



# RICHARD COOK

## Under The Summer

*“Let us go then, you and I, when the evening is spread out against the sky,  
like a patient etherised upon a table.”*

The Love Song of J.Alfred Prufrock, by T.S.Eliot.

The studio is a place to which I return with these moments of energy, line and colour. Here the drawings may wait, sit around for days, sometimes years until, again prompted by an unseen demand, I find I am impelled to repossess that moment, to reclaim a fragment of life and time.

In this arena of painting my fullest ambitions are given power and scope. The lost imagery residing within me becomes a potent force demanding release, form and shape. This is an experience I am unable to plan or predict and is not in the language of consciousness.

By allowing this force to be held in abeyance, in sketchbooks and memory, the energy is contained. Through the processes of work and transformed by imagination, it finds life in these paintings. They are essentially an involuntary and liberated expression of an unknown self and their delivery is rapid.

Richard Cook 26th July 2010



### Watered Ochre

2010 Watercolour on paper  
50cms x 65cms

Looking now at the paintings I have selected for this exhibition and thus from works done in the last two years, I am struck by the solace these simple views and places, hedgerows, a piece of sky, fields or a distant landscape, have given me. Forever returning to these same places is not an ordered way but rather follows a random and arbitrary dictate from within.

So I find myself with sketchbook, pen or watercolours in hand, stopping for a moment to respond to a place or an odd view, often sitting on the ground, thereby finding a sense of location. This has more to do with a whereabouts

in the studio and the co-ordinates of painting than with any topographical influence. It is as though I have a prior but hidden knowledge of what I want, what is needed, but in an unpremeditated way .

I have always had the notion that my own needs are best met by a dialogue with the familiar and with repetition, with what I know rather than with an engagement seeking novelty. Through this my drive to invent is harnessed and I am given the possibility of breaking beyond the obvious and entering, touching, a personal history of memory and myth.







**Broken sky**

2010 watercolour in sketchbook  
42cms x 59cms



**Found Alabaster**

2010 oil on canvas  
136cms x 156cms



Something Rose  
2010 oil on canvas  
153cms x 183cms



Something Rose  
oil on canvas  
10 1/2 x 14 1/2

*“Over the years I have worked as a painter my imagery has become lighter and more fluid, rising to the surface more readily, less assailed by doubt, although doubt still remains an inevitable ingredient of my practice. The commitment to an image, deciding and risking what to keep and what to eliminate is found through time. The weaker and less intact paintings are discarded, to become perhaps manifest as a layered substance, subterranean beneath a more vital dynamic.”*

*Working from the human figure, models and more recently only from those close to me, remains an anvil that tests the soundness and truth of everything else that I paint.*

*The urge and genesis for this work and the deepest reasons for it are in the actuality of being alive, having breath. The thrill of an encounter with nature, the gleam of a river glimpsed in childhood or the remembered light of a loved one’s face.”*







**Portrait in Grey**  
2010 oil on canvas  
112cms x 103cms

**Pearled Lime**  
2010 oil on canvas  
183cms x 190cms

 THE  
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2nd October - 31st December 2010

Richard Cook is represented by  
**Art First** London.  
[www.artfirst.co.uk](http://www.artfirst.co.uk)



**Mauveine**  
2010 oil on canvas  
136cms x 156cms

Front: **Indigo Horizon**  
2010 watercolour on paper  
50cms x 65cms

