

An abstract painting featuring a vibrant pink and orange color palette. The composition is dominated by a large, textured pink shape that resembles a stylized, elongated figure or a thick, wavy line. This shape is set against a background of warm, textured orange and yellow tones. The overall style is expressive and gestural, with visible brushstrokes and a rich, saturated color palette.

Feed the need

an exhibition of work by **Peter Neighbour** at
basis Projektraum | Frankfurt am Main | July 2017

Feed the need

*“caught in a mechanism, in a trap
increasingly demanding and endless” Jacques Lacan*

The silhouette differs from an outline, which depicts the edge of an object in a linear form, whereas a silhouette appears as a solid shape.

July 2017 basis Projektraum, Elbestrasse 10, Frankfurt am Main

Most of the paintings on show are part of the series “A race apart”. For the rest their inspiration varies: from a tale in Ovid (Aglauros), through a person’s inner life (In the mind) and on to over-population (On the horizon). A common thread may however be said to link all of the works. Everyone is suffering from the effects of an addiction. They all have a need to feed.

In the series “A race apart” we have the competitive rowers addicted to the adrenalin rush of their elite sport with the Regatta umpires and stewards unwilling to do without the status and power to which they and their class are accustomed; a heady Henley cocktail which – in the wake of the Brexit referendum - inspired this body of work.

Aglauros is a girl addicted to envy. Neighbour’s inspiration for the “Torment of Aglauros” series of paintings came from Ovid’s description of how Envy literally takes hold of the poor girl. “The fire that was kindled within her [...] was like the burning of weeds which do not burst into flames, but are none the less consumed by smouldering fire. Often she prayed for death...”

“On the horizon” contemplates a planet overrun by humanity’s addiction to procreation whereas “In the mind” deals with the inner turmoil caused by addiction. As for “The four pupils of Socrates”, perhaps they are simply addicted to the Master’s words of wisdom.

But the above analysis is optional and personal. Neighbour wants his work to stand alone without any commentary. A viewer looking at these paintings must be free to make her own interpretation of what she sees before her. The artist’s inspiration and the work’s genesis are irrelevant to her response or otherwise to the work.

artist’s statement

I work mainly in oil on canvas, but also on paper using ink, pastel or oil pastel. The composition of a work is typically developed on the canvas but I will use the sketch book to develop ideas and resolve issues with the composition. Photographs are used as a source of ideas for the composition. I apply the paint to the canvas in very thin layers, like water colour, sometimes waiting a week for the layer to dry completely, sometimes just painting wet layer on wet layer. It depends on what effect I am looking to achieve in the work.

Colours are applied in layers on to the canvas and blend “optically” as one layer of colour is seen through the colour placed on top of it. A blue layer of paint over a yellow layer of paint will create a green layer. This effect also lends depth to the work.

I make my own turpentine-based painting medium for this technique using dammar varnish, stand oil and cobalt drying agent.

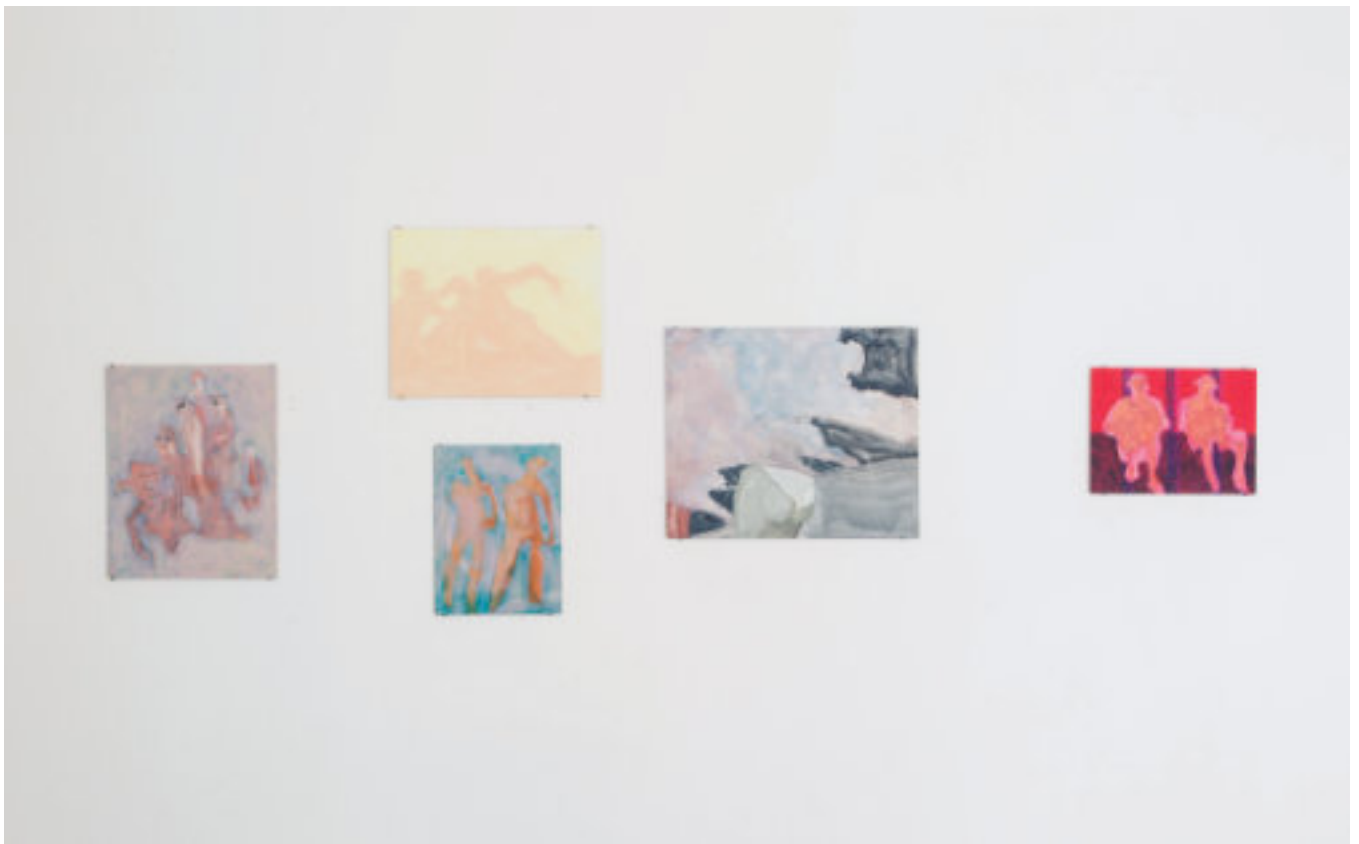
Where glazing is not wanted I use a different painting technique or medium or a less transparent oil colour.



Entrance, basis Projektraum, Frankfurt am Main, July 2017



Four pupils of Socrates
40 x 50 cm, oil on board, 2017



Left to Right, all oil on board:

Five get what they bargained for 50 x 40 cm, 2017

Three figures 40 x 50 cm, 2016

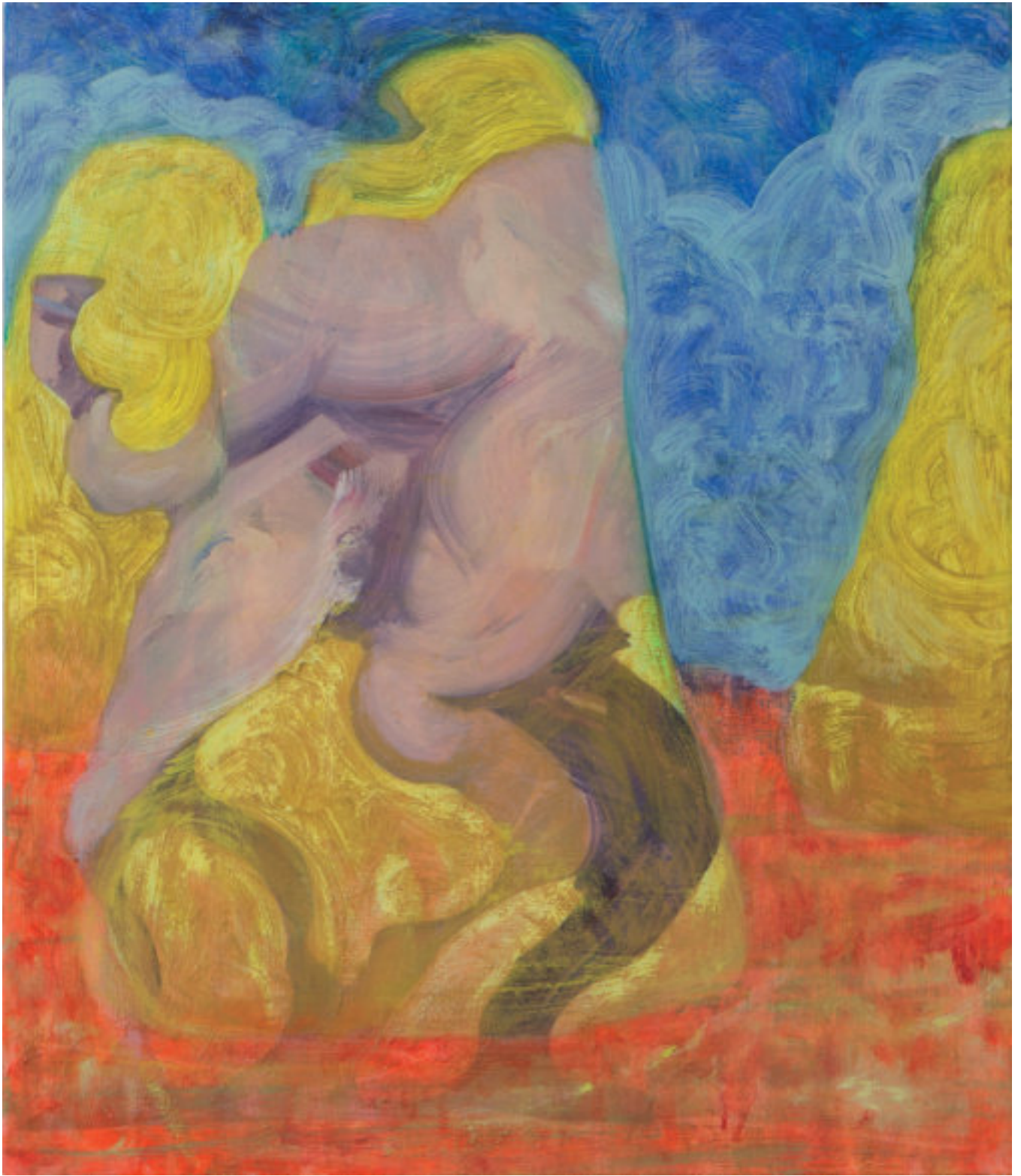
The conduct of races #2 30 x 40 cm, 2017

aglauros_#3 50 x 60 cm, 2017

The conduct of races #3 30 x 40 cm, 2017



Five get what they bargained for
50 x 40 cm, oil on board, 2017



In the mind
70 x 60 cm, oil on canvas, 2017



Four figures (with pink)
50 x 40 cm, oil on board, 2017



On the horizon
80 x 100 cm, oil on canvas, 2017



The Conduct of Races #3
30 x 40 cm, oil on board, 2017

All artwork by Peter Neighbour © 2017
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