and his paintings attained a psychedelic fashion ability among her generation. As we study Camber Porter’s work, we see that—in contrast to her wholesale absorption of Blake—she looks to Burne-Jones not for his ascetic figures or muted colors, but for his ability to design a composition that sweeps viewers into his realm of dangerous passion (Phyllis and Demophoön) and eroticized lethargy (King Cophetua and the Beggar Maid). Having abandoned his divinity studies at Oxford for the cause of art, Burne-Jones spent the rest of his life creating his own cosmology, openly inspired by poets past and present, many of whom he knew personally. The largest of his pictures read as veritable altarpieces painted in homage to his feminine ideal, and one cannot help but ponder this fact while admiring Camber Porter’s Triptych series.

That body of work led directly to her partnering with Elizabeth Swados on the rock opera, Journey to Benares. Even more than with Blake, music features in the capacity of Burne-Jones’s complex designs to evoke all the senses: his positioning of figures and props provides a rhythm across the surface, and musical instruments feature prominently in many compositions. Late in life, Burne-Jones fulfilled a longstanding dream by designing sets and costumes for Sir Henry Irving’s 1894 production of King Arthur; one can safely argue that Journey to Benares constitutes Camber Porter’s own effort at gesamtkunstwerk (total work of art).

Journey to Benares points to another crucial feature of Camber Porter’s cosmology—her openness to the worldviews of non-Western cultures that she has experienced for herself. This is not so unusual within her globetrotting generation, of course, but it also reflects the artistic influence of Paul Gauguin, whose own travel-inspired cosmology suited our century more than his. Shifting his attention from the “primitive” traditions of rural Brittany to those of Tahiti, Gauguin found in their stories what he needed to understand sex, nature, and life. Not surprisingly, Camber Porter finds particular pleasure in Gauguin’s notebooks, which erase the boundaries between image and word. Through her Badlands series, and her novel of the same title, Camber Porter addresses her twin appreciation of Native spirituality and the rugged natural elements.
of South Dakota’s Pine Ridge reservation. Because she lives in a more egalitarian era, however, we detect none of Gauguin’s patronizing tone here. Such even-handedness is sustained in her *Luminous Bodies* series, here in two volumes of more than 100 works, which began when the loss of a loved one drove Camber Porter to explore traditions of mourning pursued in cultures around the world.

Without Gauguin’s trailblazing, of course, Pierre Bonnard would not have been free to return again and again to hallucinatory images of his wife at home and in the garden. At once erotic and romantic, these scenes have clearly inspired Camber Porter with their brilliant palette and flickering light, but also with their disarming spatial ambiguity.

Melinda Camber Porter may visit museums often, read art books and reviews voraciously, and consult experts regularly, but a walk through her studio confirms that she has a voice of her own, and that her over 25 art series share a continuity of vision. This year, as the field reassesses and historicizes the impact of “feminist” artmaking after 1970, it is intriguing to observe that none of Camber Porter’s most significant role models were female. This does not mean that she disdains Mary Cassatt or Georgia O’Keeffe, nor that other women have never experienced what Camber Porter feels yet it does suggest that in our relatively liberated times a woman artist can address such personally charged issues so boldly, without worrying about “propriety.”

In an art market crowded with hollow protestations of “self-identity,” Melinda Camber Porter’s works offer us a new cosmology and a vision of our times. They are all the more valuable for having been informed by insights Camber Porter has gleaned from the past.

Peter Trippi
Editor, Fine Art Connoisseur
New York, 2010
First Circle of Celebration and Mourning
You Resurrected Hope

1995
Watercolor on paper
9 x 6 ½ inches

Luminous Bodies: First Circle
No. 1

Inscription: “You resurrected hope and drowned it, in one motion. Dec 23 95 Melinda”
You resuscitated hope and drowned it in one motion. Dec 23 98. Yelundu.
SECOND CIRCLE
OF
CELEBRATION AND MOURNING
This Story of Two Worlds

1995
Pen and ink, watercolor on paper
11 x 9 ½ inches

Luminous Bodies: Second Circle
No. 18

Inscription, upper: “This story of two worlds—the world of vision and spirit—and the world of sorrow and confusion—took place in our meeting in the flesh. It was in our bodies that the truth lay and our emotions were sacred. We are the flow of the seasons. We are the flowering of hope in spring. We are the cold featureless landscape in winter, iced over with death. You are flame and ice. Life and Death. You are my capacity to love. I follow your soul’s progress.”

Inscription, lower: “Melinda 1995 Dec 4th”
This story of two worlds—The world of vision and spirit—and the world of sorrow and confusion—first place in our minds.

In my flesh, it was our bodies that the truth lay and our emotions were sacred. We are the flow of the seasons. We are the flowering of hope in spring. We are the cold barren landscape in winter, fond even with death. You are flame and ice. Life and Death. You are my capacity to love. I follow your soul's progress.
THIRD CIRCLE
OF
CELEBRATION AND MOURNING
Merging Within Your Death

1995
Pen and ink on paper
9 x 6 ½ inches

Luminous Bodies: Third Circle
No. 35

Inscription, lower left: “Melinda 1995 Dec”
Inscription, lower right: “Obituary 95.”
Melinda Camber Porter was born in London and graduated from Oxford University with a First Class Honors degree in Modern Languages. She began her writing career in Paris as a cultural correspondent for *The Times* of London. French culture is the subject of her book *Through Parisian Eyes* (published by Oxford University Press), which the *Boston Globe* describes as “a particularly readable and brilliantly and uniquely compiled collection.”

She interviewed many leading cultural figures in film and literature from Europe and America over her career. These included Nobel Prize winners Saul Bellow, Gunter Grass, Eugenio Montale, and Octavio Paz, writers including Joyce Carol Oates, Joan Didion, and Frances Sagan, and filmmakers Michael Apted, Martin Scorsese, and Wim Wenders, among many others. [Audio recordings are available for more than fifty of these cultural interviews.]

Her novel *Badlands*, a Book-of-the-Month Club selection, was set on South Dakota’s Pine Ridge Indian Reservation. It was acclaimed by Louis Malle, who said: “better than a novel, it reads like a fierce poem, with a devastating effect on our self-esteem,” and by *Publishers Weekly*, which called it, “a novel of startling, dreamlike lyricism.”

A traveling art exhibition celebrating Melinda’s paintings, curated by the late Leo Castelli, opened at the French Embassy in New York City in 1993. This exhibition, sponsored by the National Endowment for the Arts and the French Embassy, traveled to cities across the United States through 1997.

Peter Trippi, Editor of *Fine Art Connoisseur* magazine said: “In our era of slickly produced images, teeming with messages rather than feelings, Melinda’s art strikes a distinctive balance between the achingly personal
and the aesthetically beautiful. This equilibrium has developed, at least in part, through her discerning openness to a range of historical mentors, William Blake being the figure she has admired most passionately,” and “not surprisingly she finds particular pleasure in Gauguin’s notebooks, which erase the boundaries between image and word.”

A film documenting the creation of her paintings featured in the art exhibition *The Art of Love* showed regularly on Public Television stations nationally, and a collection of her poetry and paintings, also entitled *The Art of Love*, served as companion to the show.

Her paintings have also served as the primary inspiration and as backdrops for several of her theatrical works. She created the backdrops, book, and lyrics for the musical *Night Angel*, with music by Carmen Moore, which was originally performed at The Clark Theater Lincoln Center, in New York City. She created the book, lyrics, and backdrops for the rock-opera-in-progress, *Journey to Benares*, with music, direction, and choreography by Elizabeth Swados, which was performed at the Asia Society and Museum in New York City in November 2003.

Robin Hamlyn, noted world expert on William Blake and senior curator of Tate Britain’s Blake and Turner collections, delivered a lecture and wrote a book on her watercolors entitled *William Blake Illuminates the Works of Melinda Camber Porter*. Mr. Hamlyn writes about her, “I believe that all great art is, in its essence, defined by fearlessness. Both Melinda Camber Porter’s and William Blake’s works exemplify and illuminate the fearlessness that is part of the very essence of all great art.”

Melinda Camber Porter leaves a prolific and creative legacy with thousands of paintings; more than two hundred hours of audio and film interviews with global creative figures in the arts, film, and literature; and tens of thousands of pages of writings: novels, plays, essays, journalism, and volumes of poetry. Her creative and spiritual works will be enjoyed for generations to come.

www.MelindaCamberPorter.com
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“In an art market crowded with hollow protestations of “self-identity,” Melinda Camber Porter’s works offer us a new cosmology and a vision of our times. They are all the more valuable for having been informed by insights Melinda Camber Porter has gleaned from the past.”

—Peter Trippi
Editor, Fine Art Connoisseur
Blake Press fall 2015 Publications from the Melinda Camber Porter Archive of Creative Works:

*Melinda Camber Porter In Conversation With Eugenio Montale, Milan, Italy 1976*
  Foreward by Canio Pavone
  Montale won the 1975 Nobel Prize in Literature

*Melinda Camber Porter In Conversation With Roy Lichtenstein: Green Street Mural 1983*

*Melinda Camber Porter In Conversation With Wim Wenders, Paris, Texas 1983*

*Fashion In The Time Of Queen Elizabeth I (1558-1603)*
  Foreward: Robbie Lyle

*Luminous Bodies: Circles of Celebration*
  Foreward by Peter Trippi, editor of Fine Art Conniosseur

*Luminous Bodies: Circles of Mourning*
  Foreward by Robin Hamlyn, Senior Curator London Tate Museum

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</table>