



Anthony Viney
New paintings
2016

About me

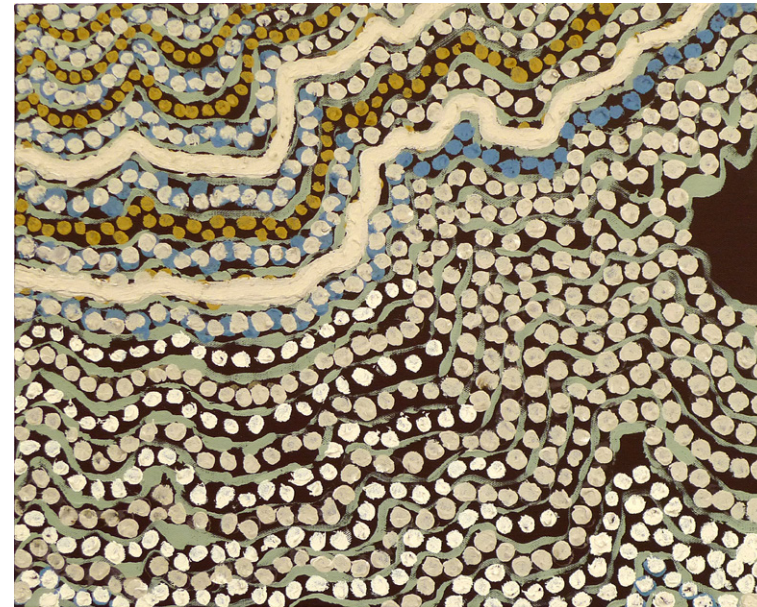
Anthony Viney (Ant) began painting early in life and always knew he would become a visual artist. He attended three art schools – Farnham School of Art (West Surrey), Bath Academy (Corsham) and Sir John Cass (London) – learning different aspects of his craft along the way. His disciplines included Fine Art, Typography and Printing. After leaving Corsham in the 1980s he began exhibiting in London, where he had a successful solo show at the Crest Gallery as well contributing to many group exhibitions. In the 1990s he branched out into design and typography, becoming a magazine designer specialising in international photography and working as creative director of the design agency he ran with his partner Rachel. He now lives and exhibits in West Cornwall. His work has been selected for several shows at the Penwith Gallery in St Ives. Ant's work blends international ideas about painting and painting practice with the visual stimulus of the beautiful landscape of Penwith where he has his studio.

On the right path (cover, detail)

Acrylic on Linen
600mm x 800mm
2016

Estuary light (right)

Acrylic on Linen
300mm x 400mm
2016



About the paintings

When I make marks on canvas they often form into rhythms that run across the surface of the work. These rhythms are fundamental to the creation of the colours and spaces in my paintings. Only when the rhythms are right do the colour harmonies and spaces begin to work properly. It seems to me that we humans experience a strong connection between rhythm and movement and the experience of colour and space. At least, that's how it feels when I'm painting!

When I visited Australia recently I was intrigued to find a similarity between the mark-making in my paintings and some of the indigenous art I saw in galleries and museums. I felt there was something of great interest for me here – and it was to do with letting the mark-making tool (be it a paint stick, finger or brush) leave its particular trace in the paint rather than trying to copy or fabricate the look and texture of other things. I believe the eye can easily and sensitively detect the unique shape and form of any tool used

in a painting from the trace it leaves in the paint – so allowing the tools and materials to speak for themselves and impart a variety of meaning to the viewer is very important in this kind of painting. Looking at this indigenous art also highlighted how the spaces and marks I create in my work are playful and explorative and come and go depending on the need of the painting – rather than any need to depict a conceptually complete space as many traditional western paintings do. The explorative type of space I'm interested in is more akin to aerial mapping and the surveying of geological structures – a concept which I now know has resonances with indigenous Australian art. It was intensely exciting to cross the globe and discover a pre-European painting tradition with parallels to my own practice and to sense that for some while I had been tapping into a universal visual language.

We can all participate in the sensation of viewing a painting and being immersed in a rich and dense experience without

actually recognising anything tangible. This abstract language is one of the things I explore in my work. Even so, it's also an important part of my practice to produce work that carries strong emotional resonances and at least the semblance of a representational connection with places. Using intuitive geometry and gestural marks to evoke – rather than describe – my visual sensations has freed me to explore more fully the physical locations I'm most drawn to.



Thick and fast (left)
Acrylic on Cotton
300mm x 400mm
2016

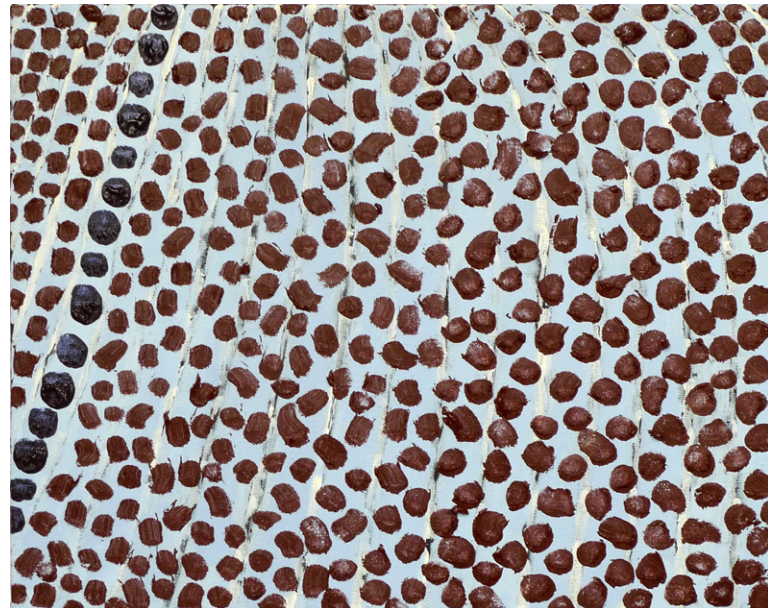
On the right path (right)
Acrylic on Linen
600mm x 800mm
2016





Offshore paradise (left)
Acrylic on Linen
500mm x 600mm
2016

Reimagined landscape (right)
Acrylic on Linen
300mm x 400mm
2016





Undercliff (left)
Acrylic on Linen
300mm x 400mm
2016

Out on the high seas (right)
Acrylic on Linen
500mm x 800mm
2016





Square dance (left)
Acrylic on Linen
500mm x 600mm
2016

Fruitful hills (right)
Acrylic on Linen
500mm x 600mm
2016





Sounds across the valley (left)

Acrylic on Linen
600mm x 800mm
2015

Land and sea (right)

Acrylic on Linen
600mm x 800mm
2016



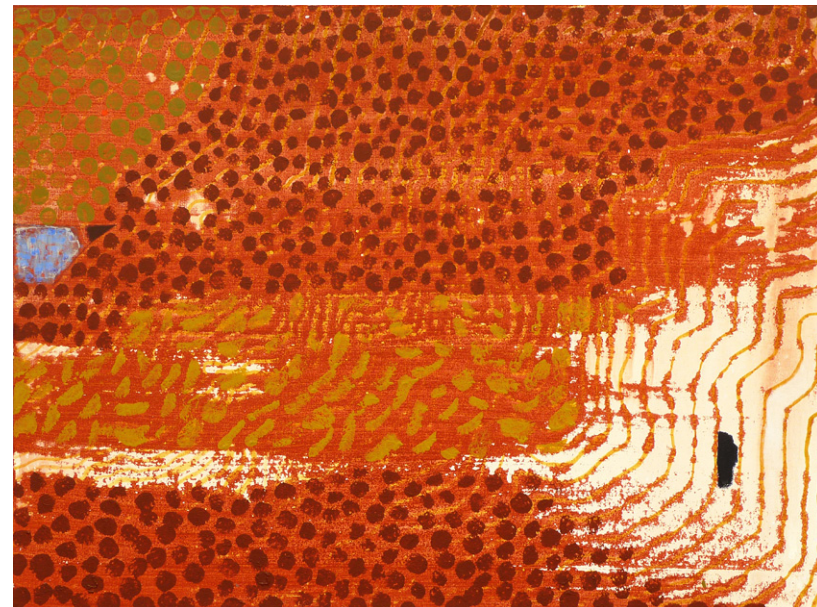


Written landscape (left)

Acrylic on Linen
600mm x 800mm
2015

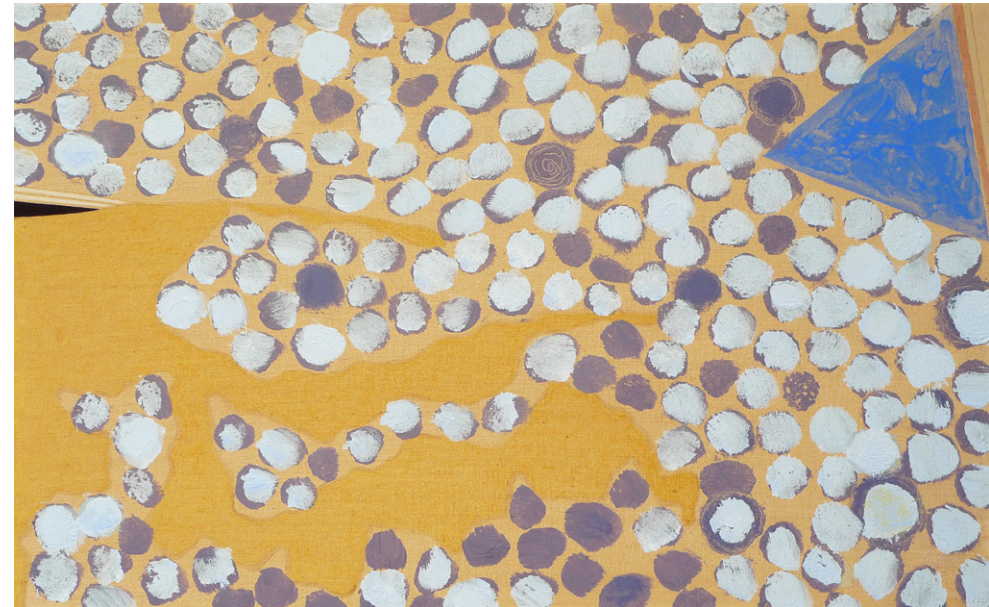
It's a long way home (right)

Acrylic on Linen
600mm x 800mm
2016

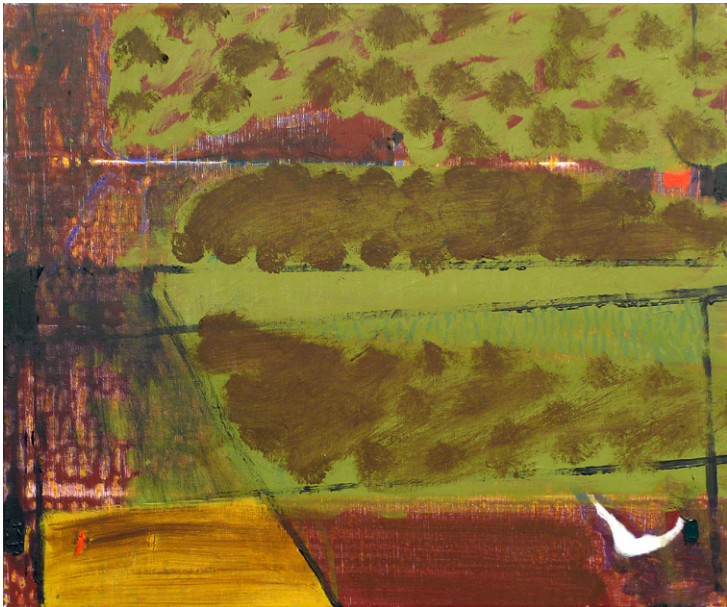




Feathery mood (left)
Acrylic on Linen
500mm x 800mm
2016



Drifting blossoms (right)
Acrylic on Linen
500mm x 800mm
2016



Down on the farm (left)
Acrylic on Linen
500mm x 600mm
2015

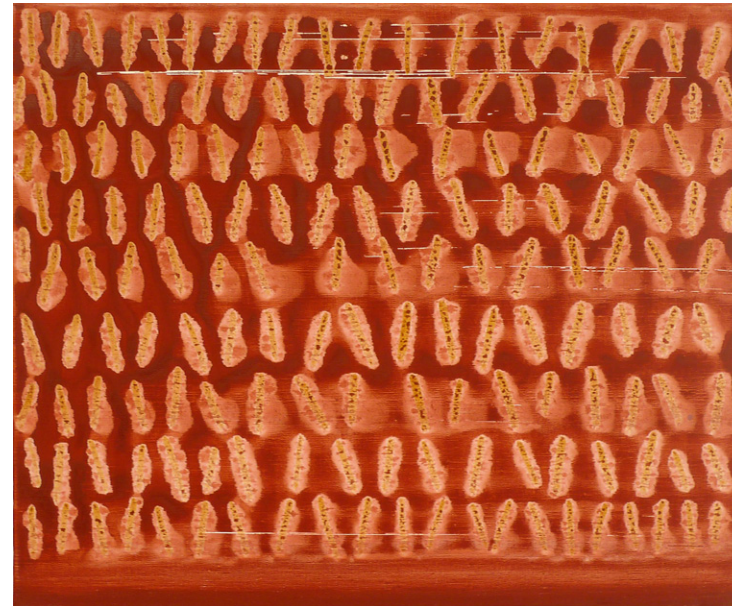
Hidden in the sunlight (right)
Acrylic on Linen
500mm x 600mm
2016





Night train (left)
Acrylic on Linen
500mm x 600mm
2015

Teetering on the brink (right)
Acrylic on Linen
500mm x 600mm
2015



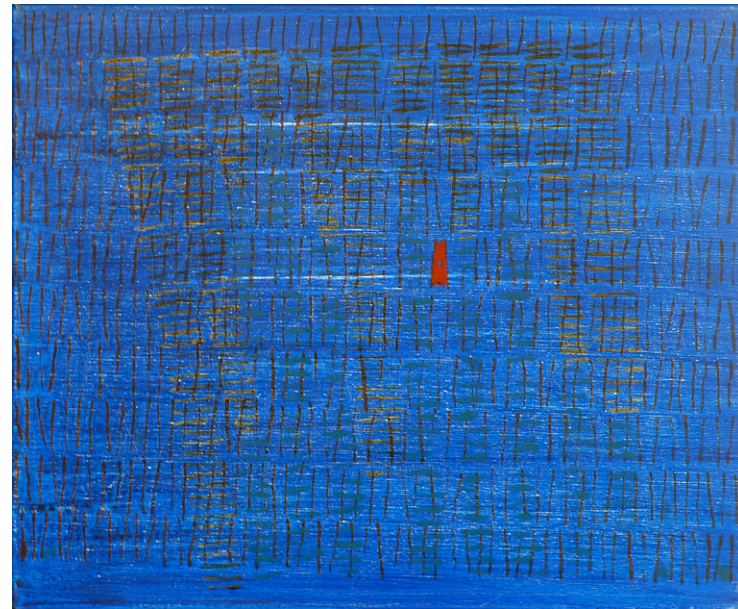


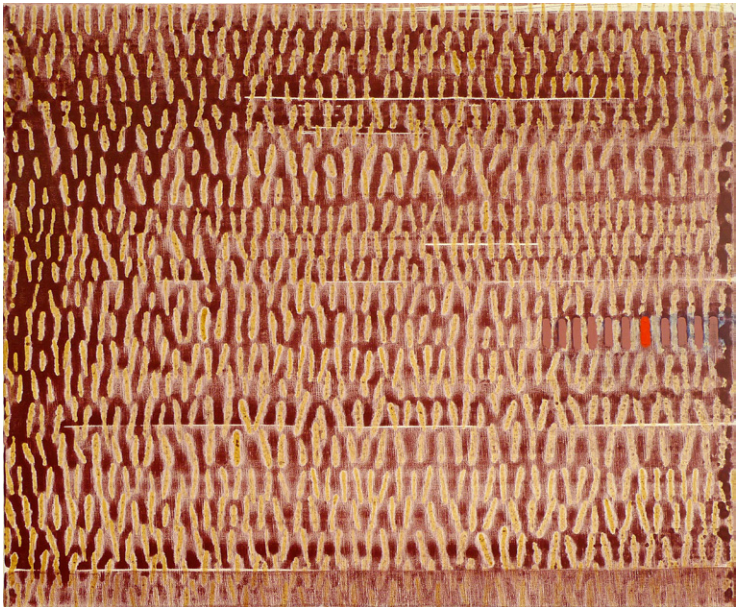
Sweeping to the shore (left)

Acrylic on Linen
300mm x 400mm
2016

Seeing red (right)

Acrylic on Linen
500mm x 600mm
2015





Odd one out (left)
Acrylic on Linen
500mm x 600mm
2015

Which path to choose? (right)
Acrylic on Linen
500mm x 600mm
2015



