

An afternoon gallery talk in Woodstock

‘I’m interested in the misaligned, the fractured, perhaps even the broken’, says Oxford artist **Jeremy Morgan**. ‘Not because I’m a nihilist or attracted to destruction, but because the incomplete or the unbalanced keeps possibilities open.’

Jeremy recently showed a number of his abstract paintings in a solo exhibition entitled ‘Tipping Point’ at the contemporary Woodstock gallery, **Darl-e and the Bear**. Each richly coloured, geometric piece is constructed from multiple wooden panels – off-cuts which the artist gathers from his neighbour, a carpenter. As Jeremy explains during his gallery talk, ‘Adopting a modular approach to painting provides me with a liberating flexibility. If one panel isn’t working, it can be put to one side and another used in its place. In this way I never suffer from the perennial artist’s fear of facing the large blank canvas at the start of the creative process.’

A graphic designer by profession, with a love of logos, typography and Modernist art history, Jeremy began developing his contemporary art practice around 7 years ago, when he felt the need to add the more physical, messy medium of paint into his creative life. Perhaps not surprisingly the forms he creates have a very graphic aesthetic to them, although recent experiments with translucent paint allow the beautiful woodgrain to show through the painted layer, adding a softer, more natural counterpoint to the painted geometry.

‘I paint on multiple off-cuts while building a piece, and continually disrupt and re-order the flow of these panels. This forces me to re-think the composition, in a process I refer to as a “glitching” of my own perceptions’.

The resulting paintings contain splices, misalignments and kinetic energy, yet due to their considered colour palette and reductive range of painted motifs, each manages to convey a simple creative statement. As Jeremy puts it, ‘I’m interested in the paradox of defining the undefined’.

The characterful gallery helps to bring out the decorative qualities within Jeremy’s work. A painting like ‘Quencher’, for example, hung on the stone wall above the original fireplace is inspired by nostalgic memories of the fabric swatches he and his sister played with as children in his grandparent’s haberdashery shop

Community – Woodstock and Bladon News, December 2022 (printed)

With thanks to Sian Godwin, Editor

Page 1 of 2

in London. ‘There’s a joy in splicing the retro with the contemporary’, as he puts it.

An interest in sustainability has nurtured Jeremy’s recycling of carpentry off-cuts. ‘It’s about seeing the opportunities which more sustainable ways of working can offer. In my case, painting onto off-cuts is central to my work, with the arbitrary sizes of the panels providing both a challenge and inspiration in equal measure!’

Jeremy sits on the advisory board of Green Arts Oxfordshire Network, and was recently invited to join the Oxford Art Society. ‘I’m excited by what contemporary painting can do and I’m open for commissions!’ he says.

Work from his show will still be available from Darl-e and the Bear in the run-up to Christmas, and you can keep up with Jeremy’s practice by following him on Instagram @jeremy_r_morgan or by emailing him at info@fizogdesign.co.uk

Sian Godwin

