

## **JEREMY MOON – CHRONOLOGY**

### **1939-1947**

Jeremy Moon is born on August 29, 1934, in Altrincham, Cheshire, to Arthur Moon and Ruth Moon (née Kenrick Smith). The eldest of the family's four children, he attends a local day school from 1939, before becoming a pupil at Bilton Grange Preparatory School at Dunchurch, near Rugby, Warwickshire in 1941. He is a school prefect, plays on the school rugby and hockey teams, wins a school music prize, illustrates the school magazine, and describes his hobbies as "painting, drawing and model-making".<sup>1</sup>

### **1947-1952**

Moon attends Shrewsbury School, where both his father and grandfather had also been pupils. He plays rugby in the school second XV and is part of his house running team. He also plays the flute and the saxophone, contributes to the school magazine, and shows paintings in school art exhibitions. His hobbies include motor sport and fly fishing.

### **1952-1954**

Moon is called up for National Service. He joins the Royal Artillery, and after being selected by the War Office Selection Board undertakes officer training at Eaton Hall National Service Officer Cadet School, Cheshire. He is subsequently commissioned into The King's Own Regiment. Initially stationed for two months in Osnabrück, Germany, he travels to South East Asia by sea via the Suez Canal, visiting Sri Lanka and Hong Kong. He spends time at Hara Mura and Kure, Japan, and is deployed to Korea for six months as part of the British Commonwealth Division but does not see active combat.

### **1954**

Following demobilization, Moon joins the Cheshire Yeomanry as part of the Territorial Army.

In the Fall, following in his father's footsteps, he begins studying for a degree in Law at Christ's College, Cambridge. He becomes involved in numerous extra-mural activities: his designs are used in stage productions, posters for college societies including the Jazz Club, and murals for the Students' Union, and he writes and directs two shorts on 8mm and 16mm film.

Writing in 1962, Moon reflects that it was at Cambridge he realized he wanted to be an artist: "My main beliefs at this time of my life were a simple belief in what I called existentialism [...] and an inarticulate desire to be an artist in the future." He talks of interest in cinema and becoming a filmmaker, but admits, "I didn't have any reason for making a film except the fascination of images changing within the four sides of the viewfinder."<sup>2</sup>

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<sup>1</sup> Jeremy Moon, *Resumé*, 1957. The Jeremy Moon Archive Collection.

<sup>2</sup> Jeremy Moon, *Untitled manuscript* ["I started to paint seriously..."], 1962. The Jeremy Moon Archive Collection.

### ***Exhibitions visited***<sup>3</sup>

*Works by Augustus John, Royal Academy of Arts*

## **1955**

Moon travels to Canada and the United States, staying with an aunt and uncle in Montreal, and visiting New York. In New York, he stays at William Sloan House YMCA on West 34th Street, on the edge of Manhattan's Chelsea district. To the south of the YMCA, the Cedar Tavern in Greenwich Village continues to be a hub for artists associated with Abstract Expressionism and the New York School.

### ***Exhibitions visited***

*The Family of Man, MoMA, New York*

*A Thousand Years of Portuguese Art, Royal Academy of Arts*

*Vincent van Gogh: Paintings and Drawings, City Art Gallery, Manchester*

## **1956**

At Christ's College, Moon meets Phillip King – who will become a lifelong friend – and Phillip's future wife, Liliane Odelle, both of whom are studying Modern Languages. He spends the summer travelling alone in France, Spain and Portugal.

### ***Exhibitions visited***

*G. Braque: An Exhibition of Paintings, Tate Gallery*

## **1957**

In February, Moon and his father attend the opening of Phillip King's first exhibition, held at Heffers Gallery, Cambridge. Moon's father buys one of King's sculptures.

On completing his Law degree, Moon moves briefly to Manchester, and then to London. He lives in Flood Street, Chelsea, and takes up work as an account executive at Soho-based advertising agency Napper Stanton and Woolley.

### ***Exhibitions visited***

*Phillip King, Sculpture, Heffers, Cambridge*

*Sculpture 1850 and 1950, Holland Park, London*

## **1958**

Outside of work, Moon spends his free time listening to and seeing live jazz, classical concerts, ballet, opera and modern dance, and attending exhibitions.

### ***Exhibitions visited***

*Seventeen American Artists and Eight Sculptors, USIS Library, US Embassy*

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<sup>3</sup> Lists of exhibitions visited by Jeremy Moon are compiled from exhibition cards and catalogs belonging to Jeremy Moon and held in his personal archive. Most took place in London; locations are given only for galleries not in London.

## 1959

Moon adds evening classes in ballet and dance to the activities he pursues outside of work, and is experimenting with painting, producing small figurative, semi-abstract and expressionistic works in oil on hardboard. His Uncle Peter, who had been pivotal in encouraging his creativity from childhood, dies in a car accident in September.

### ***Exhibitions visited***

*The New American Painting, Tate*

## 1960

Living on Guilford Street, Bloomsbury, and then Elvaston Place, Gloucester Road, Moon continues to experiment with drawing and painting. His interest in dance and movement leads him to consider choreography – he particularly admires the Ballet Russes and George Balanchine.

Of the exhibitions Moon sees this year, two are particularly influential. In March, *West Coast Hard-Edge: Four Abstract Classicists* opens at the Institute of Contemporary Art (ICA). The finite, flat forms and hard, clean edges used in the works exhibited by Karl Benjamin, Lorser Feitelson, Frederick Hammersley and John McLaughlin are also seen in Moon's works from around this time onwards.

The "hard-edge" format is also evident in works exhibited in *Situation: An Exhibition of British Abstract Painting* at the RBA Galleries in September. Curated by Lawrence Alloway, Robyn Denny and William Turnbull, the selection criteria stipulate that paintings measure in excess of 30 feet square. Moon meets some of the Situation artists and buys a work on paper by Brian Young. He later describes the exhibition as "one very exciting particular moment which coincided with my realization that painting was what I particularly wanted to do."<sup>4</sup>

### ***Exhibitions visited***

*Hassel Smith, Paintings, Gimpel Fils*

*William Turnbull, Sculpture, Molton Gallery*

*Roger Hilton, Paintings, The Waddington Galleries*

*Picasso, Tate Gallery*

*Peter Lanyon, Recent Paintings, Gimpel Fils*

*The Mysterious Sign, ICA*

*Ceri Richards, Retrospective, Whitechapel Art Gallery*

## 1961

Alongside paintings including *Study for a Painting with Crosses*, Moon works on two sculptures: *Split Cube* and *Three Cubes with Variations*. He finds a flat above an antiques shop on Chepstow Road, Notting Hill, after coming off his motorbike and being helped by the shop's owner. On moving in, he

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<sup>4</sup> Barry Martin, "Jeremy Moon 29th October 1973: Interview with Barry Martin," *One*, 4 (April 1974).

uses one room as a studio. Following a chance meeting with Liliane King, he reconnects with Phillip King, who is now also living in London.

In June, ballet dancer Rudolf Nureyev defects from Soviet Russia to the West at Le Bourget Airport, Paris, in pursuit of artistic freedom. The symbolism of creativity being freed finds echoes in Moon's decision to leave his job in advertising with the intention of becoming an artist. He writes to his parents explaining his plans, hoping that they will be supportive. He enrolls as a student at the Central School of Art, London, but his time as a student is short-lived – he leaves within a matter of weeks. Alongside painting, he takes up a part-time teaching position at Ebury Secondary School in Norwood, South London.

### ***Exhibitions visited***

*William Scott, Paintings, Hanover Gallery*

*Vanguard American Painting, USIS Library, US Embassy*

*Mark Rothko, Whitechapel Art Gallery*

## **1962**

Working from his Chepstow Road studio, Moon completes 14 paintings. He begins to give his paintings serial numbers, indicating the order and year in which they are completed. Initially a private method of organizing his work, by 1964 the serial numbers have become numerical titles, sometimes alone, and sometimes with an accompanying text-based title.

Early in the year, *Study for a Painting with Crosses* and *Three Cubes with Variations* are selected for the *Young Contemporaries* showcase at the RBA Galleries – it is the first time that Moon's work has been exhibited publicly. *Three Cubes* wins the Associated Electrical Industries Prize for Sculpture.

Alex Gregory-Hood opens the Rowan Gallery on Lowndes Street, London, in July, with Diana Kingsmill. In November, Gregory-Hood writes to Moon saying, "Brian Young<sup>5</sup> rang, giving me your name," and subsequently arranges to visit his studio.

Moon is also teaching adult evening classes at an unidentified Institute in central London.

Moon meets Beth Bryant, who shares a flat with his sister, Penny, in Belsize Park.

### ***Group exhibitions***

*Young Contemporaries, RBA Galleries*

### ***Exhibitions visited***

*Michael Kidner, Paintings / William Tucker, Sculpture, Grabowski Gallery*

*Lucio Fontana, Paintings, McRoberts and Tunnard Gallery*

## **1963**

Moon starts to keep a visual record of his finished work in the form of thumbnail drawings, providing a full-color index of his practice at a time when color reproductions are scarce.

In January, Alex Gregory-Hood and Diana Kingsmill from the Rowan Gallery visit Moon at his studio on Chepstow Road. In August, his first gallery exhibition, a two-person exhibition with David Taggart,

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<sup>5</sup> Brian Young was one of the first artists to exhibit at the Rowan.

opens at the Rowan. Reviewing the exhibition, Kenneth Courtts-Smith describes Moon's work as "of a very different order", noting the "fresh and powerful concepts" evident in *Red Chord* and *Eclipse*.<sup>6</sup>

Moon writes to Alan Bowness, the art critic for *The Observer*, inviting him to visit his studio. Bowness accepts, telling him that he remembers his work from *The Young Contemporaries* exhibition the previous year.

Photographer Tony Evans also visits Moon in his studio to take his portrait – David Hockney and Richard Smith are among the other artists photographed by Evans this year.

On August 9<sup>th</sup>, Moon marries Beth Bryant in Bristol, her hometown. After honeymooning in Dublin and the Southwest of Ireland, they move into a flat on King Henry's Road, Swiss Cottage, where Moon again sets up his studio in one room. The area has long been associated with intellectuals, artists and writers. Anthony Caro and Philip King live nearby, as do other artists associated with St Martin's and Chelsea Schools of Art.

In the Fall, Rowney releases Cryla acrylic paint to the British market. Moon takes up part-time teaching posts in the Sculpture Department at St Martin's, and the Painting Department at Chelsea School of Art. While preparing a series of lectures on the evolution of modern painting for his Chelsea students, he notes that Matisse – whose work he admires greatly – had, like himself, qualified as a lawyer before changing careers to pursue a desire to paint.<sup>7</sup>

### **Group exhibitions**

*The London Group, RBA Galleries*

*Paintings, 1961-63 (with David Taggart), Rowan Gallery*

### **Exhibitions visited**

*Jean Arp, Tate Gallery, London*

*Art: USA: Now, The Johnson Collection of Contemporary Paintings, Royal Academy of Arts*

*Patrick Heron, The Waddington Galleries*

*Kenneth Noland, Paintings 1959-62, Kasmin Limited*

*John Latham, Latham's Noit, Kasmin Limited*

*Bernard Cohen, Recent Paintings, Kasmin Limited*

*William Tucker, Sculpture, Rowan Gallery*

*Anthony Caro, Sculpture 1960-63, Whitechapel Art Gallery*

*Harold Cohen, Paintings, Robert Fraser Gallery*

*Morris Louis, Paintings 1960-62, Kasmin Limited*

*Modigliani, Tate Gallery*

*The Popular Image, ICA*

*Richard Smith, New Paintings, Kasmin Limited*

*Isaac Witkin, Sculpture, Rowan Gallery*

*David Hockney, Paintings with People In, Kasmin Limited*

*Contemporary Painting, sponsored by the Sir James Dunn Foundation, Tate Gallery*

## **1964**

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<sup>6</sup> Kenneth Courtts-Smith, "Jeremy Moon and David Taggart, Rowan Gallery," *Arts Review*, 10 August 1963.

<sup>7</sup> Jeremy Moon, Manuscript lecture notes (undated, ca. 1963). The Jeremy Moon Archive Collection.

Moon switches from oil to acrylic paint – *Eagle* (2/64) is his first acrylic painting. In the year that Kenneth Noland adopts the diamond form, Moon becomes one of the first British artists to seriously experiment with the shaped canvas. Nine of the 20 paintings he completes in 1964 use a shaped form: a group of triangular canvases, the diamond-shaped *Spring Voyage* (18/64), and two works with a stepped diamond form. The latter – *Concord* (19/64) and *Orange Queen* (20/64) – are described by one critic as appearing to belong on the canvas “no more than a film belongs to the screen on which it is projected.”<sup>8</sup>

Tony Evans again visits Moon to photograph him in his studio.

In October, Moon’s first child, Robert, is born. In the same month, Moon’s work is shown in *Contemporary British Painting and Sculpture* at the Albright-Knox Gallery in Buffalo, NY, resulting in his first US sales.

The Green Gallery in New York propose an exhibition of Moon’s work. Despite staging influential solo and group exhibitions by artists such as Donald Judd, Larry Poons, Kenneth Noland, Ellsworth Kelly and Frank Stella, the gallery is not a commercial success and closes in 1965 before arrangements for Moon’s proposed exhibition are complete.

### **Group exhibitions**

*Contemporary British Painting and Sculpture, Albright-Knox Gallery, Buffalo, New York*  
*Group Exhibition, Rowan Gallery, London*

### **Exhibitions visited**

*Ian Stephenson, New Art Centre*  
*John Ernest, Constructions 1955-1964, ICA*  
*Phillip King, Sculpture, Rowan Gallery*  
*The New Generation, Whitechapel Art Gallery*  
*Robyn Denny, Recent Works, Kasmin Limited*  
*William Tirr, Paintings, Rowan Gallery*  
*Jules Olitski, New Paintings, Kasmin Limited*  
*Austin Wright, Sculpture, Rowan Gallery*  
*Frank Stella, Recent Paintings, Kasmin Limited*  
*Paul Feeley, Recent Paintings, Kasmin Limited*  
*Jasper Johns, Paintings, Drawings and Sculpture 1954-1964, Whitechapel Art Gallery*

## **1965**

Moon completes 16 new paintings, including seven shaped canvases. In February, five of his paintings are shown in *London: The New Scene*, which opens at the Walker Art Center, Minneapolis, before touring to six other US galleries. In a catalogue essay accompanying the exhibition, Martin Friedman groups Moon’s paintings alongside those of Robyn Denny and Bridget Riley, noting – as Moon later affirms<sup>9</sup> – that he “views his paintings cumulatively, his latest picture often becoming the jumping off point for the next.”<sup>10</sup>

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<sup>8</sup> Edwin Mullins, “Age of Craftsmen,” *Sunday Telegraph*, June 6, 1965.

<sup>9</sup> Stuart Penrose, “Profile: Jeremy Moon,” *Arts Review*, May 1965.

<sup>10</sup> Martin Friedman, “The Formalist Philosophy,” in *London: The New Scene*, ed. Alan Bowness (Minneapolis: Walker Art Center, 1965): 47.

In June, Moon has his first solo exhibition of paintings at the Rowan Gallery.

***Solo exhibitions***

*Paintings, 1964-65, Rowan Gallery*

### **Group exhibitions**

*Op & Pop, Riksförbundet för Bildande Konst, Stockholm*

*John Moores Painting Prize, Walker Art Gallery, Liverpool*

*Peter Stuyvesant Foundation: A Collection in the Making: 1965 Purchases, Whitechapel Art Gallery Winter Exhibition, Rowan Gallery*

*London: The New Scene: touring exhibition, Minneapolis, Washington, Boston, Seattle, Vancouver, Toronto, & Ottawa*

### **Exhibitions visited**

*The Peggy Guggenheim Collection, Tate Gallery*

*Edward Avedisian, Recent Paintings, Kasmin Limited*

*The New Generation, Whitechapel Art Gallery*

*Harold Cohen, Paintings 1960-1965, Whitechapel Art Gallery*

*Walter Darby Bannard, Paintings, Kasmin Limited*

*Victor Pasmore, Retrospective 1925-1965, Tate Gallery*

*Jules Olitski, New Paintings, Kasmin Limited*

*118 Show, Kasmin Limited*

*Anthony Caro, Recent Sculpture, Kasmin Limited*

## **1966**

Still working from the studio in his Swiss Cottage flat, Moon produces three large-scale canvases. *Night Time* (2/66) and *Carousel* (3/66) are both over 189 inches (480 cm) wide, and due to space limitations were painted while propped diagonally across the room.<sup>11</sup> Limited workspace was a common issue for many of Moon's contemporaries, particularly in comparison to their US counterparts. As Gerald Laing noted: "While we struggled in the small dark front rooms of houses in Notting Hill or Whitechapel, they had giant lofts, one hundred feet long, and masses of light. They could easily make vast paintings."

The desire – and need – for a larger workspace is one of the factors that prompts the Moons to buy a house in Kingston upon Thames, on the outskirts of London. The family move in June, and a second son, Ben, is born in their new home soon afterwards.

Like John Hoyland, who is also living in Kingston, Moon builds a dedicated studio space in his back garden. Completed in October, the studio is free-standing and practical, constructed from breezeblocks with a corrugated roof – half asbestos, half clear plastic to let in the light – and occupies the entire width of the garden. "It is not a sophisticated building," Moon explains to Diana Kingsmill, "but it is large and, I hope, weatherproof!"<sup>12</sup>

### **Solo exhibitions**

*Paintings 1965-66, Rowan Gallery*

### **Group exhibitions**

*Gallery Artists, Rowan Gallery*

*London Under Forty, Galleria Milano, Milan*

### **Exhibitions visited**

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<sup>11</sup> Clements, "The Ivory Tower and the Control Tower", p. 200.

<sup>12</sup> Jeremy Moon to Diana Kingsmill, 31 October 1966. The Jeremy Moon Archive Collection.



*Richard Smith, Paintings 1958-1966, Whitechapel Art Gallery*  
*William Tucker, New Sculpture, Rowan Gallery*  
*Caro, Cohen, Denny, Smith, Kasmin Limited*  
*Sculpture in the Open Air, Battersea Park*  
*Edward Avedisian, Recent Paintings, Kasmin Limited*  
*Roger Cook, Paintings, Rowan Gallery*  
*Marcel Duchamp, Tate Gallery*  
*David Hockney, Drawings and Prints, Kasmin Limited*  
*Paintings and Sculpture of Today, Grabowski Gallery*  
*Barry Flanagan, Sculpture, Rowan Gallery*  
*Waldemar d'Orey, Sculpture, Axiom Gallery*  
*Anthony Hill, A Selection of Work 1956-66, Kasmin Limited*  
*Frank Stella, A Selection of Drawings and Recent Paintings, Kasmin Limited*  
*Thore Herman, Paintings, Gallery of Chelsea School of Art*

## 1967

Working in his new studio, Moon completes 19 paintings including Y-shaped and truncated Y-shaped canvases, which he describes as “the best shape I’ve worked with yet.”<sup>13</sup> Jorge Lewinski, later renowned for his portraits of artists in their working environment, photographs Moon in his studio with some of these works. Moon also produces his first and only print: *Starlight Hour*, a screen print, is based on the 1965 shaped painting of the same name, and printed at Chelsea School of Art.

In April, Moon drives a van across Europe to Stuttgart, Germany, with Alex Gregory-Hood ahead of a solo exhibition at Galerie Muller, transporting the paintings that will be exhibited there.

Art historian and *Studio International* assistant editor Charles Harrison visits Moon in his studio, and profiles his recent paintings for the magazine. He describes Moon as “a highly professional painter, dedicated to a very demanding and very unadulterated conception of painting,” in which the “potential difference between the image conceived and the image achieved, between the priority of the original experience and the priority of the formal resolution, brings [...] excitement and tension.”<sup>14</sup>

The September issue of *Studio International*, which includes statements by Moon and other artists representing Britain in the Biennale des Jeunes in Paris, features a design by Moon on the front cover.

### **Solo exhibitions**

*Jeremy Moon, Galerie Muller, Stuttgart*

### **Group exhibitions**

*20/20 Gallery, University of Western Ontario*

*9th Tokyo Biennale, touring exhibition: Tokyo, Kyoto, Takamatsu, Kitakyushu, Sasebo, Nagasaki & Nagoya*

*5è Biennale de Paris des Jeunes, Musée d'Art Moderne de la Ville de Paris*

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<sup>13</sup> “British artists at the Biennale des Jeunes in Paris, September 28 – November 3: Jeremy Moon,” *Studio International*, 174, no. 82 (September 1967): 86.

<sup>14</sup> Charles Harrison, “Jeremy Moon’s Recent Paintings,” *Studio International*, 175 (March 1968)

*Recent British Painting: Peter Stuyvesant Foundation Collection, Tate Gallery*

**Exhibitions visited**

*Survey '67 Abstract Painters, Camden Arts Centre*

*William Turnbull, Sculpture and Paintings, The Waddington Galleries*

*John Hoyland, Paintings 1960-67, Whitechapel Art Gallery*

*Mark Lancaster, Paintings, Rowan Gallery*

## 1968

Moon completes 22 paintings, including 12 grid paintings. The grid becomes a recurring device in his work from the beginning of the year until the end of 1969, although the concept also appears in his 1962 painting *Trellis*.

In January, the Rowan moves to larger premises on Bruton Place, off Berkeley Square. Moon's third solo exhibition, featuring his Y-shaped paintings, launches the program at the gallery's new location. *Blue Rose* (12/67), which is included in the exhibition, is purchased by Tate.

**Solo exhibitions**

*Recent Paintings, Rowan Gallery*

**Group exhibitions**

*Painting 64-67, Arts Council*

*Britische Kunst Heute, Kunstverein in Hamburg*

*Graphics, Rowan Gallery*

*Junge Generation Grossbritannien, Akademie der Künste, Berlin*

*Power Bequest Exhibition, Power Gallery for Contemporary Art, University of Sydney*

**Exhibitions visited**

*Larry Poons, Recent Paintings, Kasmin Limited*

*Paul Huxley, Recent Paintings, Rowan Gallery*

*Jules Olitski, Recent Paintings, Kasmin Limited*

*Matisse, Hayward Gallery*

*Henry Moore, Tate Gallery*

*Phillip King, Sculpture 1960-68, Whitechapel Art Gallery*

*John Edwards, Rowan Gallery*

*John Walker, Paintings, Hayward Gallery*

*Ron Davis, Dodecagonals, Kasmin Limited*

*Ian Stephenson, Paintings, New Art Centre*

*Frank Stella, New Paintings, Kasmin Limited*

## 1969

The first painting Moon completes this year, and one of his largest works, *Apollo* (1/69), is the last shaped canvas he will work on until 1972. The other 25 canvases he produces show his continuing preoccupation with the grid form: all are multi-colored grids, and the final two paintings of the year mark the beginning of a series of broken grids that will continue into 1970.

In January, Moon's Y-shaped painting *Union (1/67)* features in the title credits of *Playing it Cool*, the third program in the BBC documentary series *The Visual Scene*, looking at developments in geometric abstraction. Tate reproduce another 1967 painting, *Blue Rose*, on a greeting card for sale in the gallery shop.

### **Solo exhibitions**

*Recent Paintings*, Rowan Gallery

### **Group exhibitions**

*Fine Art for Industry*, Royal College of Art

*Post-1945 art*, CALA Arts Centre, Cambridge

*Marks on a Canvas*, touring exhibition: Dortmund, Hanover, Hamburg & Vienna

### **Exhibitions visited**

Robin Denny, Kasmin Limited

Gillian Ayres, *Recent Paintings*, Kasmin Limited

Anthony Caro, Hayward Gallery

Tim Scott, *New Sculpture*, MoMA, Oxford

*The Art of the Real*, Tate Gallery

William Tucker, *Recent Work*, Kasmin Limited

John Hoyland, *Lithographs and Screenprints*, Leslie Waddington Prints Ltd

John Hoyland, *Paintings*, The Waddington Galleries

Mark Lancaster, *Paintings*, Rowan Gallery

Ben Nicholson, Tate Gallery

Robert Downing, *Sculpture*, Whitechapel Art Gallery

*Big Paintings for Public Places*, Burlington House

Michael Craig-Martin, *Sculpture*, Rowan Gallery

Anthony Hill, *Recent Work*, Kasmin Limited

Paul Huxley, *Recent Paintings*, Rowan Gallery

Peter Waldron, University Art Gallery, Nottingham

## **1970**

Still focused on the grid form, Moon completes 14 paintings, comprising broken grids, and diagonal, horizontal and vertical grids. He is again photographed by Jorge Lewinski, both inside and outside his studio, with recent works including *12/69* and *12/70*.

Moon's daughter, Georgina, is born at home in April.

### **Solo exhibitions**

*Recent Paintings*, Rowan Gallery

### **Group exhibitions**

*Colour and Structure: Recent British and Australian Painting*, Farmers Blaxland Gallery, Sydney

*Contemporary Paintings from the Sebastian de Ferranti Collection*, Whitworth Art Gallery,  
Manchester

### **Exhibitions visited**

Rodin, *Sculpture and Drawings*, Hayward Gallery

*Critic's Choice – 1970 Selection* by Norbert Lynton, Arthur Tooth & Sons Ltd

John Edwards, *Recent Paintings*, Rowan Gallery

*Barry Flanagan, Recent Work, Rowan Gallery*  
*John Hoyland, Paintings, The Waddington Galleries*  
*Kenneth Noland, New Paintings, Kasmin Limited*  
*Jules Olitski, Recent Paintings, Kasmin Limited*  
*Frank Stella, Hayward Gallery*  
*Michael Craig-Martin, Recent Sculpture, Rowan Gallery*  
*Mark Lancaster, Recent Paintings, Rowan Gallery*  
*William Tucker, New Sculpture, Kasmin Limited*  
*Antony Donaldson, Sculpture and Lithographs, Rowan Gallery*  
*Leger and Purist Paris, Tate Gallery*

## **1971**

Moon completes nine further grid paintings, including two-color diagonal grids. He has a fifth solo exhibition at the Rowan.

During the summer, he travels with his family by car to Norway, where he teaches at the annual Voss Fine Arts summer school in Bergen organized by the British Council.

At the end of the year, Moon takes a stand against what he regards as the critical marginalization of painting. In "Enemies of Painting", published in the December issue of *Studio International*, he argues that "at a time when the achievement of painting in this country is far greater than at any time this century, painting is being subjected not just to indifference and the damning of faint praise, but increasingly to a campaign of denigration and an attempt to destroy [...] a major area of artistic endeavour."<sup>15</sup>

### ***Solo exhibitions***

*Recent Paintings, Rowan Gallery*

### ***Exhibitions visited***

*Edvard Munch og den Tsjekkiske Kunst, Munch-Museet, Oslo*  
*Basil Beattie, Alan Gouk, John McLean, Geoffrey Rigden, MoMA, Oxford*  
*Anthony Green, Recent Paintings, Rowan Gallery*  
*John Edwards, New Paintings, Rowan Gallery*  
*John Hoyland, Recent Paintings, The Waddington Galleries*  
*Bridget Riley, Drawings, Rowan Gallery*  
*Paul Huxley, Recent Paintings, Rowan Gallery*  
*Roger Hilton, Paintings and Drawings, The Waddington Galleries*  
*Frank Stella, New Paintings, Kasmin Limited*  
*Patrick Caulfield, Recent Paintings, The Waddington Galleries*

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<sup>15</sup> Jeremy Moon, "Enemies of Painting," *Studio International*, 182 (December 1971).

## 1972

Moon returns to the shaped canvas and completes his first 3D and relief works since the early 1960s. Writing to his sister-in-law, Jenny, he describes “a series of slightly shaped, very big, very simple pictures which are going well,” adding that he has also been experimenting again with sculpture.<sup>16</sup>

Following a discussion with Gillian Ayres, Moon writes to Norbert Lynton, Director of Exhibitions at the Arts Council of Great Britain, to propose a survey of current British abstract painting at a public London gallery. He presses the fact that there has been no major group exhibition of contemporary British painting in London since the early 1960s, describing the situation as “demoralizing to artists in general” and “approaching something of an insult to painters.”<sup>17</sup>

He also tentatively pitches a survey exhibition of his own work to David Thompson, Director of the ICA. Writing to Thompson, he says he does not envisage “anything elaborately documented, grandiose, or in any finite way retrospective – just a chance to show my best work in a fresh, larger setting to a perhaps broader audience,” adding, “I know that I could put on a very strong show.”<sup>18</sup>

Having always been fond of motorbikes, Moon buys a Honda 125 for traveling into London to teach. He describes it as “amazingly agile and quick ... I just slip through the gaps at a steady 20 miles-per-hour and get there in about 20 minutes.”<sup>19</sup> He also rediscovers a love of motorcycle racing, visiting racetracks at Brands Hatch, Mallory Park, and Crystal Palace. He admits, “I am not satisfied just watching and long to have a go.”<sup>20</sup>

### **Group exhibitions**

*British Painting 1945-1970 – touring exhibition: Oslo, Trondheim, Bergen, & Warsaw*

*Group Exhibition, Rowan Gallery*

*Power Survey of Contemporary Art – touring exhibition: Victoria, Sydney & Adelaide*

### **Exhibitions visited**

*British Sculptors '72, Royal Academy of Arts*

*Henry Mundy, Recent Paintings and Drawings, Kasmin Limited*

*Systems: Arts Council 1972-3, Whitechapel Art Gallery*

*Bernard Cohen, Paintings and Drawings 1959-1971, Hayward Gallery*

*William Scott, Paintings, Drawings and Gouaches 1938-71, Tate Gallery*

*Michael Moon, Recent Paintings, The Waddington Galleries*

*Patrick Heron, Whitechapel Art Gallery*

*Barnett Newman, Tate Gallery*

*The New Art, Hayward Gallery*

*John Edwards, New Paintings, Rowan Gallery*

*Anthony Caro, New Sculpture, Kasmin Limited*

*Barry Flanagan, Homework, Rowan Gallery*

*British Painting, Crane Kalman Gallery*

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<sup>16</sup> Jeremy Moon to Jenny Bryant, October 1972. The Jeremy Moon Archive Collection.

<sup>17</sup> Jeremy Moon to Norbert Lynton, draft letter, [1972]. The Jeremy Moon Archive Collection.

<sup>18</sup> Jeremy Moon to David Thompson, draft letter, [1972]. The Jeremy Moon Archive Collection.

<sup>19</sup> Moon to Jenny Bryant, 1972.

<sup>20</sup> Ibid.

## 1973

Moon completes 15 paintings, including shaped canvases.

Moon sells his Honda and buys a more powerful motorbike: a Kawasaki 250cc. He also joins the British Motorcycle Racing Club and attends sessions at racetracks.

During the summer Moon drives his family to the south of France for a first camping trip with his brother and sisters's families.

Finding space increasingly limited in his garden studio, Moon explores the possibility of either moving to the country or extending the family home. He visits various artists living outside London, including Richard Smith in East Tytherton, Wiltshire and Patrick Heron in St Ives, Cornwall. Although he registers interest with estate agents in Cornwall, he decides that he belongs in or near London, and submits plans to extend the house in Kingston. The planning office is located in Tolworth Tower, in Tolworth a short distance from Kingston. He makes enquiries about space for a studio In Tolworth Tower.

At the end of October, Moon is interviewed by Barry Martin for *One* magazine. The conversation between the two artists is published posthumously in April 1974.

Traveling home from teaching at Chelsea School of Art on November 30<sup>th</sup>, Moon is involved in a fatal motorbike accident at the Robin Hood Roundabout on the edge of Kingston.

### ***Solo exhibitions***

*Recent Paintings, Rowan Gallery*

### ***Group exhibitions***

*Fest Ex, Rochdale Art Gallery, Rochdale*

*Graphics, Rowan Gallery*

### ***Exhibitions visited***

*Alan Green, Annely Juda*

*Mark Lancaster, Recent Paintings, Rowan Gallery*

*Millais to Miro, European Prints 1855-1955, Colnaghi*

*Gwyther Irwin, New Art Centre*

*Tess Jaray and Marc Vaux, Recent Paintings, Whitechapel Art Gallery*

*Barry Flanagan, Rowan Gallery*

*William Turnbull, Sculpture and Paintings, Tate Gallery*

*John Edwards, Rowan Gallery*

*Autumn Exhibition, Penwith Gallery, St Ives*

*Derek Boshier, Documentation and Work 1959-72 and Change 1972-73, Whitechapel Art Gallery*

*Phillip King, Sculpture, Rowan Gallery*

*Berenice Sydney, Monoprints Lithographs Etchings, Bear Gallery, Oxford*

*William Tucker, Sculptures, The Waddington Galleries*

*Norman Dilworth, Freestanding Sculptures and Reliefs, Lucy Milton Gallery*

*Salvator Rosa, Hayward Gallery*

*John Hoyland, Paintings, The Waddington Galleries*

*Jim Dine, Recent Graphics, Felicity Samuel Gallery*

*Richard Smith, New Paintings, Garage*

*Sean Scully, Recent Paintings, Rowan Gallery*

*Anthony Macrae / Howard Romp, Cockpit Theatre Arts Workshop*