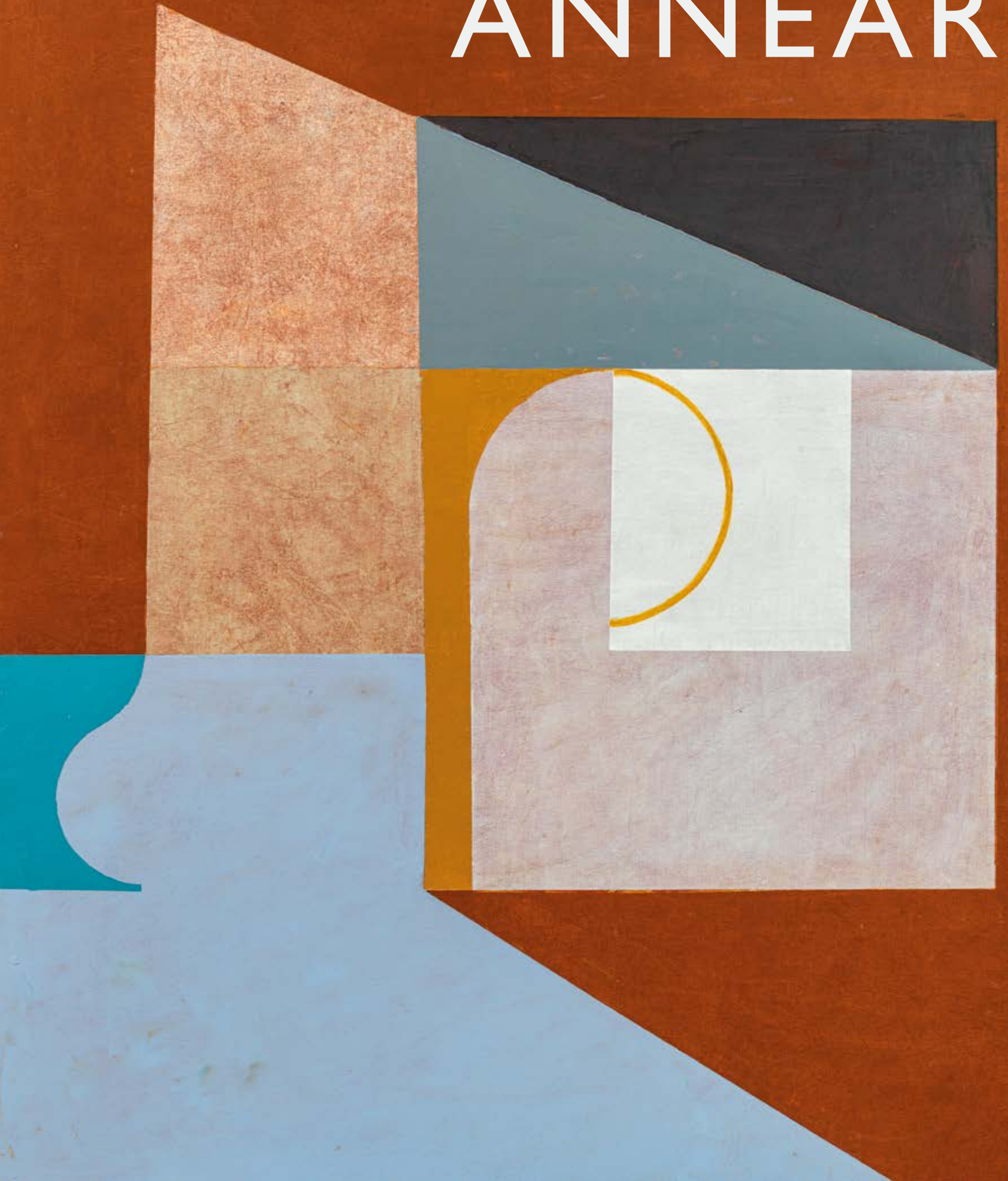


ANNEAR





I
BLUE HOLDING, 2023
oil on canvas
100 x 100 cms 39 3/8 x 39 3/8 ins

ANNEAR

EXHIBITION 2023

Jeremy Annear: New Studio Abstracts

"The eyes are made for astronomy, the ears for harmony, and these are sister sciences." This ancient maxim, as elegant as it is simple, is one of the underlying principles on which our understanding of the synthetic experience of abstract art stems from. Somewhere, along the shared hemispheres on which rhythm and geometry operate, is the source of experience induced when their distinctions dissolve into one another. Jeremy Annear's paintings embrace this phenomenon, playing on the chords that connect the visual world to the deeper interior energies that arouse euphoria in the viewer, and elevate the simple act of seeing into a near spiritual encounter.

Directly or indirectly, there is an element of synaesthesia in Annear's pictures which merge the visual, tactile and audible realms through the subtle techniques and improvisations of his painting practice. Seen individually, Annear's paintings operate as the notes, melodies and phrases of a much larger composition, one that Annear began at the beginning of his career and continues to build upon today. In this respect, they emerge from the long lineage of European abstract art, in which the most common language found appropriate to its understanding, in terms of form and composition, is shared – often inescapably – with the world of music.

This is also an aspect that can easily be misconstrued. Annear's paintings are not the direct product of music – he works in complete silence – but it is significant to observe that he comes from a creative and musically minded family. Although he never took his abilities with instruments further than the amateur level, he was encouraged from an early age to use these tools to respond from the heart to play, in its most literal sense, with others and interact on a non-verbal level. Today, play remains of great importance to Annear and to his understanding how we learn from each other, especially in terms of how we receive information via music, dance, sculpture or visual art, and the translation of emotions and thoughts through these mediums into a grammar and syntax we recognise.

The language of the viewing experience of Annear's pictures once they have left his studio is, in some ways, simply the postscript to his main concern: the complex act of creation. Once a painting is finished and out of the studio it takes on a life of its



2

SILVER HOLDING, 2023

oil on canvas
60 x 50 cms 23 3/4 x 19 3/4 ins

own, one which he has no dominion over. Within the confines of his studio, he is in complete control of his world. For decades Annear has used this space in his practice as a tool for interpretation, a sort of crucible for the often-chaotic rhythms and energies of life through which they are distilled and translated into the visual sphere. Whilst he does not consider his work to be biographical, even though they are deeply personal, his paintings manifest as a record of his life lived at an emotional, cognitive and spiritual level. The paintings in this exhibition, for instance, are in some respects a record of the recent changes in his working life, most significantly his move to a new studio. Whilst there is no marked difference to his working methods, Annear admits that the transition was an upheaval, but one with 'unexpected and welcome consequences'.

Whilst his former studio was set well away from the tussle of everyday life, his new studio (a former shop in the heart of St Columb Major, a stone's throw from the town's main church, as well as the rooms where the artist Sir Matthew Smith once worked), is surrounded by activity. From the passing feet of shoppers, to the coming and going of street traffic, the ebb and flow of local life reverberates in the tranquil peace of his workspace. 'I thought it would be a distraction, but eventually you tune yourself into it, which makes it just as easy to tune it all out.' The effect almost heightens the intimacy of his new environment and provides an additional dimension to how he experiences the rise and fall of the internal rhythms and energies that dictate his painting. For Annear, this synergy is something which verges on performance: 'when I open the door, the dance begins'.

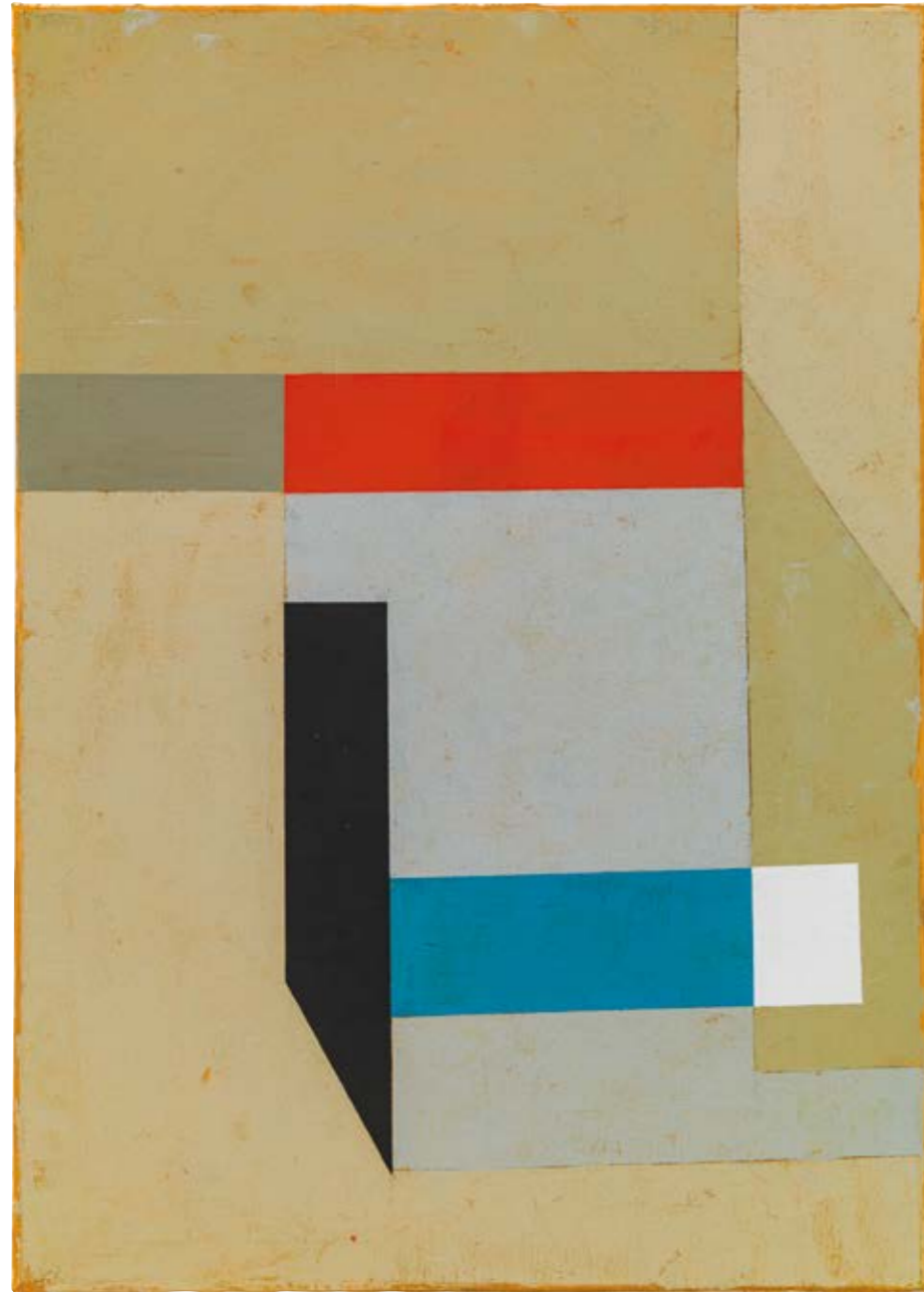
There is indeed a sense of movement, balance and poise reflected in the works exhibited in this show and many of the titles of the paintings – titles which Annear only uses as markers or stepping stones to liberate viewers from the first hurdle of following the enigmatic language of abstract art – imply these associations. Some, including *Bolero*, *Bachata* and *Samba*, recall the rhythms of impassioned dance, whilst others such as *Rendez-vous*, *Counterpoint* and *Anchorage*, suggest or emphasise the relationship of two elements engaged in intimate activity. Mere suggestions and markers they remain, however. In essence, they work to express



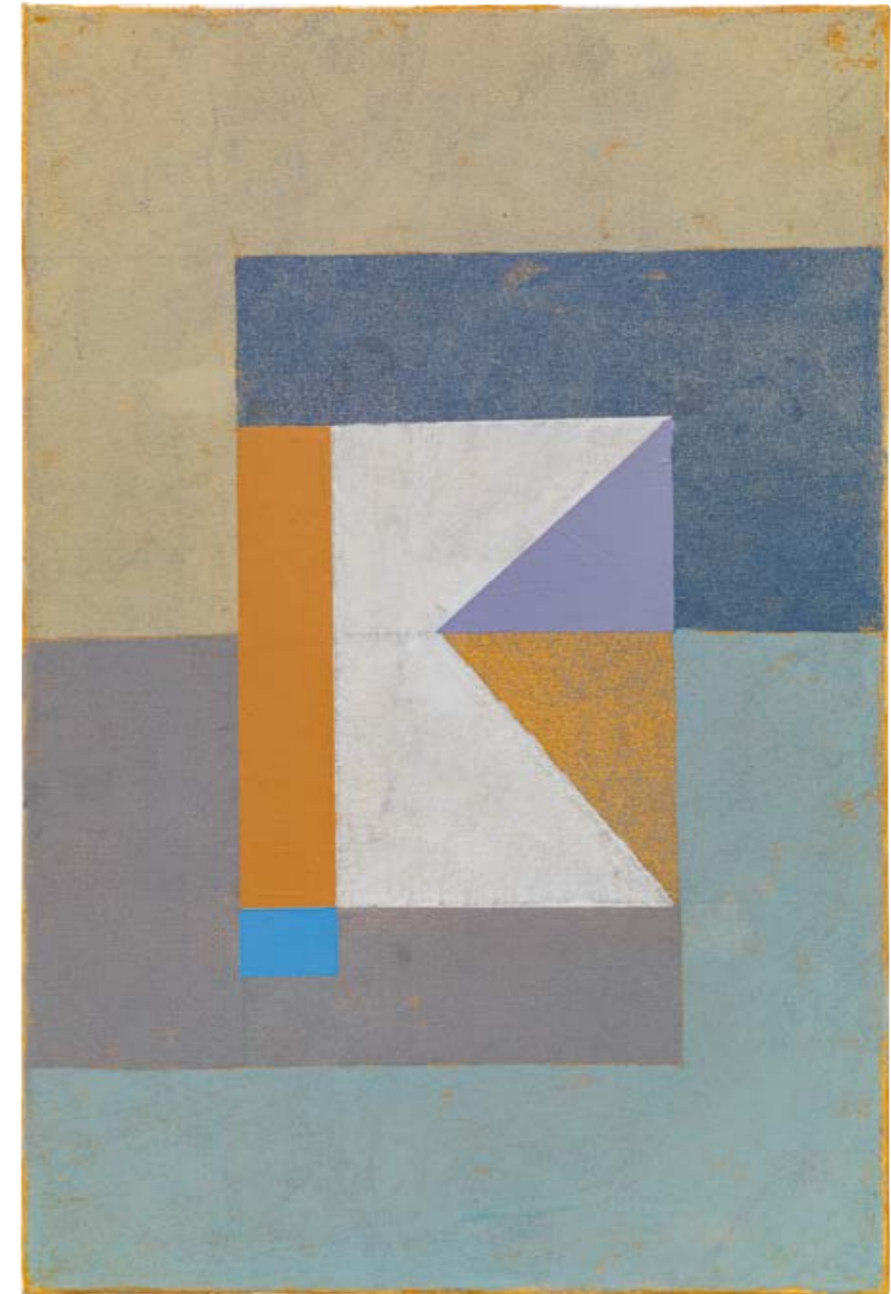
3

SAMBA, 2023

oil on canvas
80 x 100 cms 31½ x 39¾ ins



4
HARMONIC I, 2023
oil on canvas
60 x 42 cms 23¾ x 16½ ins



5
HARMONIC II, 2023
oil on canvas
60 x 42 cms 23¾ x 16½ ins

a subliminal narrative, a gestalt experience through which we construct our own impressions and engage in the themes and variations at play in the painted forms.

Away from their literal interpretations, the physical form of these 'new studio' paintings provides further insight into Annear's active practice. These works are less monumental, which allows them to be more dramatic, more sudden and expressive. The works appear more layered up and cut into, and as a result they feel very considered. They live in a less grammatical way – that is they are less reliant on the influences that dictate their morphology or the structure of their geometric phrases – and possess a greater physicality as a result, engaging the sculptural qualities of a bas-relief whilst retaining their painterly properties, adding further emphasis on their identity as constructions.

Perhaps this duality is the fundamental fascination with Annear's paintings. There is a deeper resonance to his pictures that begins its journey in the extrasensory realm, is amplified, like music, by the tidal energies of active life to then be translated into form and colour in a manner which keeps the viewer interrogative. The emotional and cognitive energies concealed in these paintings describe an object which has its totality solely within Annear, and is fragmented and divided so that only a suggestion remains. It is up to us as the viewer to complete the work in our own minds, as though we are only in on part of the secret.

Patrick Duffy
Archivist for Messum's



6

LOCOMOTION, 2023

oil on canvas
76 x 91 cms 29 7/8 x 35 7/8 ins



7
MARITIME I, 2023
oil on canvas
30 x 20 cms | 11¼ x 7⅞ ins



8
MARITIME II, 2023
oil on canvas
30 x 20 cms | 11¼ x 7⅞ ins



9
MEETING PLACE I, 2023
oil on canvas
50 x 40 cms 19 7/8 x 15 3/4 ins



10
MEETING PLACE II, 2023
oil on canvas
50 x 40 cms 19 7/8 x 15 3/4 ins

II
ANCHORAGE I, 2023
oil on canvas
46 x 36 cms 18½ x 14¼ ins





12
ABSTRACTION I, 2023
oil on canvas
120 x 100 cms 47¼ x 39¾ ins



13
ABSTRACTION II, 2023
oil on canvas
120 x 100 cms 47¼ x 39¾ ins



14
MELODY I, 2023
oil on canvas
40 x 30 cms 15¾ x 11¾ ins



15
MELODY II, 2023
oil on canvas
40 x 30 cms 15¾ x 11¾ ins



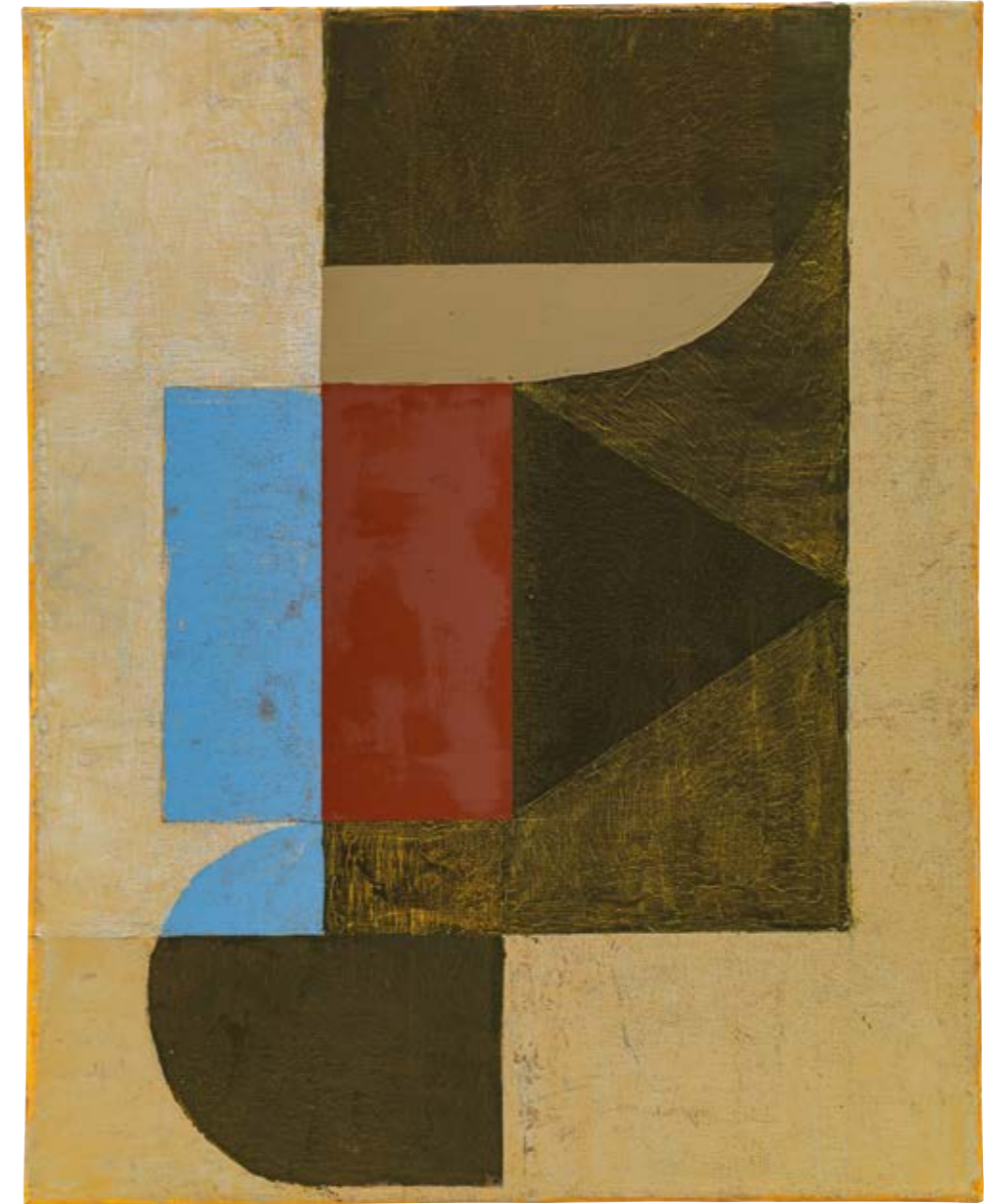
16
MELODY III, 2023
oil on canvas
40 x 30 cms 15¾ x 11¾ ins



17
MELODY IV, 2023
oil on canvas
40 x 30 cms 15¾ x 11¾ ins



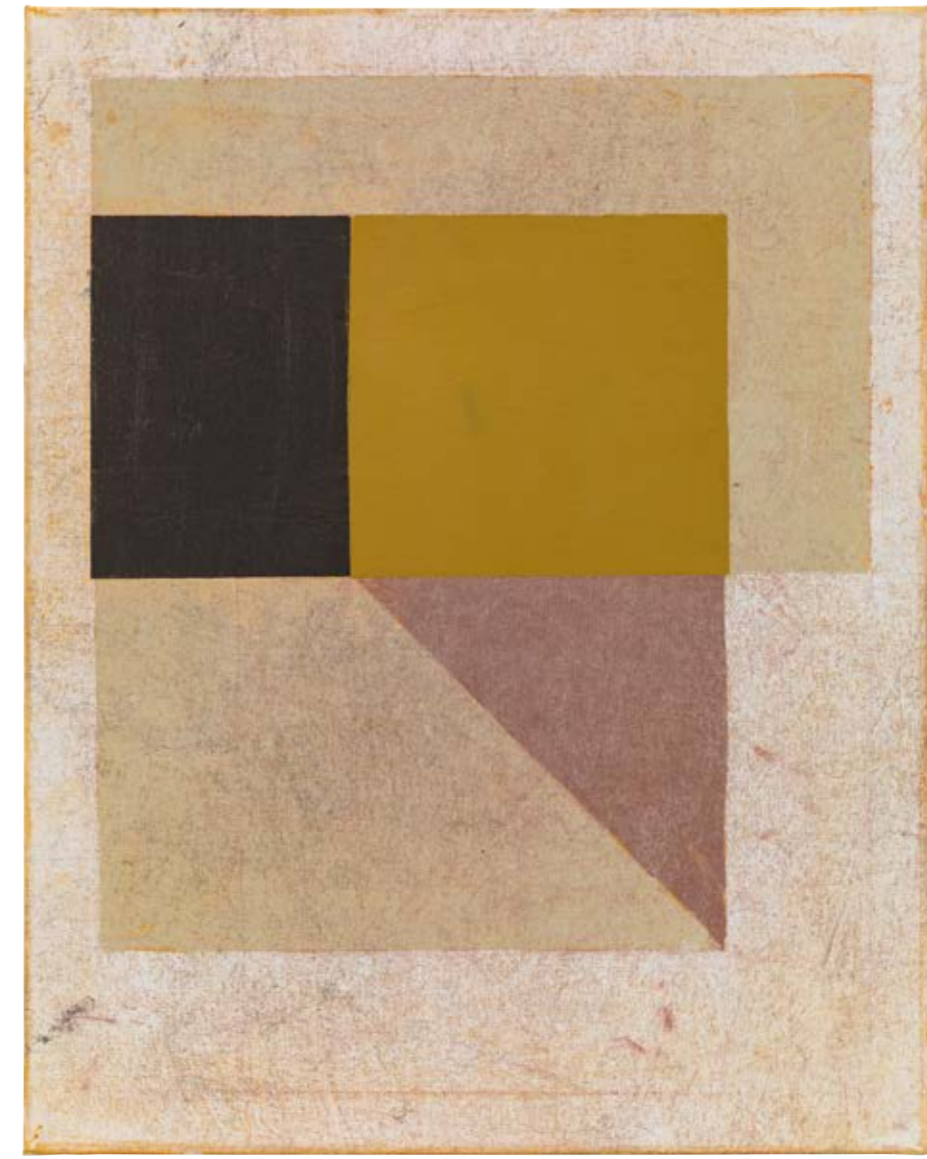
18
METROSONG I, 2023
oil on canvas
50 x 40 cms 19 3/4 x 15 3/4 ins



19
METROSONG II, 2023
oil on canvas
50 x 40 cms 19 3/4 x 15 3/4 ins



20
BACHATA I, 2023
oil on canvas
46 x 36 cms 18½ x 14¼ ins



21
BACHATA II, 2023
oil on canvas
46 x 36 cms 18½ x 14¼ ins

22
BALLADE, 2023
oil on canvas
150 x 120 cms 59 x 47¼ ins



23

BLUE MOON, 2023

oil on canvas
61 x 41 cms 24 x 16½ ins



24

MAWGAN PORTH, 2023

oil on canvas
51 x 61 cms 20 1/8 x 24 ins





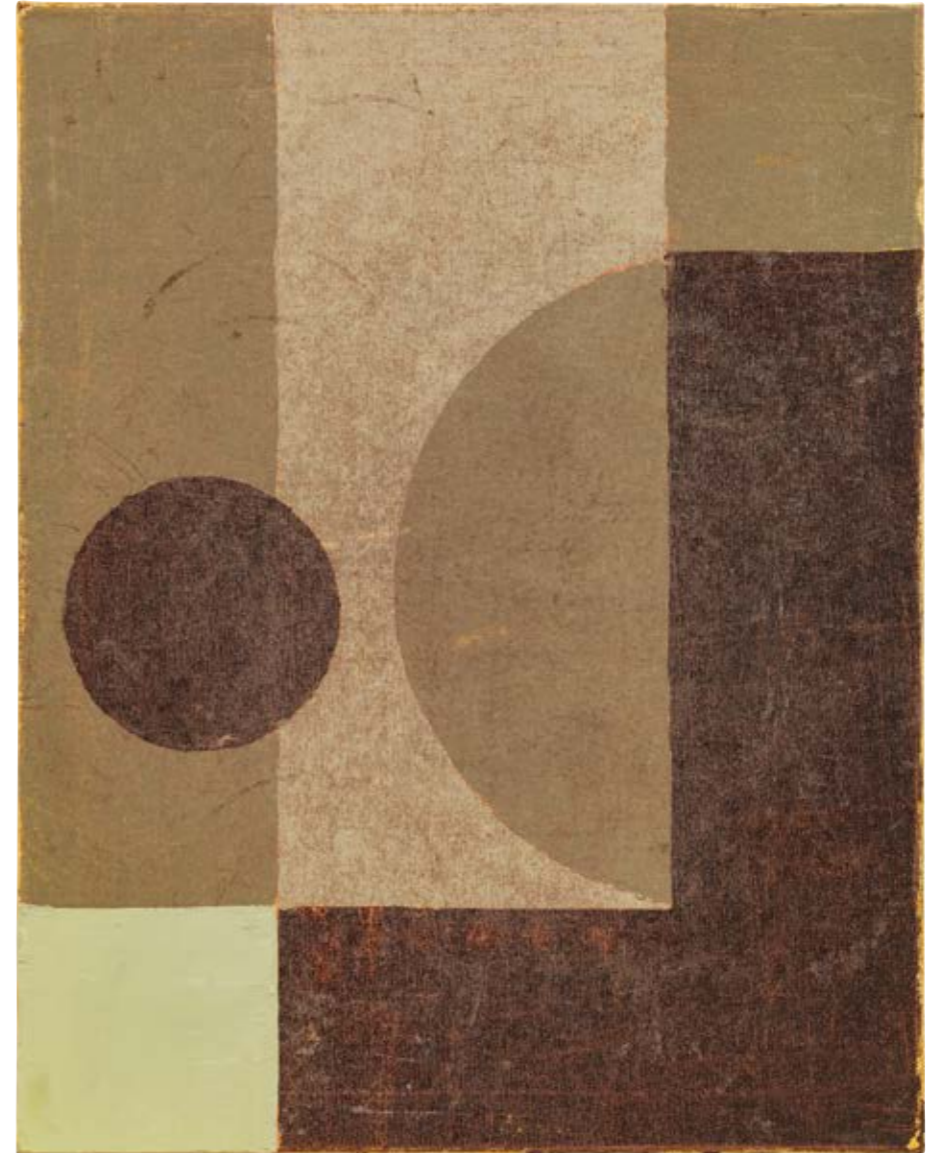
25
SEMAPHORE III, 2023
oil on canvas
40 x 30 cms 15¾ x 11¾ ins



26
SEMAPHORE IV, 2023
oil on canvas
40 x 30 cms 15¾ x 11¾ ins



27
BACHATA IV, 2023
oil on canvas
46 x 36 cms 18½ x 14¼ ins



28
BACHATA III, 2023
oil on canvas
46 x 36 cms 18½ x 14¼ ins

29
SEMAPHORE, 2023
oil on canvas
121 x 183 cms 47 7/8 x 72 ins



30
MEETING POINT, 2023
oil on canvas
76 x 91 cms 29 7/8 x 35 7/8 ins





31
MADRID I (INTO BLUE), 2023
oil on canvas
100 x 80 cms 39 3/8 x 31 1/2 ins



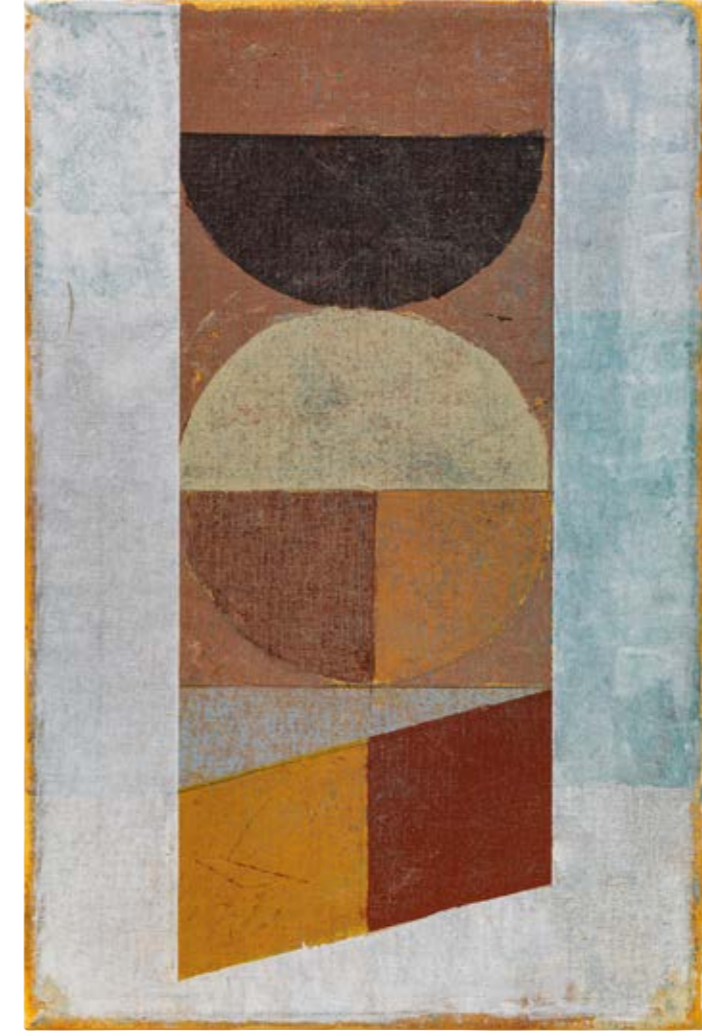
32
MADRID II, 2023
oil on canvas
100 x 80 cms 39 3/8 x 31 1/2 ins

33
METROPOLIS, 2023
oil on canvas
80 x 100 cms 31½ x 39¾ ins





34
COUNTERPOINT II (RED-PINK), 2023
oil on canvas
30 x 20 cms 11¼ x 7¾ ins



35
COUNTERPOINT III (SILVER EQUINOX), 2023
oil on canvas
30 x 20 cms 11¼ x 7¾ ins

36
ECHO SONG, 2023
oil on canvas
61 x 51 cms 24 x 20 1/8 ins



37
BORDEAUX, 2023
oil on canvas
51 x 61 cms 20 1/8 x 24 ins





38
MARITIME DRIFT I, 2023
oil on canvas
42 x 60 cms 16½ x 23¾ ins



39
MARITIME DRIFT II, 2023
oil on canvas
42 x 60 cms 16½ x 23¾ ins



40
SEMAPHORE II, 2023
oil on canvas
40 x 30 cms 15¾ x 11¾ ins



41
MARITIME DRIFT III, 2023
oil on canvas
40 x 60 cms 15¾ x 23¾ ins

42

MEETING PLACE III, 2023

oil on canvas
50 x 40 cms 19 7/8 x 15 3/4 ins





43
BOLERO I, 2023
oil on canvas
30 x 20 cms | 11¼ x 7¾ ins



44
BOLERO II, 2023
oil on canvas
30 x 20 cms | 11¼ x 7¾ ins



45
DREAMSCAPE, 2023
oil on canvas
50 x 40 cms 19 7/8 x 15 3/4 ins



46
ENIGMA, 2023
oil on canvas
60 x 40 cms 23 5/8 x 15 3/4 ins



47
BOLERO III, 2023
oil on canvas
30 x 20 cms 11¼ x 7¾ ins



48
RENDEZ-VOUS, 2023
oil on canvas
80 x 60 cms 31½ x 23¾ ins



49
BOLERO IV, 2023
oil on canvas
30 x 21 cms 11¾ x 8¼ ins



50
BOLERO V, 2023
oil on canvas
30 x 21 cms 11¾ x 8¼ ins

BIOGRAPHY

Jeremy Annear (b. 1949) is an abstract painter who was born in Devon and has since moved westwards into Cornwall.

Represented by Messum's, St James's, London

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.
 2015 Became a represented artist on IdeelArt a virtual online organisation promoting abstract and conceptual art worldwide (www.ideelart.com)
 2018 IMS honoured Jeremy Annear by setting up a Young Musicians Bursary named: THE JEREMY ANNEAR BURSARY. This was awarded for the first time in 2018 to the talented French violinist Irene Duval, and will be awarded annually to a musician attending the annual spring seminars

SOLO EXHIBITIONS

2023 David Messum Fine Art, St James's, London
 2022 David Messum Fine Art, St James's, London
 2020 David Messum Fine Art, St James's, London
 2018 David Messum Fine Art, London
 2016 David Messum Fine Art, London
 2015 Lemon Street Gallery, Truro 'Two-fold' with Judy Buxton
 2014 Campden Gallery
 2013 David Messum Fine Art, London
 New Craftsman St Ives with JudyBuxton and Terence Coventry
 Campden Gallery
 2012 David Messum Fine Art, London
 2010 Campden Gallery
 2009 David Messum Fine Art, London
 2007 New Millennium Gallery, St Ives, Cornwall.
 2004 New Millennium Gallery, St Ives, Cornwall.
 2002 David Messum Fine Art, London
 2001 New Millennium Gallery, St Ives, Cornwall.
 2000 David Messum Fine Art, London
 1998 David Messum Fine Art, London
 New Millennium Gallery, St Ives, Cornwall.
 1997 David Messum Fine Art, 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.

SELECTED GROUP EXHIBITIONS

2018 ING Discerning Eye. Invited guest artist by Bridget McCrum.
 2004 Numerous Group and Mixed exhibitions since 2005
 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.
 2002/01/00/99 'Wenlock Fine Art, Much Wenlock, Shropshire.
 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.
 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.
 Cadogan Contemporaries, London.
 1997/96 'Critic's Choice', (Sasha Craddock), Newlyn Art Gallery.
 1995 Online Gallery, Southampton.
 1994 Galerie Plein I, 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 Hallett Gallery, London.

PUBLICATIONS, AWARDS ETC

2017 Courpus Letov, online arts and culture magazine. 'Jeremy Annear Modernism
 and the Projection of Being' by author Ilya Levitov (president of the Russian
 Chess Association).
 2014 Exhibition catalogue Campden Gallery, Catalogue Essay 'The Anxious Object'
 Graham Boyd. ISBN:978-1-908753-23-6
 2013 Exhibition catalogue. New Craftsman St Ives. Catalogue Essay 'Jeremy Annear'
 Mercedes Smith. ISBN: 978-0-9926590-2-8
 2013 Exhibition catalogue. Messum's London. Catalogue Essay 'Encounters with Beauty'
 by Andrew Lambirth. ISBN: 978-1-908486-37-0. Publication No: CCCXLV
 2012 Exhibition catalogue. Campden Gallery, Catalogue Essay 'A Kind of Music' Ian
 Collins. Art Writer and Curator. ISBN: 978-1-908753-07-6
 2011 Exhibition catalogue. Messum's London. Catalogue essay 'the Eye of the Spirit'
 by Andrew Lambirth, Writer Critic and Curator. ISBN: 978-1-905883-93-6.
 Publication No: CCCI
 2010 Exhibition catalogue. Campden Gallery, Catalogue Essay 'Forensic Traces' by
 Andrew Lambirth. ISBN: 978-0-9562719-4-5
 2009 Exhibition catalogue. Messum's London. Forward by Nicholas Usherwood.
 Catalogue essay 'Silent Harmonies' Dr Jane Hamilton. ISBN: 978-1-905883-44-
 8. Publication No:CCXLXII
 2007 Exhibition catalogue, New Millennium Gallery (foreword by David Falconer).
 2006/7 Interview 'Jeremy Annear on European Modernism and Cornish Art in the
 Eighties', www.artcornwall.org
 2004 Exhibition catalogue, New Millennium Gallery (foreword by James Aitchison
 and 'The Meeting', a poem written for the catalogue by Robert Vas Dias).
 Catching the Wave: Contemporary Art and Artists in Cornwall by Tom Cross
 (Published by Halsgrove 2002).
 2002 Exhibition catalogue, 'New Works', Messum's Contemporary.
 2001 Galleries Review, 'Showing in St Ives', Petronilla Silver.
 2000 Exhibition catalogue (foreword by Norbert Lynton), Messum's Contemporary.
 1998/97 Exhibition catalogue, David Messum Gallery (foreword by John RusselTaylor).
 1996 Drawing Towards the End of the Century, Newlyn Society of Artists Publication.
 1994 St Ives Revisited – Innovators and Followers, by Peter Davis (Bakehouse
 Publications).
 1991 Award Kreissparkasse, Bremen, Germany.
 1991/92 DAAD Scholarship, (Atelierhaus Worpswede), Germany.
 1991/92 Atelierhaus Worpswede (Worpswede Verlage).

PROJECTS

2013, 2018 Co-ordinator and Curator of IMS Charity Auction at Sotheby's London with
 Exhibitions at Falmouth Museum and Art Gallery and at Christie's South
 Kensington London
 2005–2007 Continuing studio-based collaboration with composer Jim Aitchison.
 2003–2005 Artsound.co.uk A collaboration with composer Jim Aitchison, Coleridge
 Productions Andy Russo, The Coull Quartet and The Secconi Quartet.

COLLECTIONS

Lazard Bros. Ionian Trust. The Royal Holloway Collection. The Royal West of England
 Academy. Listed in Who's Who in British Art and The Dictionary of Artists in Britain since
 1945



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ANNEAR

MESSUM'S

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