

CLAUDE JAMMET

Bestiary / Anthropocene



CLAUDE JAMMET

Bestiary / Anthropocene

19 October – 10 November 2018

EVERARD READ
LONDON

BESTIARY | ANTHROPOCENE

Bestiary I Anthropocene, Claude Jammet's first solo exhibition with Everard Read London, is a compendium of beasts exquisitely executed in oil on paper on canvas.

The exhibition comprises two distinct bodies of work made over the past two years. In Jammet's *Bestiary* works, the portrayal of each animal embodies a moral lesson based on age-old fables. Her *Anthropocene* series is a moving and chilling meditation on humanity's far-reaching impact on the majestic creatures with whom we share the Earth.

Jammet's paintings have the ancient fragility and power of the skulls and bones she collects. The paintings are relics of everything she has lived – an archaeology of her disquieted soul, an urgent need to close the circle, a pilgrimage toward hallowed ground and precedent lives. Her reds are those of blood, her ivories those of bone, and her blues and violets those of veins and tendons.

— ALESSANDRO PAPETTI, ARTIST

COVER (DETAIL)

The Crossing oil on paper on canvas 119 x 127 cm

INSIDE FRONT COVER (DETAIL)

Life oil on paper on canvas 30 x 30 cm

IN CONVERSATION WITH CLAUDE JAMMET

Your work appears to deal with the big issues of life – birth, death, love, fear and the transient nature of all things.

You are right about the big issues, but it could be said about all those who create as opposed to those who destroy. It is a bit like giving thanks for the opportunity of this life.

You are well known for your portraits. Do you think of these works as portraits?

Portraiture has to be the most exciting aspect of painting, because it is humanity looking at itself through another. I would say most of these subjects are portraits, some more than others, like the baboon. The cat in *The Crossing* on the other hand, is my beloved Gargoyle who had to be put down. He really was as big as the European Eagle Owl and so similar, that I chose this mythological bird as the perfect companion for his crossing into the other world.

Your *Bestiary* portraits embody a moral lesson based on age-old fables. What was the impetus for using these fables as the premise for this body of work?

A couple of years ago whilst visiting the Sénanque Abbey in the South of France, I read the Medieval *Bestiary*. It is obvious that most of our prejudices about certain beasts are still based on superstitions and not on scientific fact. Initially this series started out to redress some of those myths through fable, but as I progressed I felt I owed it to the other creatures of our time – those on the way to rapid extinction, to record their plight.

Your *Anthropocene* series can be read as a meditation on humanity's profound impact on our fellow creatures. Are these works a commentary on the damage we are wreaking on our planet?

My life-long production has revolved around mankind in his context of nature, but there is an urgency now to leave humanity out of the picture as the source of the decline of the natural world, and to give precedence to the species that are being wiped out daily.

We are now fully entered in the Anthropocene Era and the disappearance of some of the animals I am painting is imminent, if not already a fact. This body of work is an attempt (however pathetic) to apologise to posterity.

You describe yourself as self-taught. Tell us something about your practice and your process of embarking on a new body of work.

I have had no formal art education which does not mean that I don't continually strive to improve my knowledge of art and my technique. I am never short of inspiration, so I do quick sketches to fix the idea. Then I will set about finding the photographic reference that I need (preferably my own) until I am able to return to my studio to paint. My studio is my sanctuary where I keep little relics, my books, and where I can close the door at the end of the day leaving a big mess, in which only I know the system. For that reason, very few ever again access to that space.

The choice of working in oils on paper probably stems

from my early days of painting in watercolour. When I switched to oil, I simply adapted the technique of dry brush to oils. Even if I texture the paper it gives me a better result than canvas does. I still experiment, but I think I've found my medium.

Tell us about some of the enduring influences on your work.

It is hard to pinpoint exactly what influences me because I think everything does. I am like a sponge absorbing all that passes past my vision. How this is interpreted in paint depends on my emotional response to these stimuli. However, when at age four, I decided I was going to be a painter, it was my parents' art books that gave me the initial impetus. It was Art that inspired me, and still does.

You have lived in so many different places. What impact do you think this has on your work? Do you think you approach your subjects as an outsider, with some distance and perspective?

The different countries, the various cultures, have not just influenced me: they make up who I am. I am very privileged to have been born to parents who gave me a wide view of the world and its inhabitants, so although it has been said about me that I am the eternal outsider, I feel very much 'in' the picture. A wise woman once told me that I would not leave a mark on the world – because it is already perfect – but that the world would leave its mark on me.

BESTIARY





The Finish Line
oil on paper on canvas
61 x 124 cm



ABOVE AND RIGHT (DETAIL)
The Crossing
oil on paper on canvas
119 x 127 cm





Life
oil on paper on canvas
30 x 30 cm



ABOVE, LEFT AND PAGE 2-3 (DETAIL)

Flattery

oil on paper on canvas

140.5 x 80 cm



Marabou
oil on paper on canvas
40 x 60 cm



ABOVE AND RIGHT (DETAIL)
Barbarie
oil on paper on canvas
18 x 24 cm

ANTHROPOCENE

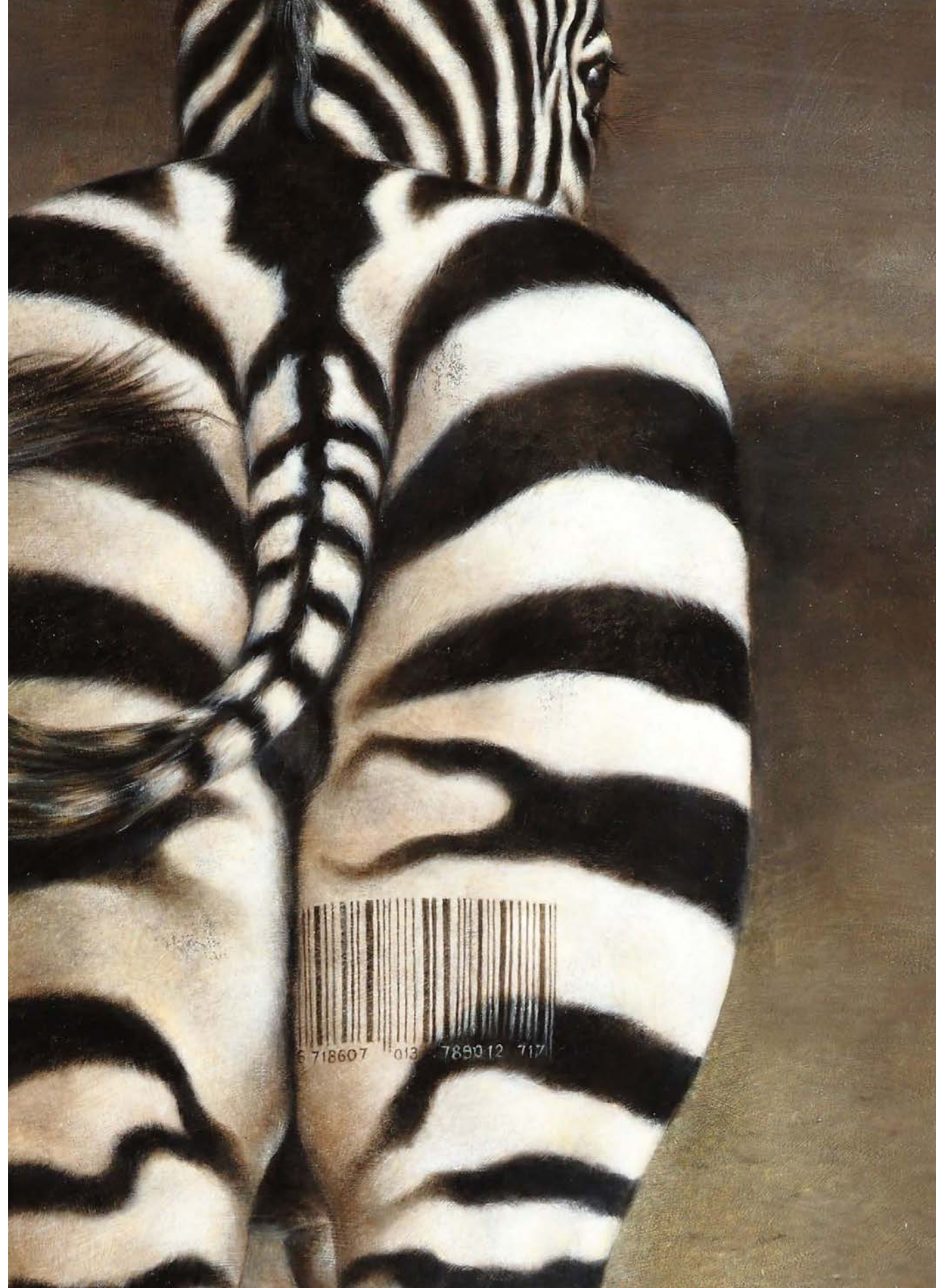




Visitors Book
oil on paper on canvas
100 x 139 cm

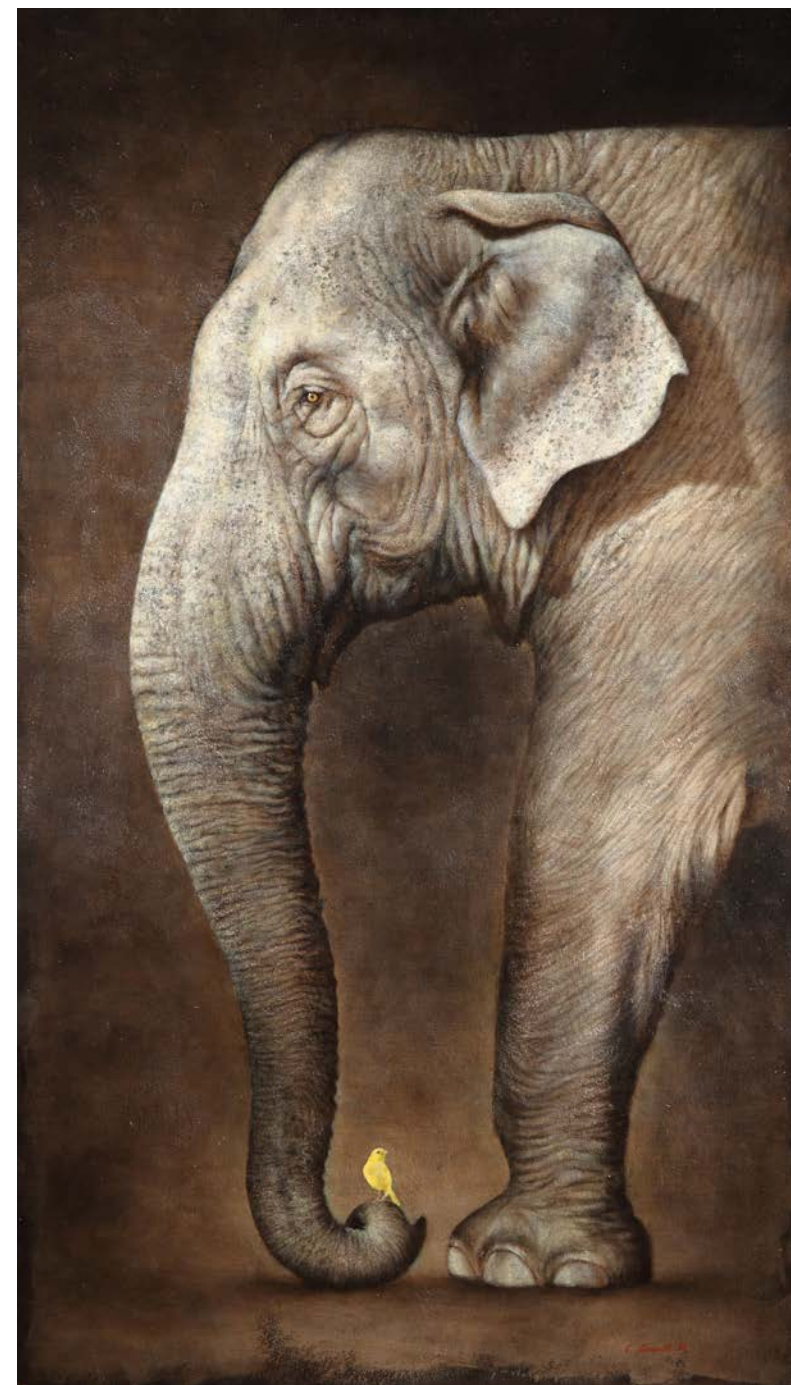


ABOVE AND RIGHT (DETAIL)
Anthropocene
oil on paper on canvas
139 x 86 cm





RIGHT AND PAGE 16-17 (DETAIL)
Soul of an Ape
oil on paper on canvas
70 x 70 cm



ABOVE AND LEFT (DETAIL)
Sentinel II
oil on paper on canvas
140 x 80 cm



Life II
oil on paper on canvas
30 x 30 cm



ABOVE AND RIGHT (DETAIL)
Ball and Claw
oil on paper on canvas
100 x 80 cm



CLAUDE JAMMET

Born in Zimbabwe of French parents, Claude Jammet grew up in Kenya, India and Japan, in addition to extended periods in France, before settling in South Africa where she began her career as a professional painter. Over the past two decades Jammet has lived and worked in Italy.

Jammet is a self-taught artist. Painting for her is a requirement; the chosen means by which to communicate her experience of the world. Over a career spanning more than four decades, her work has made reference to the perfection of nature and man, from whichever culture. Her subject matter has



encompassed portraiture but also still lifes and the quotidian. Giving her attention to people and objects, it seems, is a way of carrying with her beloved people, places and things, recording traces of her roots and offering a mediation on the fleeting and transient nature of all things.

Over four decades, Jammet has held some 20 solo exhibitions as well as group shows in galleries across South Africa, Europe and Japan. Her work is held in numerous private and corporate collections in South Africa and across Europe.

SELECTED EXHIBITIONS

- 2018** *Claude Jammet: Bestiary / Anthropocene*, Everard Read, London, UK
Art Gallery, Knokke Zoute, Belgium
Galleria Cristina Busi, Chiavari, Italy
- 2014** *Cultus*, Everard Read, Johannesburg, South Africa
- 2011** *Beyond the Garden*, Knysna Fine Art, Knysna, South Africa
- 2010** *Oltre il Giardino*, Galleria Cristina Busi, Chiavari, Italy
Fair Spezia Art Fair, Galleria Cristina Busi, La Spezia, Italy
- 2009** *Hortus Conclusus*, Galleria Davico, Turin, Italy
- 2008** *Rosso*, Galleria Cristina Busi, Chiavari, Italy
- 2006** *Fair Lineart*, d'Haudrecy Art Gallery, Ghent, Belgium
Quotidiana, Galleria Cristina Busi, Genova, Italy
Quotidiana, d'Haudrecy Art Gallery, Knokke Zoute, Belgium
Baths, Everard Read Gallery, Johannesburg, South Africa
Fair Arte Genova, Galleria Cristina Busi, Genova, Italy
- 2005** *Fair Arte Genova*, Galleria Cristina Busi, Genova, Italy
Il Basilisco/Busi, Genova, Italy
An Invitation to Dinner, Knysna Fine Art, Knysna, South Africa
- 2004** *Fair Lineart*, d'Haudrecy Art Gallery, Ghent, Belgium
2 person show with Aron Demetz, d'Haudrecy
- 2003** *Fair Lineart*, d'Haudrecy Art Gallery, Ghent, Belgium
Children, d'Haudrecy Art Gallery, Knokke-Zoute, Belgium
Old Mutual for NSPCC, K.F.A. with Simon Mee Gallery, London, UK
Mostra n° 200, Galleria Busi, Chiavari, Italy
- 2002** *Proposte*, Galleria Forni, Bologna, Italy
Proposte, Galleria Busi, Sestri Levante, Italy
Natura morta, Galleria Busi, Sestri Levante, Italy
Natura morta, Galleria Busi, Chiavari, Italy
- 2001** *Figurazione*, Galleria Forni, Milano, Italy
Fair Art marché France Japon, Osaka, Japan
Proposte, Galleria Forni, Bologna, Italy
Innocents II, Knysna Fine Art, Knysna, South Africa
- 2000** *Spartito*, Galleria Busi, Chiavari, Italy
Innocents, Knysna Fine Art, Knysna, South Africa
- 1999** *Eden*, Knysna Fine Art, Knysna, South Africa
Still Life, Nederberg Arts Festival, Knysna, South Africa
- 1998** *A Sense of Place*, Old Gaol Gallery, Knysna, South Africa
Opening Exhibition, Knysna Fine Art, Knysna, South Africa
Garob, Knysna Fine Art, Knysna, South Africa
Aardklop National Fine Arts Festival, Potchefstroom, South Africa

- 1997** *Group with G. Jones & D. Poynton*, Old Gaol Gallery, Knysna South Africa
This Species is Amusing Itself to Death, Knysna Nature Conservation
Christmas Exhibition – Old Gaol Gallery, Knysna, South Africa
Knysna Artists, BCI Fine Art, Johannesburg South Africa
Association of Arts, Pretoria, South Africa
- 1996** *Crucible*, Old Gaol Gallery, Knysna, South Africa
- 1995** *Salimbaques*, Knysna, South Africa
- 1993** *Design for living fair*, Lookout Gallery, Johannesburg, South Africa
- 1992** *‘Design for living fair*, Lookout Gallery, Johannesburg, South Africa
- 1991** *Design for living fair*, Lookout Gallery, Johannesburg, South Africa
Chelsea Gallery, Cape Town, South Africa
- 1990** *Survival*, The Directors’ Collection, Johannesburg, South Africa
- 1989** *In Company of Wolves*, The Lookout Gallery, Plettenberg Bay, South Africa
- 1988** The Rembrandt Van Rijn Arts Festival, Cape Town, South Africa
- 1987** The Standard Bank National Arts Festival, Grahamstown, South Africa
Annual Wildlife Exhibition, The Everard Read Gallery, Johannesburg

- 1986** Plettenberg Bay Arts Association, Plettenberg Bay, South Africa
The Actors, The Crake Gallery, Johannesburg, South Africa
- 1985** *Annual Wildlife*, The Everard Read Gallery, Johannesburg, South Africa
- 1984** *Rooi Dak*, The Lookout Gallery, Plettenberg Bay, South Africa
Comores, The Tait Gallery, Knysna, South Africa
- 1983** The Bitou Gallery, Knysna, South Africa
Knysna Story, The Tait Gallery, Knysna, South Africa
- 1982** Carlton Hotel Gallery, Johannesburg, South Africa
- 1980** The Crake Gallery, Johannesburg, South Africa
- 1975** Madden International Galleries, Johannesburg, South Africa
- 1974** Madden International Galleries, Johannesburg, South Africa

COLLECTIONS

- The Sasol Collection, South Africa
The Sanlam Bank Collection, South Africa
Minorco Luxembourg, Lichtenstein
IBM, South Africa
Sun International, South Africa
Kirstenbosch, South Africa
Commerzbank, Germany
Watersedge Trust, South Africa
A.D.M, Germany
First National Bank, South Africa

This exhibition catalogue is published in conjunction with the exhibition *Bestiary / Anthropocene* at Everard Read London 19 October – 10 November 2018

Published in 2018 by Everard Read London 80 Fulham Road, London SW3 6HR
Copyright © Everard Read London 2018
Text © Respective Authors 2018
Photography © Flavio Stagnaro

All rights reserved

No part of this publication may be reproduced or transmitted, in any form or by an means, without prior permission from the publishers.

Designed by Palimpsest International

EVERARD READ

CAPE TOWN | JOHANNESBURG
FRANSCHHOEK | LONDON

CIRCA



Modern and contemporary art from southern Africa

Everard Read London | 80 Fulham Road | London SW3 6HR
+44 (0)20 7590 9991 | info@everardlondon.com | www.everardlondon.com