

JENNIFER ANDERSON

SKIN DEEP

Front cover:

The End, 2006

oil on canvas, 33 x 33 cm

(detail – shown fully inside)

Published in connection with the exhibition

Jennifer Anderson, Skin Deep

Arndean Gallery, Cork Street, London

13th–17th March, 2007

Please note that the pictures
in this catalogue represent only
a selection of the works
available at the exhibition

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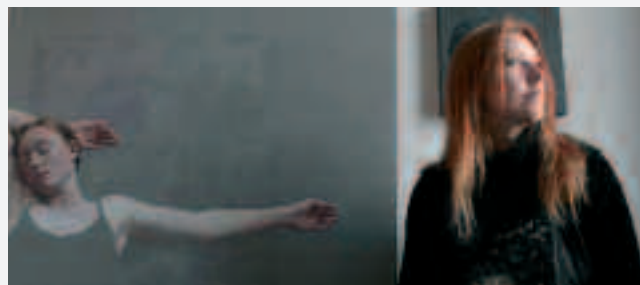
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MacLean

MODERN AND CONTEMPORARY FINE ART



JENNIFER ANDERSON is happiest when painting the people she wants to paint. It would therefore be wrong for me to describe her as a portrait painter, as such. She shies away from the more recognisable traits of her sitters: the perfect expression, the flattering stare. Instead, she focuses on the lost moments: the introspection, the joys and sadness. In their anonymity, the subjects on her canvases project a universal appeal, exploiting the full gamut of those human emotions with which we can all so easily identify.

That, of course, is the secret of why such images are so compelling. We are all voyeurs, our inner thoughts triggered by that intense curiosity about others which many of us have been conditioned to deny, but which, nevertheless remains part of our nature, whether we like to admit to it or not.

The solitary figures on Jennifer's canvases, some in profile, are unaware that they are being watched. As a consequence, through body language and expression, they become unconvincingly seductive. Exposed to the unseen outsider, the solitary, anonymous figure deep in contemplation is capable of igniting a sympathy far in excess of anything that might be achieved through a more long standing acquaintance.

So that is what we find in this exhibition of Jennifer's paintings: vulnerable young women immersed in anonymity; herself, her sister, and the models she has literally plucked from the street, one of whom she came across working in a clothes shop. Jennifer had wanted to find a black model to capture the skin tones, and asked her to sit for her. The finished portrait is, indeed, undeniably beautiful.

Then there is Jennifer herself, and Jackie, her sister, also an artist. Identically coloured and close in age, both have that exquisite pale, translucent skin and rose-blond hair. Layer upon layer of paint have been subtly employed by Jennifer to achieve that luminous, pre-Raphaelite intensity. Her technique of applying light to texture is faultless. The beauty of her subjects literally glows from the consistency of the surfaces upon which they appear.

These images are, however, far from being conventional likenesses. Every one of us has a public façade, but that is not what Jennifer sets out to capture. Although she has, in the past, painted one man, her husband, she sees women as a more vulnerable, less threatening presence than that of a man. In these intimate images, she isolates the tensions, the clenching of facial muscles, the loneliness. There is something disturbingly sensual about the loneliness of others.

From her training at Dundee's Duncan of Jordanston College of Art has evolved her two disciplines. The first acknowledges positioning, colour, and the handling of paint; the second, the emotional interaction between painter and sitter which, in turn, leads to the interaction between sitter and viewer.

The monochrome backgrounds she has chosen remain deliberately just that; fields of silver and grey, creating a neutral platform for those unselfconscious moments of reflection. Everything is simplified. There are neither frills nor clutter. There are no details of clothing to divert the onlookers' attention from the central compositions, a discipline emphasised by the chunky, unframed canvases.

She says that she wants her viewers to make decisions about the character, mood and thoughts of her sitters, rather than to reflect upon any of the social trappings which might subconsciously suggest status or wealth. The question then becomes one of what is going on inside the subject's head, rather than an interpretation of the swirl of life that surrounds them.

When I visited Jennifer in Glasgow, where the River Clyde sweeps past de-industrialised Finnieston towards Govan, I found myself momentarily alone in her studio. As I waited for her to return, it was as if the faces on her canvases, oblivious to my presence, sprang to life. I said nothing about this to Jennifer at the time, but I sensed that this was exactly why I had been left on my own.

Roddy Martine

Edinburgh

2007

There is something disturbingly sensual

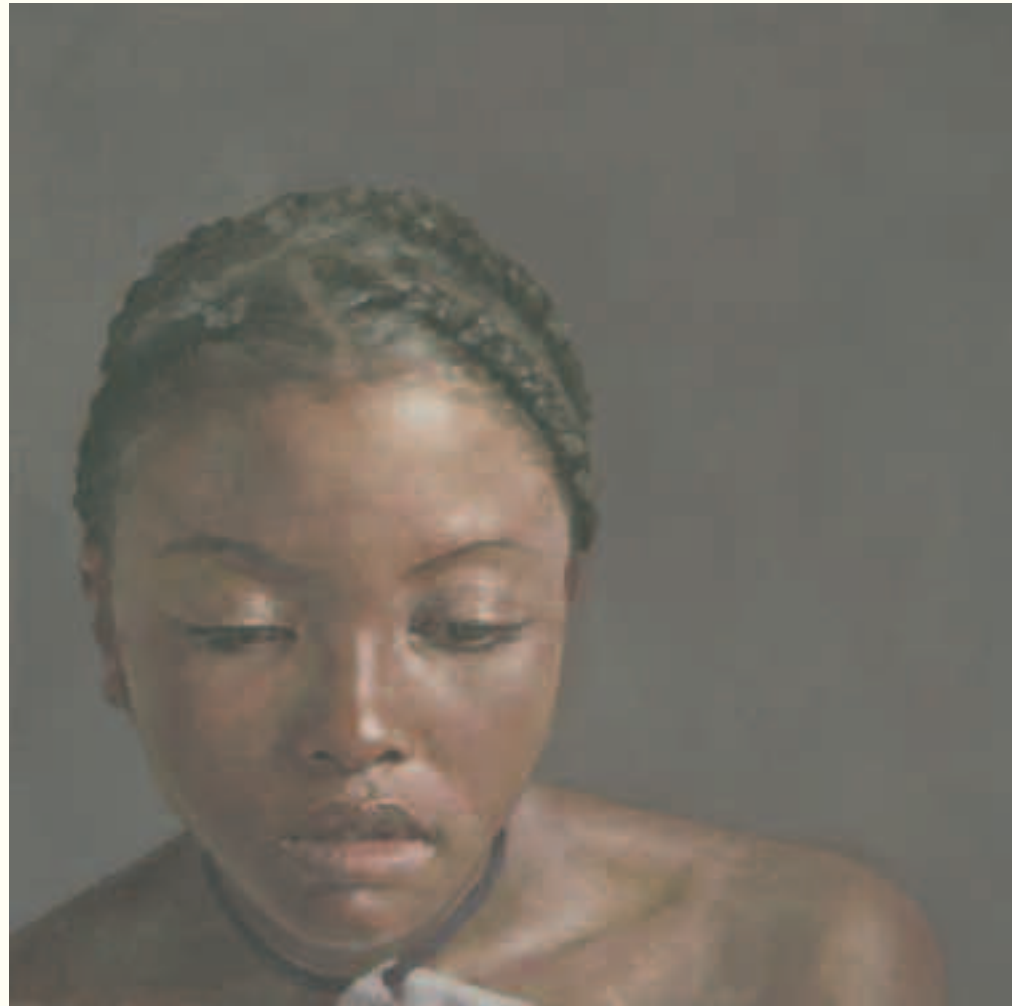
about the loneliness of others . . .



Confession, oil on canvas, 86 x 86 cm



Cowgirl, oil on canvas, 56 x 81cm



A Secret, oil on canvas, 33 x 33 cm



A Question, oil on canvas, 23 x 31cm



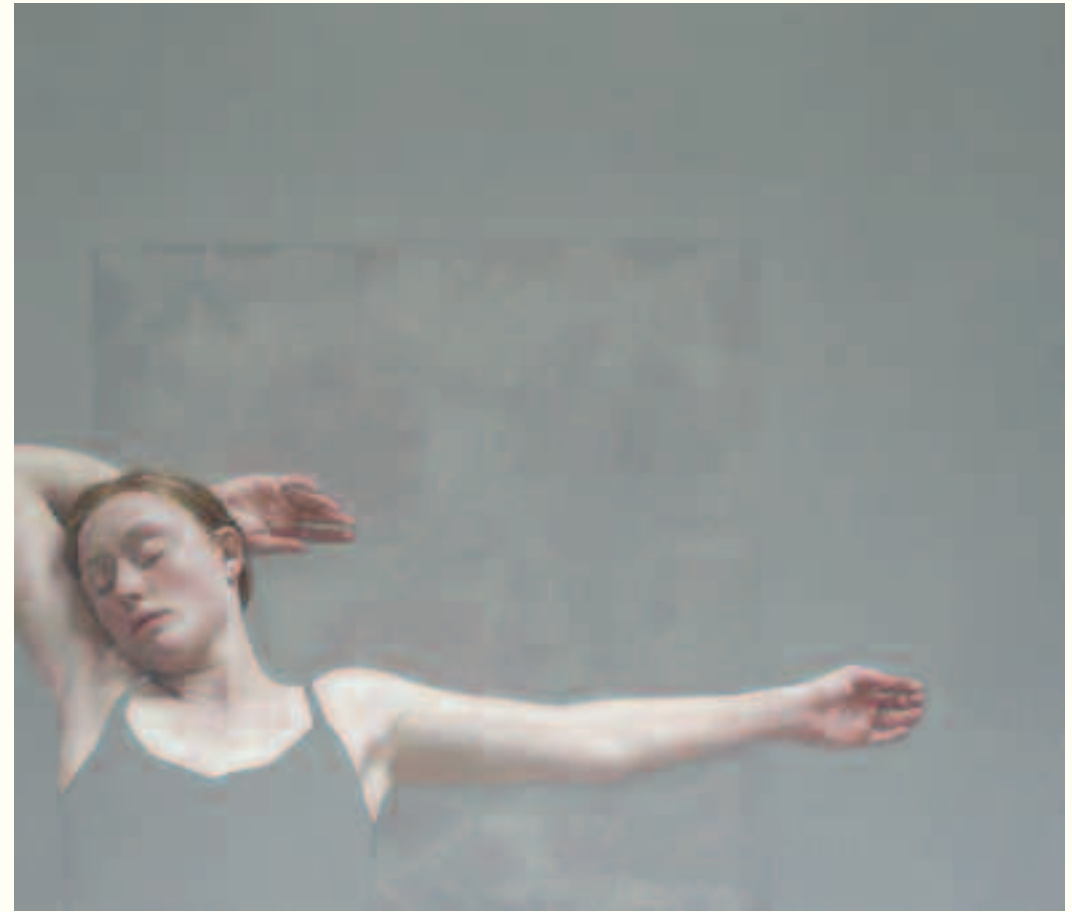
Shimmer, oil on canvas, 71 x 132 cm



Moonlit, oil on canvas, 107 x 202 cm



Willow, oil on canvas, 101 x 152 cm



Quietus, oil on canvas, 97 x 112 cm



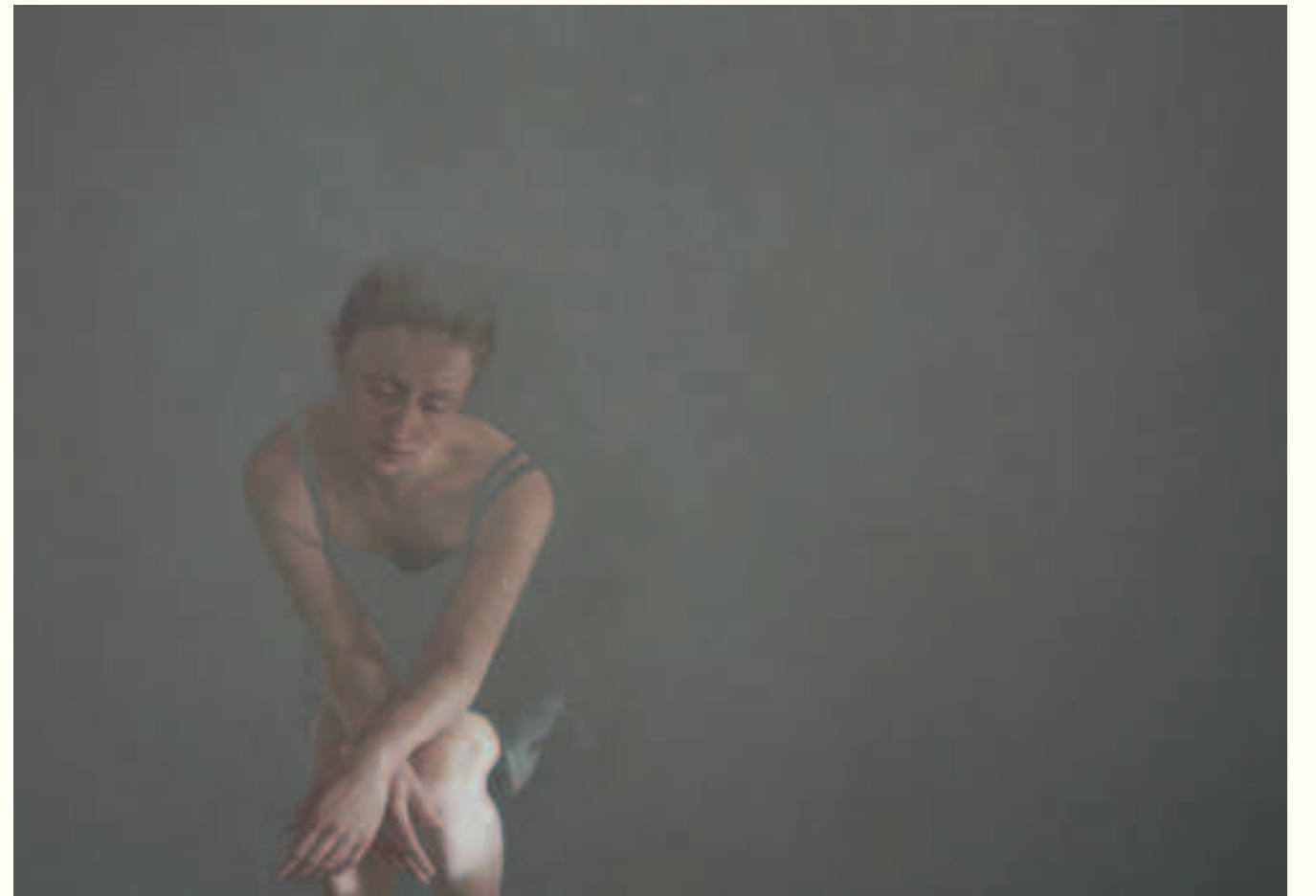
Confession, oil on canvas, 102 x 122 cm



Tapestry, oil on canvas, 81 x 127 cm



Sun Beam, oil on canvas, 81 x 127 cm



First Light, oil on canvas, 107 x 152 cm



The Beginning, oil on canvas, 33 x 33 cm



The Middle, oil on canvas, 33 x 33 cm



The End, oil on canvas, 33 x 33 cm



Searching, oil on canvas, 12 x 41 cm



Low Tide, oil on canvas, 10 x 41 cm

Jennifer Anderson

T R A I N I N G

1993–97 Duncan of Jordanstone College of Art, Dundee. BA (Hons) Fine Art, First Class

S O L O E X H I B I T I O N S

2005 *artLondon* with Maclean Fine Art

2003 *artLondon* with Maclean Fine Art

2000 The Gatehouse Gallery, Glasgow

1998 The Gatehouse Gallery, Glasgow

S E L E C T E D G R O U P E X H I B I T I O N S

2006 *The Royal Academy Summer Show*, London

The Royal Glasgow Institute, Maclellan Galleries, Glasgow

The Royal Society of Portrait Painters, Mall Galleries, London

2005 The National Portrait Gallery, London, General Exhibition

The BP Portrait Award, The National Portrait Gallery, London

The Royal Society of Portrait Painters, Mall Galleries, London

2004 *The BP Portrait Award*, The National Portrait Gallery, London

The Last Gallery, Zurich

The Royal Scottish Academy, The Mound, Edinburgh

2002 *Fresh Paint 2*, with Maclean Fine Art at the Arndean Gallery, Cork Street, London

2000 *The Noble and Grossart Painting Prize*, The Mound, Edinburgh

The Royal Scottish Academy, The Mound, Edinburgh

The Royal Scottish Academy, The Mound, Edinburgh

2001 *The BP Portrait Award*, The National Portrait Gallery, London

Fresh Paint 1, with Maclean Fine Art at the Arndean Gallery, Cork Street, London

The Royal Glasgow Institute, Maclellan Galleries, Glasgow

The Paisley Art Institute, Paisley

1998 *The SAAC*, The Mound, Edinburgh

The Royal Scottish Academy, The Mound, Edinburgh

The Noble and Grossart Painting Prize, The Mound, Edinburgh

A R T F A I R S

2006 *The London Art Fair*, Islington, London with Maclean Fine Art

2005 AAF, Battersea Park, London with The Gatehouse Gallery

artLondon, Chelsea, London with Maclean Fine Art

2004 *The London Art Fair*, Islington, London with Flying Colours Gallery

AAF, Battersea Park, London with The Gatehouse Gallery

2003 *artLondon*, Chelsea, London with Maclean Fine Art

The British Art Fair, Chelsea, London with Flying Colours Gallery

2002 *The London Art Fair*, Islington, London with Flying Colours Gallery

AAF, Manhattan, New York with Flying Colours Gallery

1999–2000 AAF, Battersea Park, London with The Gatehouse Gallery

1998–2006 *The Glasgow Art Fair*, Glasgow with the Gatehouse Gallery

C H A R I T Y E X H I B I T I O N S

CHASE Charity Art Show, The Royal Academy, London

The Edinburgh Breast Cancer Foundation, Edinburgh

Postcard for Sick Kids, Phillips Auctioneers, Edinburgh

Crossroads Charity Art Exhibition, Stirling

Artlink Central *Art On The Rock*, Stirling Castle

Edinburgh Hospitals Exhibition, Queen Street, Edinburgh

P R I Z E S

2007 *The David Cargill Award*, Royal Glasgow Institute

The Strathearn Gallery Prize, Royal Glasgow Institute

2005 *The HSBC Award*, Royal Society of Portrait Painters

The Arts Club Prize, Royal Society of Portrait Painters

1998 *The Lady Artists' Club Trust Award*

1997 *The Ewan Mitchell Award for Figurative Painting*, Duncan of Jordanstone College of Art

1996 The George Duncan of Drumfork Travel Scholarship, Duncan of Jordanstone College of Art

C O M M I S S I O N E D P O R T R A I T S

Mr Mervyn Rolfe, Lord Provost of Dundee

Mr Wilson Sutherland, Acting Warden, New College, Oxford

Dr Ian Graham-Bryce, Principal of Dundee University

The Watson and Phillips Annual Commission

P U B L I C A T I O N S

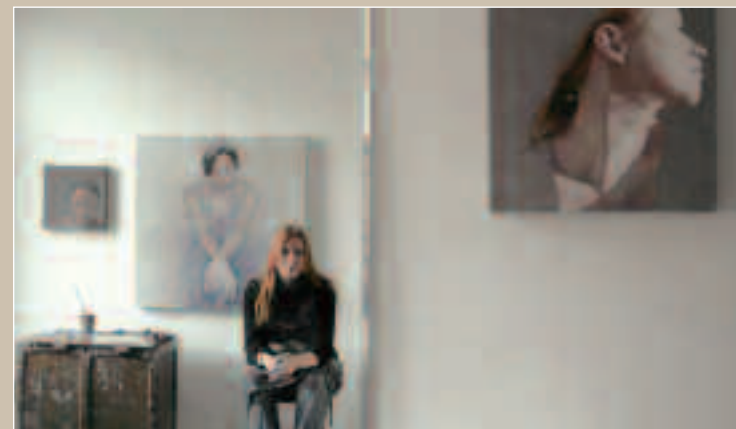
Picture Perfect by Stephanie Hoppen, Jacqui Small

Who's Who in Art 2004, The Art Trade Press

The Dictionary of International Biography, 32nd edition, IBC

The Artist Magazine, 'Masterclass' March 2003, The Artist's Publishing Co

The Cambridge Blue Book 2005, IBC



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PHOTOGRAPHY

Jennifer Anderson (paintings)

Kieran Dodds (portraits)

DESIGN

Strule Steele, London