



New Millennium Gallery



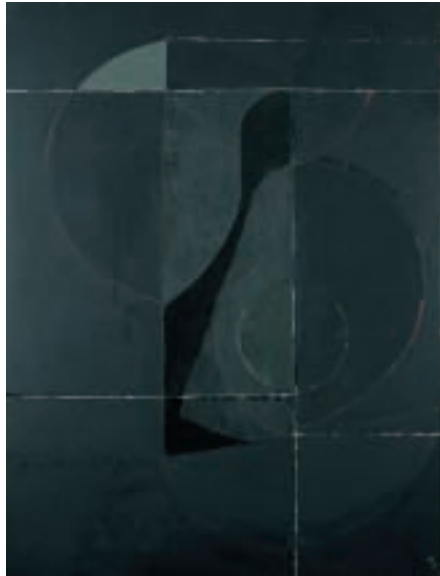


JEREMY ANNEAR



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Driven into the Terrain
160 x 120 cm Oil on canvas

CONVERSATIONS WITH COUNTERPOINT

A composer's view on the paintings of Jeremy Annear

My first encounter with Jeremy's work resulted from a rather daunting request to reconcile musical responses to the artist's images. His style does, to be sure, engage the eye from the outset, but in the act of seeking to release music from his paintings, I found that entry to the real rewards of the work must be earned over time with a willingness to comprehend a subtle and far reaching language at hand.

These images require the viewer to enter into dialogue. Never passive, they urge us to meet the artist at half distance, at some place in the ether between paint and eye. I experienced such a culminative awareness of a present language reaching out with intent to act upon me and to elicit my response. What then is the substance of such conversations? Certainly there is meaningful expression evolved through similarly meaningful construction, and there is transformation of material controlled through intention. But against this is set a spirit of unfettered exploration of elements initially set out; of improvisation; of play – this is the intuitive ease of an artist who has comprehensively mastered his craft. When I view Jeremy's paintings I feel drawn into this tension between the search for meanings that resonate with objects, evocations of movement, terrains and states of feeling, and the open ended spaces of abstract ambiguity. This art, it seems to me, requires the viewer to react to each individual manifestation of this tension as it appears, particular to each painting.

As a musician I respond readily to those points where our respective practices intersect: the control and definition of line; the disposition, manipulation and transformation of basic elements; the dispersal and ordering of formal events in the given space; the evolution of the initial act through a series of subsequent acts; the role of fortuitous chance, ambiguity and improvisation, and so on. Further to this I am most affected

by the expressive qualities that lie in abundance in his art, qualities that incorporate a wide range of varying states of feeling – be it light or dark – always meaningfully ambiguous.

After this initial contact with the work and a successful performance of the results, Jeremy and I decided to initiate a more far reaching exploration of links between music and visual abstraction. So far, out of this collaboration, three striking paintings have emerged, from which I am seeking to evolve musical responses. The first, a dark terrain with an eclipsed moonshape in the lower of two heart-like enclosures, is a typical example of Jeremy's compelling deployment of meaningful ambiguity. This painting, having so strongly affected me at first sight, became, to my frustration, increasingly elusive and unyielding, until I realised that the images presented themselves as postulations rather than conclusions; acts of inquiry inviting my participation, almost as part of the artistic act itself. And yet here were powerful images, not in any way accidental or deliberately non-committal, with no sense of any abdication of intention to act or to express. The power of Jeremy's work lies in the place he searches in where abstraction unbends enough to allow allusion, but not so much as to deny the work's essential creative ambiguity. Over all lie the successive layerings that serve, not only to obscure the obvious, but also prompt our response at the deepest level. It is indicative to me of the quality of Jeremy's work, that I arrived at not one, but two contrasting interpretations of this picture, both of which the original picture supports convincingly.

Now that I have worked with several of Jeremy's pictures I am delighted to see, in this exhibition, so many examples of new work reaching out to me, urging engagement; tantalizingly possible; full of expressive intensity and miraculously fertile ambiguity.

James Aitchison, 2004

The Meeting

On the Work of Jeremy Annear
For MB

*I like to find
what's not found
at once, but lies*

*within something of another nature,
in repose, distinct.*

– Denise Levertov, 'Pleasures'

Simply: glass and crockery arranged
on a table in the sunlight or

not, shapes that flow
into one another, simply or not,

each establishing its own
space but then quite

quietly changing it
for the other: I'm talking

still life, motionless, life-
less though it's still *life*

embracing the other
as my lips embrace

the cup, your lips
folding over the lip ...

we cannot meet like this
we cannot help but meet

at all, all is unstill and folds
into the moment slowly

the curve that surrounds
everything, jug, cup
bottle, bowl, you and me.

Robert Vas Dias ©2004



Contour Forms I
31 x 51 cm Oil on canvas



Contour Forms II

29 x 92 cm Oil on board



Whitewind III
45 x 83 cm Oil on board



Aerial Forms II
25 x 29 cm Oil on board



Aerial Forms III
22 x 26 cm Oil on board



Breaking Contour (Soft Form)

120 × 160 cm Oil on canvas



Aerial Forms IV

31 x 48 cm Oil on board

Aerial Forms V

16 × 32 cm Oil on board



Winter III

21 × 32 cm Oil on board





Coastal Iron
40 x 60 cm Oil on canvas



Coastal Iron II
51 × 46 cm Oil on board



Sand Debris II
50 x 40 cm Oil on canvas

Breaking Contour (Blue Sand Form)
160 x 120 cm Oil on canvas

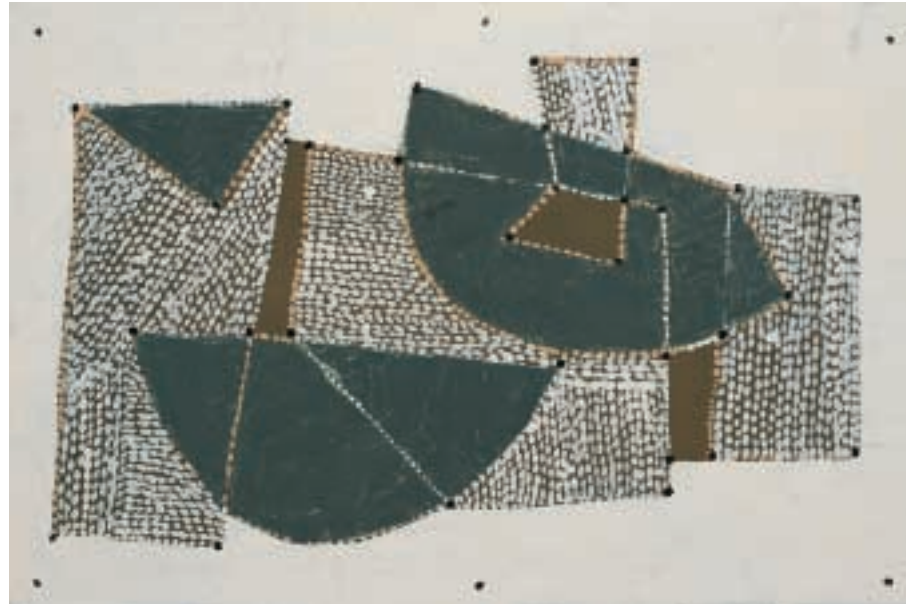




Sand Debris
50 x 40 cm Oil on canvas



Harbour II
50 x 40 cm Oil on canvas



Stacked Objects
40 x 60 cm Oil on canvas

Breaking Contour (Box)
160 x 120 cm Oil on canvas





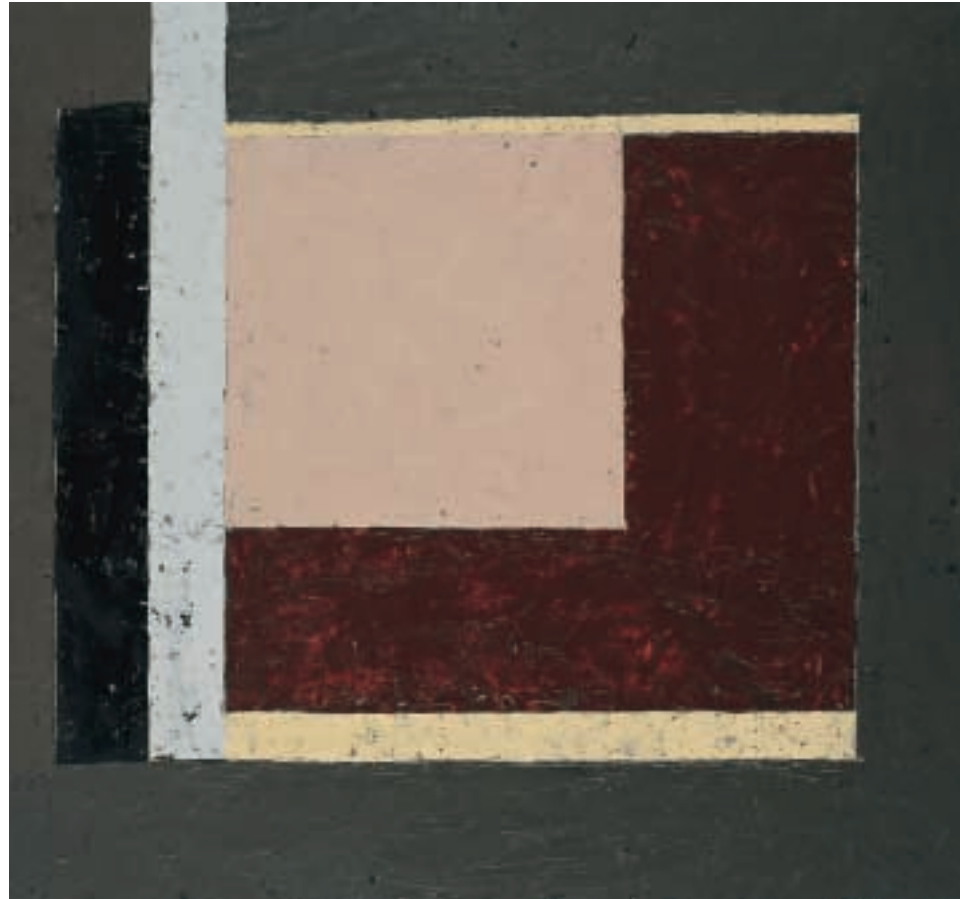
Harbour (Small Study)

16 x 21 cm Oil on board



Harbour I

80 x 100 cm Oil on canvas



Harbour IV

71 x 76 cm Oil on board



Harbour III
74 x 100 cm Oil on board



Maritime VI

46 x 51 cm Oil on board



Harbour V
58 x 94 cm Oil on board



Whitewind II

22 x 47 cm Oil on board

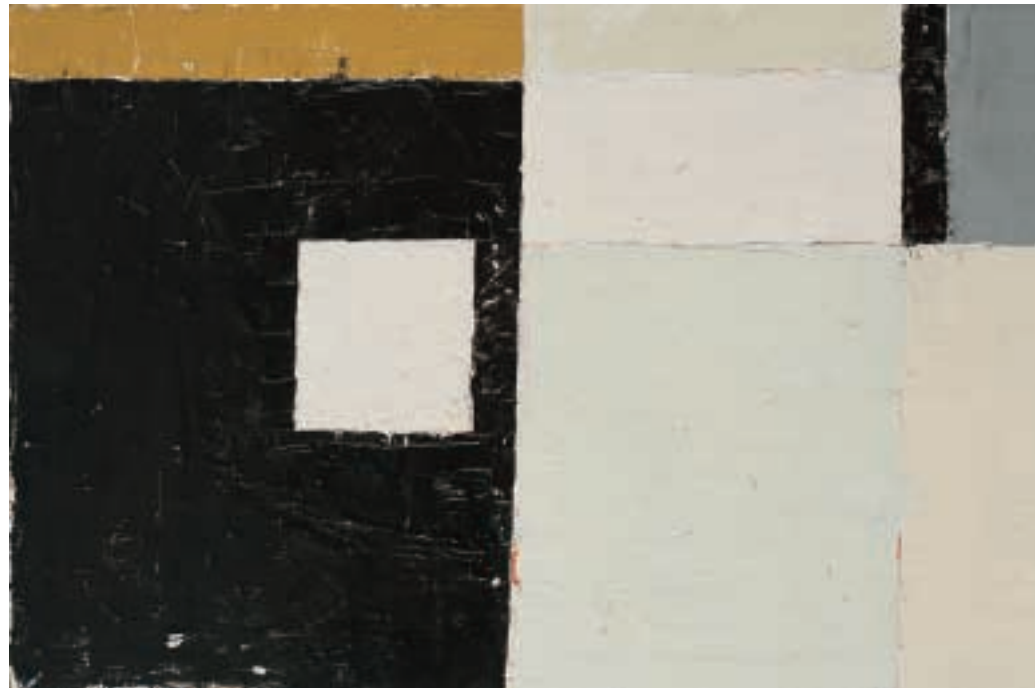


Whitewind
40 x 60 cm Oil on board



Maritime

15 x 47 cm Oil on board



Maritime III
40 x 60 cm Oil on canvas



Window II
18 x 46 cm Oil on board



Window I
19 x 48 cm Oil on board



Maritime XII
12 x 48 cm Oil on canvas



Foursquare
22 x 24 cm Oil on board



Light Shaft
17 x 16 cm Oil on board



Sand Debris I
46 x 51 cm Oil on board



Maritime II
24 x 36 cm Oil on board



Maritime I
25 x 32 cm Oil on board



Maritime XI
17 x 23 cm Oil on board



Maritime VII
25 x 32 cm Oil on board



Maritime VIII
42 x 63 cm Oil on board



Maritime IV
46 x 56 cm Oil on canvas

JEREMY ANNEAR

Biographical history

1966-69	Exeter College of Art, Painting and Printmaking
1973-76	Rolle College, Exmouth, Devon (B Ed)
1976-84	Assistant Director, Dyrans Art Centre, Devon
1982-84	Lecturer, South Devon College
1984-86	Director, Ryder's Gallery, Dartington College of Art, Devon
1988	Member of the Penwith Society of Artists
1989	Member of the Newlyn Society of Artists
1993	Elected on to the Council of Management, Newlyn Art Gallery, Cornwall
1993	Elected Committee Member, Newlyn Society of Artists
1997/98	Visiting lecturer, Cheltenham College of Art

Publications, awards etc

2004	Exhibition catalogue, New Millennium Gallery (foreword by James Aitchison and 'The Meeting', a poem written for the catalogue by Robert Vas Dias) <i>Catching the Wave: Contemporary Art and Artists in Cornwall</i> by Tom Cross (Published by Halsgrove 2002)
2002	Exhibition catalogue, 'New Works', Messums Contemporary
2001	Galleries Review, 'Showing in St Ives', Petronilla Silver
2000	Exhibition catalogue (foreword by Norbert Lynton), Messum Contemporary
1998/97	Exhibition catalogue, David Messum Gallery (foreword by John RussellTaylor)
1996	<i>Drawing Towards the End of the Century</i> , Newlyn Society of Artists Publication
1994	<i>St Ives Revisited – Innovators and Followers</i> , by Peter Davis (Bakehouse Publications)
1991	Award Kreissparkasse, Bremen, Germany
1991/92	DAAD Scholarship, (Atelierhaus Worpswede), Germany
1991/92	Atelierhaus Worpswede (Worpswede Verlag)

Listed in *Who's who in British Art* and *The Dictionary of Artists in Britain since 1945*

Solo exhibitions

2004	New Millennium Gallery, St Ives, Cornwall
2002	David Messum Gallery, London
2001	New Millennium Gallery, St Ives, Cornwall
2000	David Messum Gallery, London
1998	David Messum Gallery, London New Millennium Gallery, St Ives, Cornwall
1997	David Messum Gallery, London Artco Gallery, Leipzig, Germany
1993	Porthmeor Gallery, St Ives, Cornwall
1992	International Celtic Festival, Lorient, France Galerie Passage, Berlin, Germany
1991	Galerie Maeder, Berlin, Germany Galerie Altes Rathaus (with Margaret Kelly/Wolfgang Lehmann) Galerie Haus Martin, Bremen, Germany
1989	The Salthouse Gallery, St Ives, Cornwall The Underground Gallery, Bath

Projects

2003-2005	Artsound.co.uk A collaboration with composer Jim Aitcheson, Coleridge Productions Andy Russo, The Coull Quartet and The Secconi Quartet
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Selected group exhibitions

2004	New Millennium Gallery, St Ives, Cornwall, winter 2003/4 and ART2004 Islington Business Design Centre
2003 -1998	'ART 2003', David Messum Gallery, Business Design Centre, Islington, London
2002	'Art & Spirituality', Truro Cathedral, Cornwall
2002-1996	'Kunst uit Cornwall', Amersfoort, Reina de Weyer, Holland
2000	'Twenty Years of Contemporary Art', Falmouth Museum and Art Gallery
1999	'The Next Generation of Cornish painters', Jeremy Annear and Kurt Jackson, David Messum Gallery, London
1999	'Aspects of Abstraction', Falmouth Art Gallery, Cornwall 'Cornish Painting', The City Gallery, London 'Cornish Art in the Nineties' Beatrice Royal Gallery, Eastleigh
1999/98	Innocent Fine Art, Bristol 'The British Show Truro', Lemon St Gallery, Truro, Cornwall
2002/01/00/99	Wenlock Fine Art, Much Wenlock, Shropshire
1998	'5 Leipziger Jahresausstellung 1998' Leipzig, Germany 'Panel Paintings', Rosanna Wilson, Stephens Fine Art, London 'Newlyn Now', Royal West of England Academy, Bristol
1998/97/96	'Now and Then', David Messum Gallery, London
1998/97	London Olympia Art Fair 'The Little Picture Show', The Rainy Day Gallery, Penzance
1997	'Limelight II', Newlyn Art Gallery, Newlyn 'Quality of Light', St Ives Tate Peninsular Programme, Open Studio
1997/96	Cadogan Contemporaries, London 'Critic's Choice', (Sasha Craddock), Newlyn Art Gallery
1995	Online Gallery, Southampton
1994	Galerie Plein 1, Zeist, Holland

1994/93	'G12', Amersfoort, Holland
1993	Demarco's European Art Foundation, The Edinburgh Festival 'G12', Salthouse Gallery, St Ives 'Summer Exhibition', The Royal Academy of Arts, London 'Demarco's Choice', Newlyn Art Gallery, Cornwall Newlyn Fish Festival, guest artist with Ralph Freeman, Newlyn Art Gallery, Cornwall
1992	'Crossing the Boundaries' Royal Cornwall Museum, Truro, (4 Cornish Artists in Europe)
1992/91/90	Bath Contemporary Art Fair, Ogle Fine Art
1992/91/90	Contemporary Art Fair, Business Design Centre, Islington, London, Ogle Fine Art
1990	'Art London 90', 5th International Art Fair 'Six Porthleven Painters', The Porthmeor Gallery, St Ives
1989	'St Ives 89', New Street Gallery, Plymouth 'From Cornwall', The Park Gallery, Cheltenham College
1989-1998	Newlyn Art Gallery, Newlyn
1998-1992	'The Penwith Society of Artists, Penwith Gallery, St Ives
1986	Louise Hallett and Vanessa Deveraux, London Louise Hallet Gallery, London

Collections

Lazard Bros
Ionian Trust
The Royal Holloway Collection
The Royal West of England Academy



Maritime X
72 x 13 cm Oil on board