



CLAUDE JAMMET

*Weather Vane*



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14 September – 1 October 2022



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Claude Jammet's second solo exhibition with Everard Read London is a collection of extraordinary fauna (and flora), exquisitely rendered in oil paint on paper, mounted on canvas. Made over the past two and a half years, this new body of work, aptly entitled *Weather Vane*, is a poignant and unsettling meditation on humanity's sustained impact on the animals and plants, great and small, with whom we share the Earth.

Below is a conversation that Director of Everard Read London, Georgie Shields, had with the artist, in late July, about these new works and the extraordinary period of time in which she made them.

**GS: These works have emerged from your studio over the past two-three years, a period of time when the world was in and out of lockdown and you were very isolated in your studio, in your small rural village in Italy. Tell us about your experience of making of these works.**

CJ: During the pandemic and the lockdowns, nothing really changed in my routine : I work from home, I can step outside into my garden, and I am essentially a loner, so in fact I should not have been affected. However, the knowledge that hundreds of people were dying daily, plus that my husband was the emissary for our household was something I could not ignore.

Instead of being highly productive, I became numbed whenever I set foot in the studio. If I went outside though, the air was crisp and clean, bugs and insects were reappearing and thriving. I took comfort in the fact that if we stop our assault on Nature it will bounce back very fast. That little glimmer of hope was enough to produce these paintings.

**Your creatures in these portraits fix us with an inescapable stare. They're holding us accountable. It's**

**a potent way to engage your viewers in one of the biggest, most urgent conversations of our time. Was this your intention?**

Years ago a friend's little boy asked his mom 'Why are Claude's paintings staring at me and following me?'. The direct gaze is nothing really new, but engaging the viewer in this manner is not enough because the compassion only seems to last for as long as one is looking at the painting.

People get involved in major Nature Conservation projects, but fail to be moved by a truckload of livestock going to the abattoir and their treatment at the hands of intensive farming. For the most part efforts are made to do something for the safeguard of Nature only in relation to the needs of humans and how it affects our lives.

True change will come when we act out of genuine empathy.

**As the years pass and you reflect on how you want to channel your artistic energy, how have the subjects and themes that capture your attention changed?**

From the beginning the subjects have come full circle – from the animals I was drawing as a four year old child, to the ones I am painting now. If I look back at my output the medium has changed but my commitment has almost always been the plight of the underdog.

Recently I had been doing a lot of soul-searching regarding the validity of my comment. Was it not perhaps time to retire? Someone was listening though. On two occasions clients from the past have written to me, expressing what the works mean to them even after many years. For as long as this is happening, I must listen to my inner voice and not question why I have a yen to paint certain subjects. The public will let me know when it is time to quit.

**You describe yourself as self-taught. Tell us something about your practice and why you prefer to work with oil paint on paper.**

I am self-taught in the sense that I have never had a formal lesson on how I paint. I have looked at a lot of art, read many books, and practiced my craft, but credit must go to some of the extraordinary characters that have crossed my path – one of these being Nick Carter to whom this exhibition is dedicated. My consciousness in so many ways has been awakened by these informal teachers. All the special people in my life, even the fleeting encounters, are all present in the layers beneath the surface of a work.

As for the medium, the choice of working in oils on paper probably stems from my early days of painting in watercolour. When I switched to oil, I simply adapted the technique of dry brush to oils. Even if I texture the paper, it gives me a better result than canvas does. I still experiment, but I think I've found my medium.

**What do you hope viewers will feel when seeing your exhibition and what do you hope might stay with them afterwards?**

I have no specific hope, just that they return the gaze of those creatures with the knowledge that some of them won't survive the Anthropocene. If they can go away with the images in their mind's eye, then those animals will have lasted just a bit longer; lived on inside the viewer.

*Has he noted such a haven in the back of his mind for the day when it will be needed, or will he follow his daily round close to the smells and noises of humanity? As pure speculation, I say that I think he will, and that he will ignore the approach of death until is too close to be of importance. Then, perhaps in the comparative quiet of Harkerville forest, he will be caught, and will sway to and fro for a while in the shelter of some big tree before going down for the last time, never to rise again. When this happens, somewhere a bell will toll, even if only in the recesses of my mind.*

– Nick Carter, 'The Elephants of Knysna', 1971





CLAUDE JAMMET

*Best Foot Forward*

oil on paper

50 x 45 cm

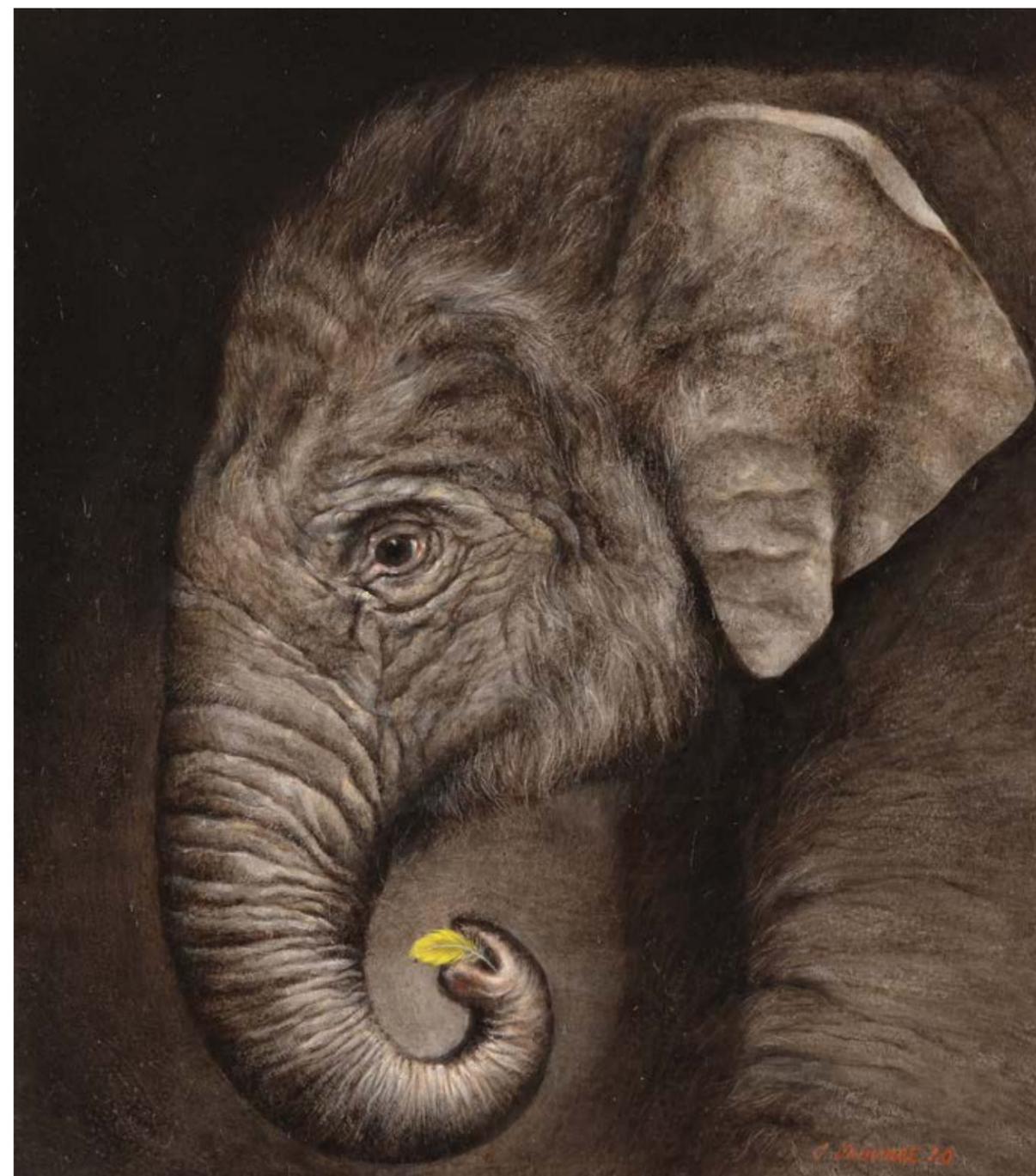
19 5/8 x 17 5/8 in.



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*Dreadlock*  
oil on paper  
100 x 80 cm  
39 1/4 x 31 3/8 in.





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*Memento*  
oil on paper  
45 x 36.5 cm  
17 5/8 x 14 1/4 in.



CLAUDE JAMMET  
*Parktown Prawn*  
oil on paper  
23.5 x 31 cm  
9 1/4 x 12 1/8 in.



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*Primal Shore*

oil on paper

70 x 120 cm

27 1/2 x 47 1/8 in.



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*Sneaker*

oil on paper

140 x 91.5 cm

55 x 36 in.





CLAUDE JAMMET  
*Bisou Bisou*  
oil on paper  
19 x 25 cm  
7 3/8 x 9 3/4 in.



CLAUDE JAMMET

*SOS*

oil on paper

110 x 80 cm

43 1/4 x 31 3/8 in.



CLAUDE JAMMET

*The Usual Suspects*

oil on paper

50 x 90 cm

19 5/8 x 35 3/8 in.





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*Touch Screen*

oil on paper

100 x 140 cm

39 1/4 x 55 in.



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*Pysanky*

27 x 29 cm

10 <sup>5</sup>/<sub>8</sub> x 11 <sup>3</sup>/<sub>8</sub> in.





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*Weather Vane*

oil on paper

100 x 70 cm

39 1/4 x 27 1/2 in.



## CLAUDE JAMMET

b. 1953, Zimbabwe



Born in Zimbabwe of French parents, Claude Jammet grew up in Kenya, India, Japan, in addition to long sojourns in France, before settling in South Africa where she began her career as a professional painter. Over the past two decades Jammet has lived and worked in Genoa, Italy.

As an artist, Jammet is completely self-taught. Painting for her is a requirement; the chosen means by which to communicate her experience of the world. Over a career spanning more than four decades, her work has made reference to the perfection of nature and man, from whichever culture. Her subject matter has

encompassed portraiture but also still lifes and the quotidian. Giving her attention to people and objects, it seems, is a way of carrying with her beloved people, places and things, recording traces of her roots and offering a meditation on the fleeting and transient nature of all things.

Jammet has held some 20 solo exhibitions as well as group shows in galleries across South Africa, Europe and Japan. Her work is held in numerous private and corporate collections in South Africa and across Europe.



## SELECTED EXHIBITIONS

- 2022** *Weather Vane*, Everard Read London
- 2020** *Against Interpretation*, Everard Read, London, UK
- 2019** *SUMMER*, Everard Read, London, UK  
*Southern Aspect - A Group Exhibition*, Everard Read, London, UK
- 2018** *Claude Jammet: Bestiary / Anthropocene*, Everard Read Gallery, London, UK
- 2014** *Claude Jammet: CULTUS*, CIRCA Gallery, Johannesburg, South Africa
- 2011** *Beyond the Garden*, Knysna Fine Art, Knysna, South Africa
- 2010** *Oltre il Giardino*, Galleria Cristina Busi, Chiavari, Italy  
*Fair Spezia Art Fair*, Galleria Cristina Busi, La Spezia, Italy
- 2009** *Hortus Conclusus*, Galleria Davico, Turin, Italy
- 2008** *Rosso*, Galleria Cristina Busi, Chiavari, Italy
- 2006** *Fair Lineart*, d'Haudrecy Art Gallery, Ghent, Belgium  
*Quotidiana*, Galleria Cristina Busi, Genova, Italy  
*Quotidiana*, d'Haudrecy Art Gallery, Knokke Zoute, Belgium  
*Baths*, Everard Read Gallery, Johannesburg, South Africa  
*Fair Arte Genova*, Galleria Cristina Busi, Genova, Italy
- 2005** *Fair Arte Genova*, Galleria Cristina Busi, Genova, Italy  
*Il Basilisco/Busi*, Genova, Italy  
*An Invitation to Dinner*, Knysna Fine Art, Knysna, South Africa
- 2004** *Fair Lineart*, d'Haudrecy Art Gallery, Ghent, Belgium  
*2 person with Aron Demetz*, d'Haudrecy Art Gallery, Knokke Zoute, Belgium  
Galleria Cristina Busi, Chiavari, Italy
- 2003** *Fair Lineart*, d'Haudrecy Art Gallery, Ghent, Belgium  
*Children*, d'Haudrecy Art Gallery, Knokke-Zoute, Belgium  
*Old Mutual for NSPCC*, K.F.A. with Simon Mee Gallery, London, UK  
*Mostra n° 200*, Galleria Busi, Chiavari, Italy
- 2002** *Proposte*, Galleria Forni, Bologna, Italy  
*Proposte*, Galleria Busi, Sestri Levante, Italy  
*Natura morta*, Galleria Busi, Sestri Levante, Italy  
*Natura morta*, Galleria Busi, Chiavari, Italy
- 2001** *Figurazione*, Galleria Forni, Milano, Italy  
*Fair Art marché France Japon*, Osaka, Japan  
*Proposte*, Galleria Forni, Bologna, Italy  
*Innocents II*, Knysna Fine Art, Knysna, South Africa
- 2000** *Spartito*, Galleria Busi, Chiavari, Italy  
*Innocents*, Knysna Fine Art, Knysna, South Africa
- 1999** *Eden*, Knysna Fine Art, Knysna, South Africa  
*Still Life*, Nederberg Arts Festival, Knysna, South Africa
- 1998** *A Sense of Place*, Old Gaol Gallery, Knysna, South Africa  
*Opening Exhibition*, Knysna Fine Art, Knysna, South Africa  
*Garob*, Knysna Fine Art, Knysna, South Africa  
*Aardklop National Fine Arts Festival*, Potchefstroom, South Africa
- 1997** *Group with G. Jones & D. Poynton*, Old Gaol Gallery, Knysna, South Africa  
*This Species is Amusing Itself to Death*, Knysna Nature Conservation  
*Christmas Exhibition*, Old Gaol Gallery, Knysna, South Africa  
*Knysna Artists*, BCI Fine Art, Johannesburg, South Africa  
Association of Arts, Pretoria, South Africa
- 1996** *Crucible*, Old Gaol Gallery, Knysna, South Africa
- 1995** *Salimbaques*, Knysna, South Africa
- 1993** *Design for living fair*, Lookout Gallery, Johannesburg, South Africa
- 1992** *Design for living fair*, Lookout Gallery, Johannesburg, South Africa
- 1991** *Design for living fair*, Lookout Gallery, Johannesburg, South Africa  
Chelsea Gallery, Cape Town, South Africa
- 1990** *Survival*, The Directors' Collection, Johannesburg, South Africa

- 1989** *In Company of Wolves*, The Lookout Gallery, Plettenberg Bay, South Africa
- 1988** *The Rembrandt Van Rijn Arts Festival*, Cape Town, South Africa
- 1987** The Standard Bank National Arts Festival, Grahamstown, South Africa  
*Annual Wildlife Exhibition*, The Everard Read Gallery, Johannesburg, South Africa
- 1986** Plettenberg Bay Arts Association, Plettenberg Bay, South Africa  
*The Actors*, The Crake Gallery, Johannesburg, South Africa
- 1985** *Annual Wildlife*, The Everard Read Gallery, Johannesburg, South Africa
- 1984** *Rooi Dak*, The Lookout Gallery, Plettenberg Bay, South Africa  
*Comores*, The Tait Gallery, Knysna, South Africa
- 1983** The Bitou Gallery, Knysna, South Africa  
*Knysna Story*, The Tait Gallery, Knysna, South Africa
- 1982** Carlton Hotel Gallery, Johannesburg, South Africa
- 1980** The Crake Gallery, Johannesburg, South Africa
- 1975** Madden International Galleries, Johannesburg, South Africa
- 1974** Madden International Galleries, Johannesburg, South Africa

## COLLECTIONS

- The Sasol Collection, South Africa  
The Sanlam Bank Collection, South Africa  
Minorco Luxembourg, Lichtenstein  
IBM, South Africa  
Sun International, South Africa  
Kirstenbosch, South Africa  
Commerzbank, Germany  
The Everard Read Gallery, Cape Town, South Africa  
Watersedge Trust, South Africa  
A.D.M, Germany  
First National Bank, South Africa

## THEATRE & FILM

(produced and directed by Claude Jammet)

- 1995** Rite of Passage  
**1990** Mockingbird  
**1989** Sacrifice  
**1987** Carmen  
**1986** Caliban

## BOOKS

- 1998** A Dictionary of South African Artists published by The Everard Read Gallery
- 1994** *Wie Noah Gerettet Wurde* with German children's author, Willi Fahrman
- 1990** *Survival*, The Directors' Collection, Volume II



