

Simon Callery  
<Open Body>

28.10. - 25.11.2017

Opening 27.10.2017, 6 - 8 pm

annex14 | Raum für aktuelle Kunst

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Öffnungszeiten: Mi-Fr 12-18h, Sa 12-16h, oder nach Vereinbarung



Simon Callery, Installation view, annex14, 2017



Simon Callery, *Yellow Stepped Wallspine*, 2017  
Canvas, distemper, thread, pencil and wood, 170 x 130 x 42 cm



Simon Callery, *Lemon Yellow Wallspine*, 2017  
Canvas, distemper, thread, pencil and brackets, 100 90 x 32 cm



Simon Callery, *Yellow Stepped Wallspine*, 2017  
Detail



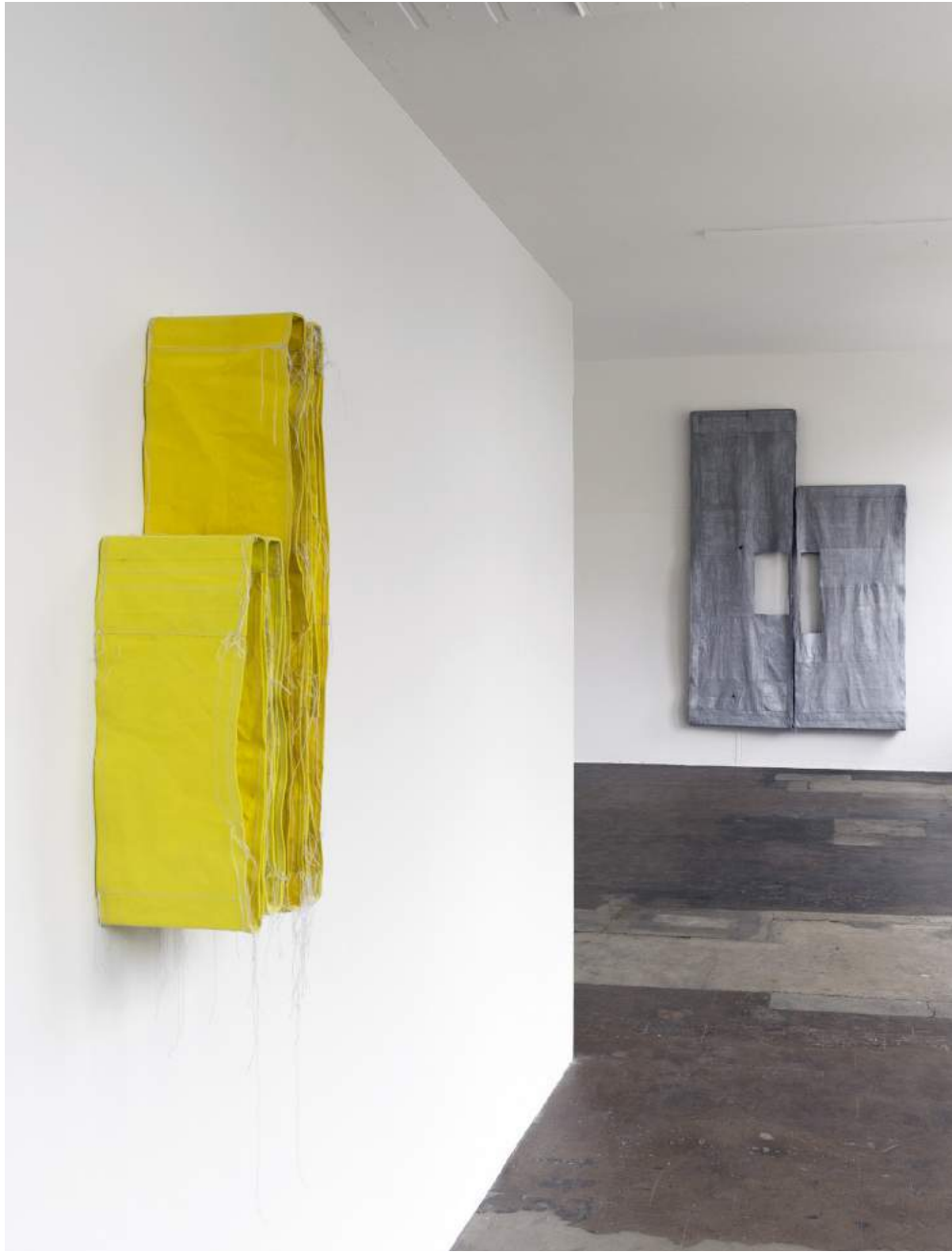
Simon Callery, Installation view, annex14, 2017



Simon Collery, *Aluminium Flat Painting*, 2017  
Canvas, acrylic, thread, pencil, bolts, aluminium and wood, 296 x 198 x 17 cm



Simon Callery, *Aluminium Flat Painting*, 2017  
Detail



Simon Callery, Installation views, annex14, 2017





Simon Callery, *Aluminium Wallspine*, 2017  
Canvas, thread, acrylic, pencil and wood, 244 x 34 x 50 cm



Simon Callery, *Aluminium Wallspine*, 2017  
Details



Simon Callery, *Yellow Stuffed Wallspine*, 2017  
Canvas, distemper, thread, pencil, acrylic, wood, 75 x 22 x 20 cm

Simon Callery – “Open Body”

An interview of Elisabeth Gerber with Simon Callery

EG: In connection with your upcoming solo show at annex14 you said: „I want to create a strong and physical statement using specific colour relationships“. Reading the statement and remembering your earlier paintings two terms attracted my attention immediately: “physical statement” and “colour relationship”.

This means for me that on one hand the physical experience is very important for your work. Does it also mean that your intention is to give the painting its body back. Could you tell me what experiences and thoughts as an artist make the physical aspect so important for you?

SC: Yes, I have said that I work to give painting its body back. I do this because I want to give the viewers their body back. I make physical paintings – because I am interested in the viewer as a physical being – a fully sentient, inquisitive, perceptive and thinking being. I want the paintings to involve and engage the full attention of that person and not just the eye.

This approach to painting grew partly from my collaborations with archaeologists in the field. Landscape is an important theme in British art and I was interested in how to work with landscape (and recently with the urban environment) without resorting to the established image-based tradition. One important lesson I learnt from archaeological excavation sites is that if you have serious questions about landscape, and about our relationship to it, then relying solely on what you can see does not take you far. The landscape is a multi-sensory and multi-temporal environment and we experience it in motion with all our senses. These were the characteristics I wanted as qualities for my painting. To some extent the works reveal the impact of landscape on contemporary painting rather than how painting serves to represent landscape. This is an inversion of the tradition not a rejection of it.

Tangled amongst my thinking on landscape was a growing awareness of the relentless mass of images we consume in contemporary urban life on a daily basis. Our emphatic visual culture does not come without a cost – which is clearly a suppression of our other senses. As a painter I am very aware of how complicit painting has been historically in the development of image/picture making from the very first day. It seems perfect that painting could be the medium best placed to critique our current use of image in everyday life and perhaps to offer an alternative experience. What I wanted to do was to bring the body back into the painting equation, not as image, and to recalibrate and rebalance the sensory range. It has been liberating to question all the conventions of image-based painting and create physical equivalents: line as a cut or a thread, image as a puncture, rip or aperture, colour soaked in the canvas instead of on it. When the primary function of the painting is not about communicating through image then the works need not be hung at eye level or even flat against the wall. These paintings for annex14 do not depict the body but reveal their own ‘open body’.

EG: You talked about specific colour relationships. Do you mean the relationship within a painting or between different works, you install in a site-specific way?

SC: I was thinking that the way I wanted to use colour in these works was an opportunity to reveal how we can think of colour as a material – to be perceived physically. The installation of the works and their formal relationships is designed to support this idea. In restricting the works in the show to two colours I am hoping that  $1 + 1 = 3$ .

The annex14 works are made with aluminium acrylic soaked into the fibres of the canvas and cadmium lemon yellow and cadmium yellow middle soaked in with rabbit skin glue as medium. Both these pigments are metals and we perceive them as such. I am using colour here as a choice of material, not for their depictive value but as specific materials along with the other specific chosen materials of painting; canvas, pencil, wood and thread. Personally, I am aware that I perceive the colour optically but also as physical materials that I sense in my fingertips and my back teeth.

Simon Callery  
\*1960, lives and works in London

#### COLLECTIONS

Tate. London  
Arts Council Collection. Hayward Gallery, London  
Astrup Fearnley Museum of Modern Art. Oslo. Norway  
Comune di Carrara. Carrara. Italy  
Birmingham Museum Trust  
British Museum. London  
European Investment Bank, Luxembourg  
Fonds National D'Art Contemporain. Puteaux, France  
Nottingham Trent University, Nottingham  
South Glamorgan County Council. Cardiff. Wales  
Private collections in Europe and U.S.A.

#### AWARDS, RESIDENCIES AND PROJECTS

2014-2015 Moel yr Gaer Project. Bodfari. Denbyshire. Wales, Institute of Archaeology  
University of Oxford  
2012-2013 Hadleigh in Place. ACAVA. Hadleigh. Essex  
2012 Exploratory Laboratory. Inland Sealand commission. Dorset  
2011 Estuary Project. Thames Estuary. Arts Council of England  
2009 Arts Council England Grants for the Arts National Lottery. Thames Gateway  
Project  
2006 – 2009 AHRC Research Fellow in Creative & Performing Arts. Oxford Archaeology  
& University of the Arts London  
2005 Artist in Residence. Ceramics Department. Cumbria Institute of Art. Carlisle.  
2000 Artist in Residence; Institute of Archaeology, University of Oxford.  
1997 Southern Arts Artist in Residence, Ruskin School of Drawing and Fine Art, University of  
Oxford.  
Khoj International Artists Workshop. Modinagar, India.  
1993 Prizewinner. John Moores 18, Liverpool.  
1992 Artist in Residence. Camden Art Centre, London.  
1986 Gold Medal Prizewinner. National Eisteddfod, South Wales.  
1984 Arts Council Young Artists Grant.  
1983 Arts Council Young Artists Grant.

#### SELECTED SOLO EXHIBITIONS

2017 Simon Callery, annex14, Zürich  
2016 Streatham Paintings, DOLPH Projects, London  
2015 Flat Paintings, FOLD Gallery, London  
Soft Painting, Bonington Gallery, Nottingham Trent University  
2012 Inland Sealand, 33 Newland, Sherborne, Dorset\*  
2010 Physical Painting, FOLD Gallery, London  
2009 Thames Gateway Project, APT Gallery, London  
2008 Simon Callery, Westbrook Gallery, London\*  
2007 Pit Paintings, University of the Arts, London  
2006 Simon Callery, Rachmaninoff's, London  
2005 Simon Callery, Philippe Casini Gallery, Paris

2003 The Segsbury Project\*, Officers Mess, Dover Castle, Kent  
2002 Simon Callery: Paintings, Philippe Casini Gallery, Paris  
2000 Recent Paintings, Philippe Casini Gallery, Paris\*  
New Paintings, Kohn Turner Gallery, Los Angeles  
1999 ARTNOW 19., Tate Gallery, London\*  
1997 The Segsbury Project\*, The Great Barn, Great Coxwell, Oxfordshire, University Muse-  
um of Natural History, Oxford, The Pitt Rivers Museum, Oxford  
1996 Simon Callery: Paintings 1995 – 1996, Anthony Wilkinson Fine Art, London\*  
1995 MURI, Christian Stein Gallery, Turin  
1994 Anderson O'Day Gallery, London  
1992 E14SE10, Free Trade Wharf, London

#### SELECTED GROUP EXHIBITIONS

2017 Perpetual Construction, CAB Art Centre, Brussels  
Boundary Issues, Unosunove, Rome  
2016 WHAT ABOUT THE COLOUR PINK?, Geukens and De Vil Contemporary Art, Knokke  
IMPERFECT REVERSE Camberwell Space. University of the Arts London\*  
Ruskin Gallery, Anglia Ruskin University, Cambridge  
Diverses sont les lignes de la vie, Galerie Bernard Ceysson, Luxembourg  
The Abject Object, University of the Arts, Wimbledon, London  
Wallspine, Archive, Painting (with Finbar Ward), annex14, Zürich  
2015 Mackerel Sky, Empire House, London  
Real Painting, Castlefield Gallery, Manchester  
Fin, FOLD Gallery, London  
2014 Lion and Lamb Summer Saloon Show, Lion and Lamb Gallery, Hoxton, London Caro-  
line Wiseman Fine Art. Aldeburgh, Suffolk  
Within/Beyond Borders: Works of art from the European Investment Bank  
Collection, Largo di S. Julião. Lisbon  
Enantiodromia, FOLD Gallery, London  
Shelf Show, curated by Torgny Wilcke. Galleri Tom Christoffersen. Copenhagen  
2013 Limber, Spatial Painting Practices, Herbert Read Gallery Canterbury, Grandes Galle-  
ries de L'Erba, Rouen\*  
Form – Signage, Sophienholm. Lynby. Denmark\*  
Double Illums Bolighus, Illums Bolighus. Copenhagen\*  
Soft Geology, Hadleigh-in-Place, Old Fire Station. Hadleigh, Essex  
Under Icebergs, Kingsgate Gallery. London  
2012 Painting: Pulled, Stretched, Revealed, Sumarria Lunn Gallery, London  
Regrouping, Bend in the River. X-Church, Gainsborough, Lincolnshire  
Art, Science And The Coast, Arts University College, Bournemouth & Bridport Arts  
Centre, Dorset  
Double Vision, Lion and Lamb, Hoxton, London  
Needle In A Cloud, FOLD Gallery, London  
Docks912. Docks Dora, Turin  
Back & Forth. 8Artists from London, B55Gallery, Budapest\*  
2011 Within/Beyond Borders., European Investment Bank Collection, Byzantine & Christian  
Museum, Athens \*  
What if it's all true, what then?, Mummery + Schnelle, London\*  
Manual Setting, Danielle Arnaud Gallery, London

- 2010 The House of the Nobleman, Boswall House. Regents Park, London  
 Colouring in the Clinical, Menier Gallery, London  
 Layers, Seongnam Art Centre, Korea\*  
 Touchstone, Salisbury and South Wiltshire Museum\*  
 A Thousand Yard Stare, Art Space Gallery, London
- 2009 Wham Painting and Beyond, Den Frie Udstillingsbygning. Copenhagen. Denmark\*
- 2008 Walls have ears, curated by Stephen Nelson, Man & Eve, London  
 Golden Rain, project by Michael Petry, Stavanger, Norway\*
- 2006 Stones, Circles, Landscape, Art, Penrith Museum, Penrith, Cumbria  
 Simon & Sarah, Platform, London  
 Monochrome. Fine Art Society, London\*
- 2005 8th International Exhibition of Sculpture and Installation, Lido, Venice  
 The Hardest Thing to Draw is a Kiss, Wimbledon College of Art, London  
 Short Stories About Painting, Art Space Gallery, London\*  
 Moderato Cantabile – Simon Gallery, Lee U-Fan, Nishikawa. Philippe Casini Gallery, Paris
- 2004 Disegnare il Marmo, Accademia di Belle Arti di Carrara. Italy \*  
 Quand'jen Trouve, J'en Mets a la Carte, Galerie Philippe Casini, Paris
- 2003 20 x 5 Drawings, Eagle Gallery, London
- 2002 From The Saatchi Gift, Talbot Rice Gallery. University of Edinburgh  
 Paintings in Hospitals, Saatchi Gallery. London\*  
 Colour White, De La Waar Pavilion. Bexhill-on-Sea\*  
 Multiples Objects de Desir, Musee Des Beaux-Arts de Nantes. France\*  
 Drawing Parallels, Birmingham Museums and Art Gallery  
 Viewpoints, Eagle Gallery, London
- 2001 Paper Assets, British Museum, London  
 Gallery, Chevaska, Hysbergue, Philippe Casini Gallery, Paris  
 British Abstract Painting, Flowers East Gallery, London\*  
 Line Up, Gallery Fine, London
- 2000 Wreck of Hope, Nunnery Gallery, London  
 Recent Paintings: Gallery, Harris, Ure, Voss Djanogly Art Gallery, University of Nottingham\*  
 Underlying Perfection, Gallery Fine, London  
 Fact and Value, Charlottenborg Udstillingsbygning, Copenhagen, Denmark\*  
 The Segsbury Project: Alfred's Castle, Ashdown Estate, Berkshire
- 1999 A Quiet Storm, Kohn Turner Gallery, Los Angeles  
 Sensation, The Brooklyn Museum of Art, New York  
 A Line in Painting, Gallery Fine, London\*  
 White Out, Gallery Fine, London
- 1998 Simon Gallery, Mark Francis, Kiki Lamers, Galleria Emilio Mazzoli, Modena, Italy\*  
 Sensation, Nationalgalerie im Hamburger Bahnhof, Berlin  
 L'attitude/Longitude, Arte Monaco, Monte Carlo, Monaco  
 British Painting, Galerie Hollenbach, Stuttgart
- 1997 A Cloudburst of Material Possessions, Towner Art Gallery and Museum, Eastbourne.  
 Worcester City Art Gallery. Purdy Hicks Gallery, London.  
 Mead Art Gallery, Coventry. Middlesbrough City Art Gallery.  
 Experiment (GB), Kunstverein Trier, Trier & Kubus. Hannover, Germany\*  
 Pure Fantasy, Inventive Painting of the 1990's, Oriol Mostyn, Llandudno, Wales\*  
 Sensation. Young British Artists from the Saatchi Collection, Royal Academy of Arts, London\*  
 KHOJ. Sikribag. Modinagar, India & Queen's Gallery, British Council, New Delhi, India\*
- 1996 British Abstract Art III; Works on Paper, Flowers East Gallery, London  
 The East Wing Collection, Courtauld Institute Galleries, London\*  
 ABOUT VISION. New British Painting in the 1990's \*, Museum of Modern Art, Oxford.  
 Fruitmarket Gallery, Edinburgh,
1997. Wolsey Art Gallery, Christchurch Mansion, Ipswich, .  
 Laing Art Gallery, Newcastle, 1998
- 1994 Young British Artists III, Saatchi Gallery, London  
 Landscapes, Ex Lanificio Bona, Carignano, Turin\*  
 Equinozio D'Autunno, Castello di Rivara, Rivara, Italy
- 1993 Strictly Painting, Cubitt Street Gallery, London  
 John Moores 18., Walker Art Gallery, Liverpool
- 1992 Whitechapel Open, Whitechapel Art Gallery, London
- 1990 Landscape, Raab Gallery, Berlin  
 Whitechapel Open, Whitechapel Art Gallery, London
- 1989 The Forming Image, Raab Gallery, London
- 1988 Whitechapel Open, Whitechapel Art Gallery, London
- 1987 Exchange, Chapter Arts Centre, Cardiff  
 Arts Council Gallery, Belfast\*
- 1986 Four Painters, Howard Gardens Gallery, South Glamorgan Institute of Higher Education, Cardiff  
 National Eisteddfod, Fishguard, South Wales
- 1984 Young Cardiff Artists, National Museum of Wales, Cardiff
- 1983 New Contemporaries, Institute of Contemporary Art, London\*

\*catalogue or publication