

— PART 2 —

TWIN PEAKS

JENNY POCKLEY

EXHIBITION AT PRIVATE & PUBLIC SPACE

MONDAY 20TH APRIL - 10TH MAY 2020 BY APPOINTMENT



RSVP TO CHRIS CLIFFORD, GALLERY DIRECTOR:

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WELCOME

Welcome to the exhibition Twin Peaks part 2 by the British artist Jenny Pockley the timing of which is prescient. We are, all of sudden, living in strange times where everything looks familiar but feels very different. A deep seated sense of unease permeates all facets of society. We are living in a time of fear. Fear of the unknown. You could say it's a dystopian nightmare.

Rooted in the European traditions of the 19th century and subsequently explored by writers, artists and filmmakers such as William Turner, Caspar David Friedrich and David Lynch, the 'sublime' has been a recurrent theme for hundreds of years throughout the history of art, mainly through the use of landscape as a metaphor for the human condition.

The impact of the best-known theory of the sublime, published in London in 1757, *A Philosophical Enquiry into the Origin of Our Ideas of the Sublime and Beautiful* is a treatise on aesthetics written by Edmund Burke. It was the first complete philosophical exposition for separating the beautiful and the sublime into their own respective rational categories. It attracted the attention of prominent thinkers such as Denis Diderot and Immanuel Kant and was hugely influential on the arts, design and architecture.

The American David Lynch is best known for writing and directing sublime films such as *Eraserhead* (1977), *Blue Velvet* (1986), and *Mulholland Drive* (2001), which are often regarded by critics as among the best films of their respective decades and for his cult television series *Twin Peaks* (1990–1991). These works led to him being labeled "the first popular Surrealist" with a style of cinematographic film that was marked by a mood of pessimism, fatalism, and menace. It was this distinct genre that helped to cement in the minds of a generation the term 'dystopian' and highlighted the modern contradiction of living with a deep seated sense of internalised psychological unease whilst simultaneously presenting an outgoing and positive veneer.

'...mountains, clouds and seascapes appear to be suspended in time.'

Throughout Lynch's career there has always been a dense crossover of shamanism, apocalypticism, Native American mythology, biblical demonology, Masonic philosophy, Crowleyanism, theosophy, surrealism, film noir, eerie soundscaping, absurdist juxtapositions, classic Hollywood Americana and last but not least, alchemy. *Twin Peaks*, characterised by long, slow, glossy cinematic pans and awkwardly suspended moments keyed the viewer into an intensely dystopian drama which was both sublimely beautiful and mildly terrifying in equal measure.

In a similar manner Jenny Pockley uses both film and photography as source material for her sublime landscapes.

Jenny Pockley's paintings of mountains, clouds and seascapes appear to be suspended in time. They are still, beautiful; created by the fall of light. For Pockley the process of how she makes her work is vital and says something about the content of the work. Thin films of colour are washed onto an ultra-smooth gesso surface; the tonal variations built up and softened using the 'wet into wet' process. The materials and surfaces used are key to the work and add to its delicate timelessness and so ultimately the paintings appear to hover and envelop the viewer.

They are simultaneously dreamlike, photographic and painterly in equal measure which in turn creates an extraordinary layering of subliminal beauty.

Stay safe everybody and please do all you can to ensure that the most vulnerable members of society are well looked after at this difficult time. It won't last forever and I look forward to the day when we can have a great party in the gallery to celebrate its passing.

Chris Clifford (BA HONS)

Gallery Director,
Private Public Space



Alpine-1
Oil on sandpaper, 125 x 90cm
£4,800+GST



Breaker-study
Oil on copper, 23 x 28cm
£900+GST



Surf
Oil on Canvas, 150 x 160cm
£12,000+GST



Breaker
Oil on copper 40 x 50cm
£2,300+GST



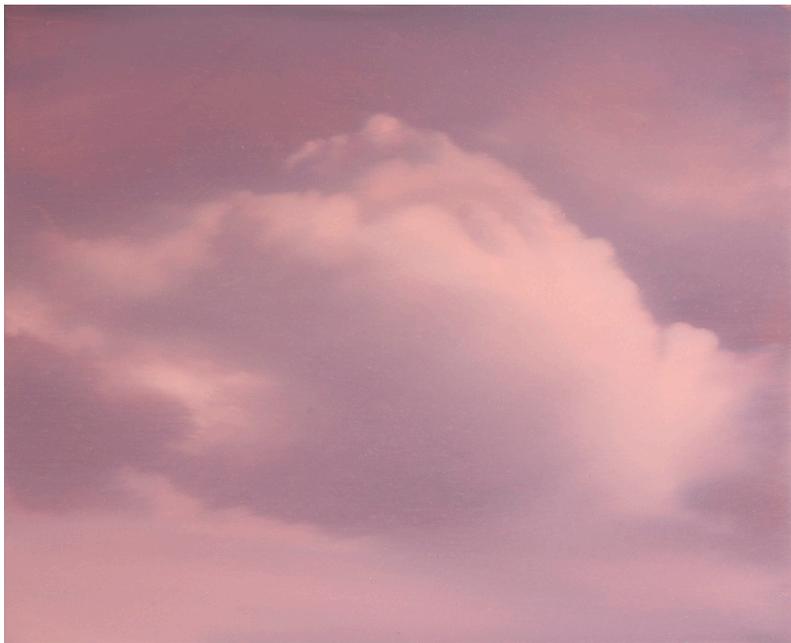
Alpine Ombre
Oil on Canvas, 150 x 120cm
£10,000+GST



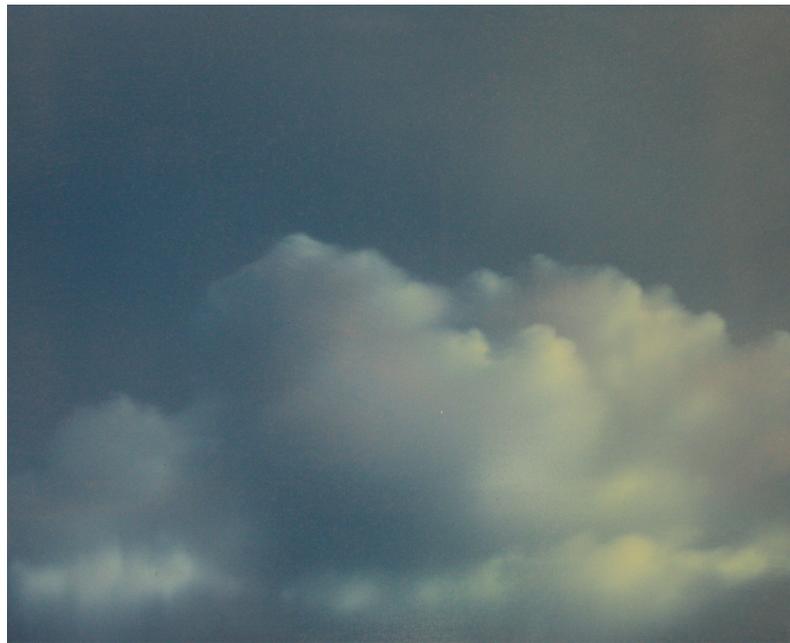
Mountain
Oil on Sandpaper, 125 x 90cm
£4,800+GST



Exposure
Oil on canvas 135 x 120cm
£9,000+GST



Drift (pink) study
Oil on copper 23 x 28cm
£900+GST



Cumulus (Paynes Grey) Study
Oil on copper 23 x 28cm
£900+GST



Snow blown
Oil on Canvas, 100 x 120cm
£7,000+GST



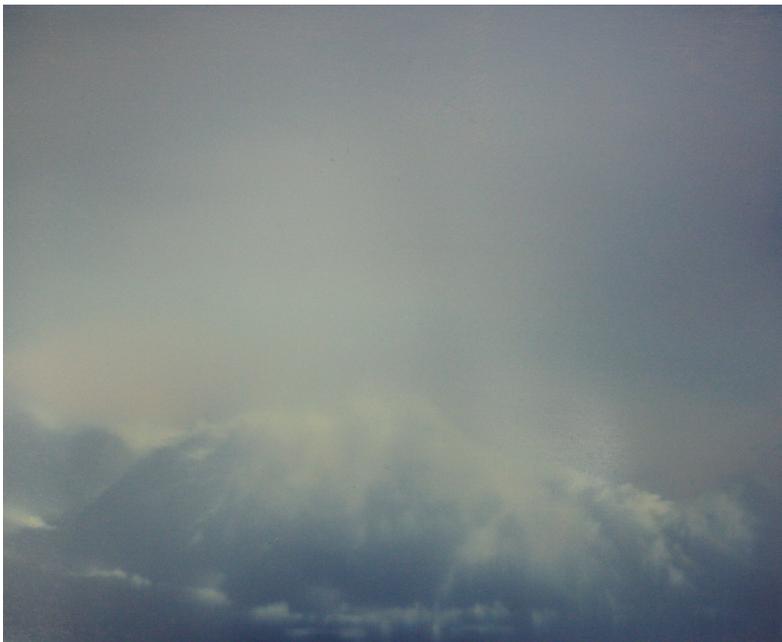
Sea Surf
Oil on copper, 40 x 50cm
£2,300+GST



Night Sea study
Oil on copper 23 x 28cm
£900+GST



Wind Blown study
Oil on copper, 23 x 28cm
£900+GST



Snow-topped mountain study
Oil on copper 23 x 28cm
£900+GST



Shore
Oil on canvas 135 x 150cm
£11,000+GST



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