

“Jeremy Moon”  
Arts Illustrated.

Volume 4, no. 5 (February-March 2017): 22-23.

LUHRING  
AUGUSTINE

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# Jeremy Moon

JANUARY 13 TO APRIL 16, 2017, NEW YORK

Jeremy Moon was a British abstract painter from Altrincham, Cheshire. His father was a lawyer, and in 1954, following in his father's footsteps, Moon went to Christ's College Cambridge to study Law. After graduating, he worked as an advertising executive while simultaneously attending evening classes in ballet. Although he had a natural flare for painting, and practised it as a hobby in his spare time, his decision to become a professional artist did not come into effect until after he witnessed the second *Situation* exhibition at the Whitechapel Gallery in London in 1961. At the age of 26, impressed and inspired by the large abstract paintings of Bernard Cohen and William Turnbull, Moon enrolled himself at the Central School of Art, London. Mature enough to have a clear idea of the type of art he wanted to produce, he quit school early and in 1963, presented his first solo exhibition at the Rowan Gallery in London. This January, Luhring Augustine announced the representation of the Estate of Jeremy Moon with an exhibition marking it the first US solo presentation of Jeremy Moon's works.

Moon's singular visual language was informed by his long-standing interest in dance and choreography. His works are saturated with rhythm-generating patterns and shapes with inherent directionalities – forming a perceptible movement that enhances their dynamic quality. Such tensions are evident within his Y-shaped paintings (and many of his other works, too), whose concentric bands radiate outward, only to reverberate back again after negotiating with the canvas's edges. Moon was also known for deliberately destabilising the unity of his compositions with subtle asymmetries, further challenging the austerity often associated with geometric abstraction.

At the centre of this exhibition at Luhring Augustine Bushwick, lies Moon's floor sculpture entitled *3D I 72*, consisting of thirteen parts that fit along the contours of a distorted grid. Completed a year before his passing, this work epitomises Moon's continued interest in generating movement and a desire to extend painterly space to an architectural

equivalent. His use of the grid as a structural device was central to his working method; its rigid organisation, yet flexible expandability, allowed him to bracket fields of colour in a manner that was exploratory and effectual. Moon shrank, enlarged, skewed and folded the grid across numerous works in his efforts to reveal ambiguity in pictorial space.

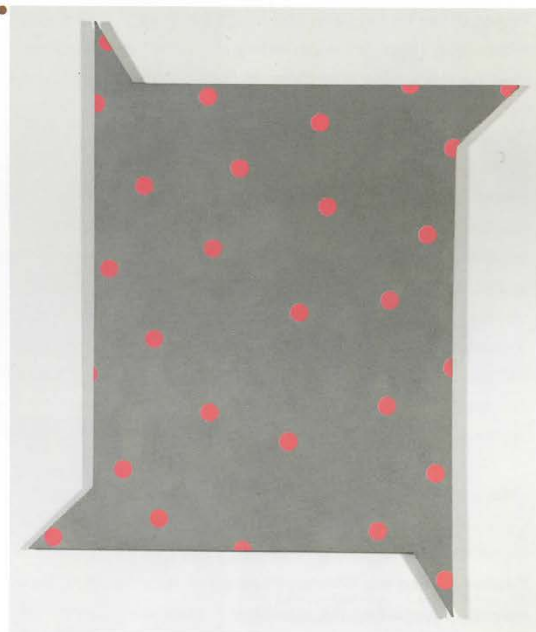
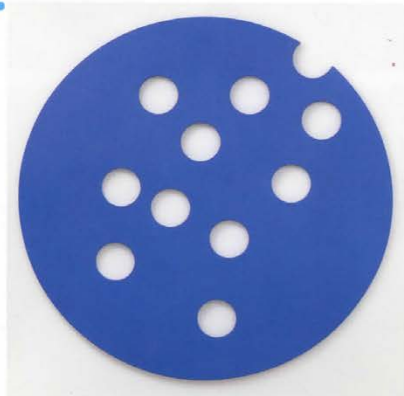
Like many artists of his time, Moon sought a degree of wholeness within his compositions, creating works where painted geometries found affinities with the canvas's overall shape. And though Moon's artistic career was tragically cut short in 1973 with his early death at the age of 39, his large-scale geometric paintings that explore form and space through unmodulated planes of colour, possess tremendous variety within the restrained parameters he had set himself – combining intense geometric concerns with a playful wit that rendered their audiences astonished and engaged for generations to come.

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● *Signals*, Acrylic on canvas, 104 3/4" x 121 1/4", 1967. © Estate of Jeremy Moon; Image Courtesy of Luhring Augustine, New York

● *No 9167*, Acrylic on canvas, 86" x 99", 1967. © Estate of Jeremy Moon; Image Courtesy of Luhring Augustine, New York

● *Out of Nowhere*, Acrylic on canvas, 72", 1965. © Estate of Jeremy Moon; Image Courtesy of Luhring Augustine, New York

● *Starlight Hour*, Acrylic and enamel on shaped canvas, 79 1/2" x 64 15/16", 1965. © Estate of Jeremy Moon; Image Courtesy of Luhring Augustine, New York

● *Orangery*, Acrylic on canvas, 68 1/2" x 68 1/2", 1965. © Estate of Jeremy Moon; Image Courtesy of Luhring Augustine, New York

● *At Midnight*, Acrylic on canvas, 96 1/2" x 120 1/4", 1965. © Estate of Jeremy Moon; Image Courtesy of Luhring Augustine, New York