



**J E A N N I N E C O O K**

**M e t a l p o i n t   D r a w i n g s**

**P o r t f o l i o   2 0 2 1**



## Artist's Statement

Mentioned by Pliny the Elder in his *Natural History*, metalpoint drawing can claim an illustrious artistic heritage, with its use in the Middle Ages in monastic scriptoria and later, as silverpoint, by Dürer, da Vinci, Rembrandt and others. Among today's artists, I am one of a few hundred who are fluent in this technique. As a contemporary artist, I seek to go far beyond the traditional use of metalpoint, while the very fact of using this ancient technique – a veritable slow art – is at the center of my practice. My drawings of nature act as witnesses, questioning their subjects in an intimate and meditative way, working with scale to reveal what is usually hidden to the eye. I am interested in geological time, our planetary history and elements of nature much older and more venerable than humans. By drawing with a humble metal stylus, I seek to align my work both with the primordial earth and also with the cultural, even archetypal, role of the artist through the ages. My dialogue with stones, bark, leaves, vines or trees allows me to create a personal and meditative reflection of the natural world. I celebrate the hidden inner worlds of plants and minerals, all part of this exquisite and fragile nature around us which has supported human life for millennia, and which is now under great environmental pressure.

In addition to the abiding concentration on nature which infuses my entire body of work, my recent practice has been deeply informed by matters both of place and of time. This portfolio of selected recent works accomplished between 2018 and 2021 is the expression of artistic encounters with the terroirs of Japan, Western Australia, the Balearic Islands of Spain, French Burgundy and Portugal. I am currently working on the *Palimpsest* series, situated at the nexus in my own life where "place" encounters "time" in layers of present and past.





Three Series

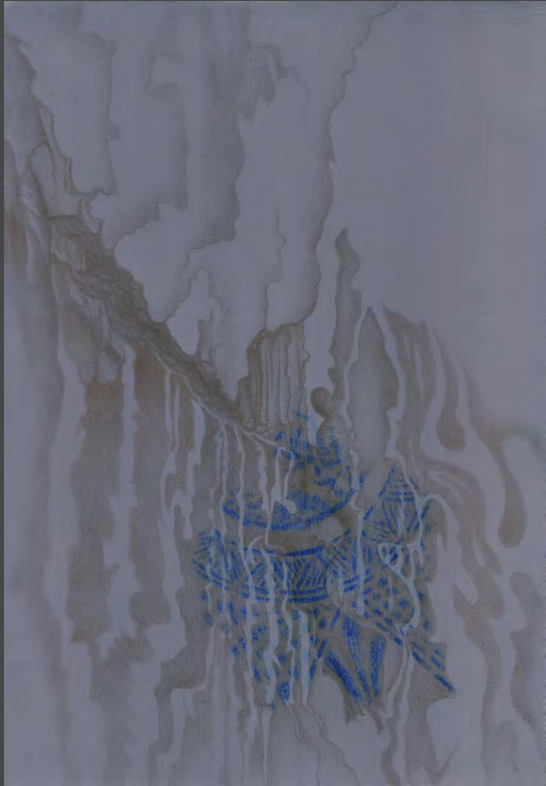
Palimpsest  
Topographies  
Botanica

*Eucalyptus Undulations I, silverpoint, copperpoint, 5.5" x 7.5" / 14 x 19 cm, 2019*

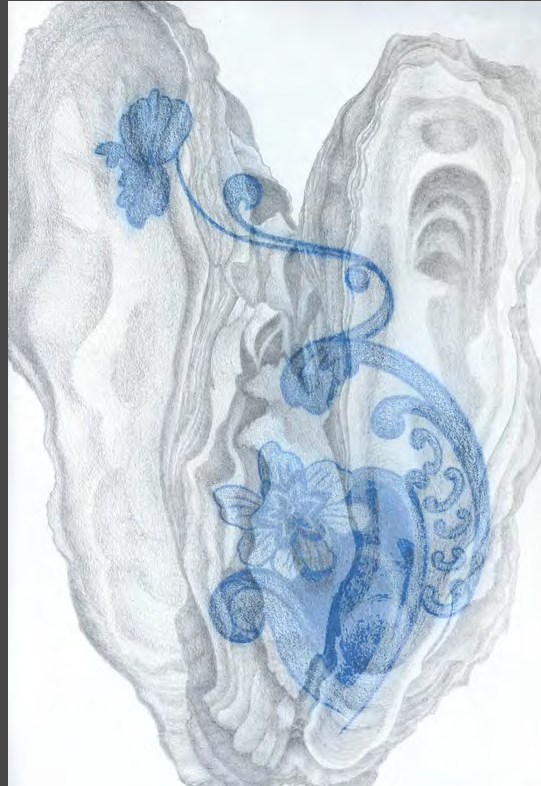


# Palimpsest: Traces of Time

Like a succession of paths or meanders inscribed over time and superimposed, the formal structures of my *Palimpsest* works are evocative of the medieval traditions from which my metalpoint practice originates. In the tracersies that leave behind temporal memories, there is a notion of the interconnectedness of time and space along with an intimate recognition that each line is unique, though it shares tendencies both spatial and temporal with those that came before and those that will follow.



*Trouvailles Japonaises I*, silverpoint,  
Polychromos, watercolour, 10" x 7" /  
25 x 18 cm, 2019



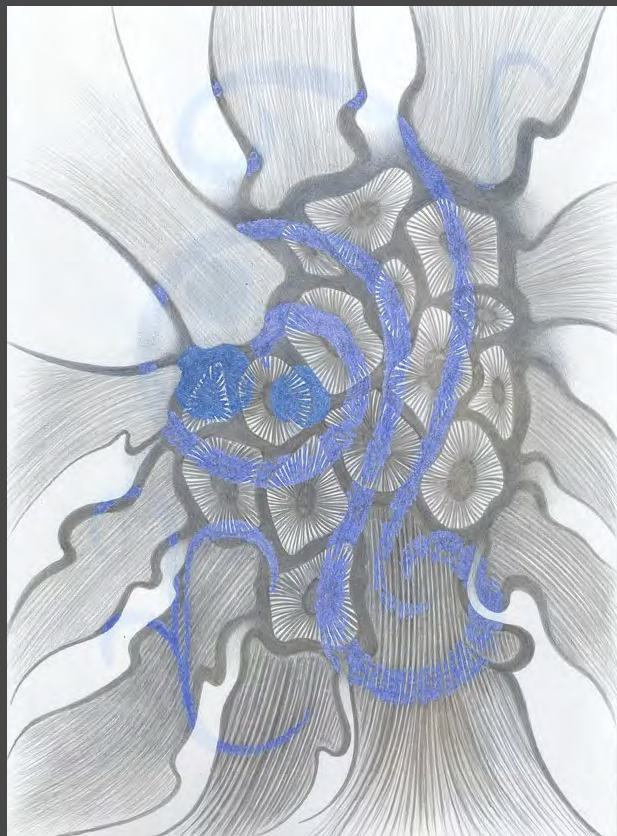
*McIntosh County Middens*, silverpoint,  
Polychromos, 10" x 7" / 26 x 18 cm, 2020



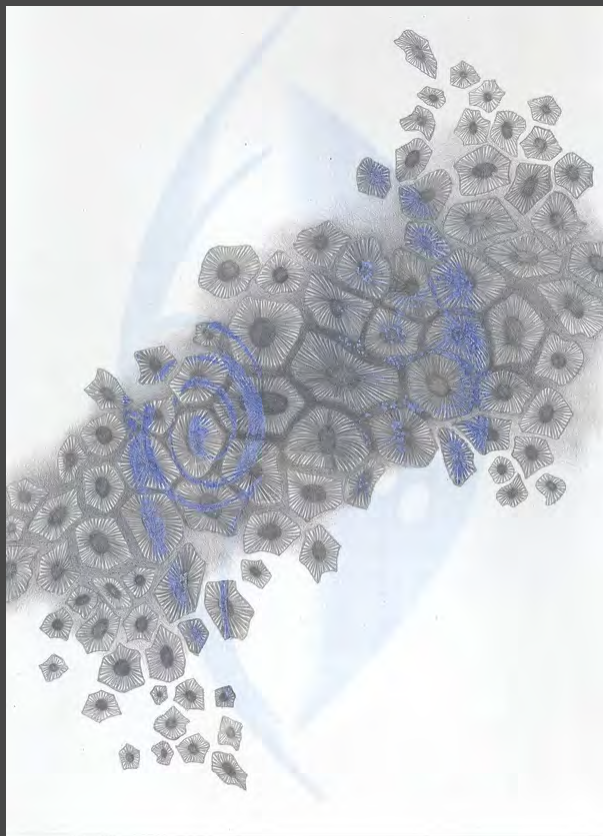
*Cedar-Oyster Patterns*, silverpoint,  
Prismacolor, 9 x 7" / 18 x 23 cm, 2020



Walking on the beaches of Kenya as a child, I used to find sea-smoothed pieces of Chinese porcelain that had been tossed overboard into that wide Indian Ocean. Other gifts of the sea were white, intricate pieces of coral. I started drawing these long-forgotten treasures in metalpoint. I love the links back to millennial monsoon-driven sea voyages across the Indian Ocean when sailors tossed overboard broken Chinese china, to join the coral growing deep in the sea below.



*Indian Ocean Palimpsest VI, silverpoint,  
Polychromos, 10 x 7" / 25 x 18 cm, 2021*

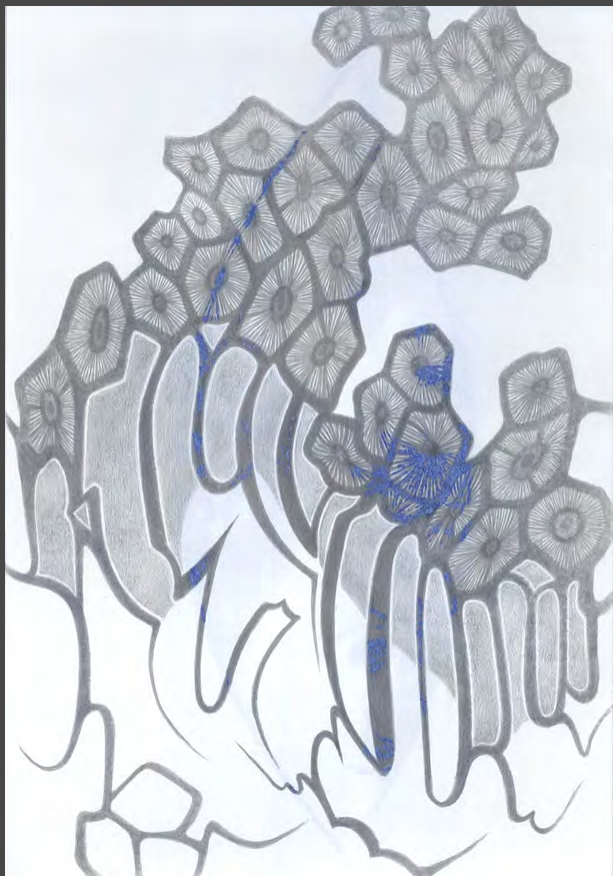


*Indian Ocean Palimpsest IV, silverpoint,  
Polychromos, 10 x 7" / 25 x 18 cm, 2021*

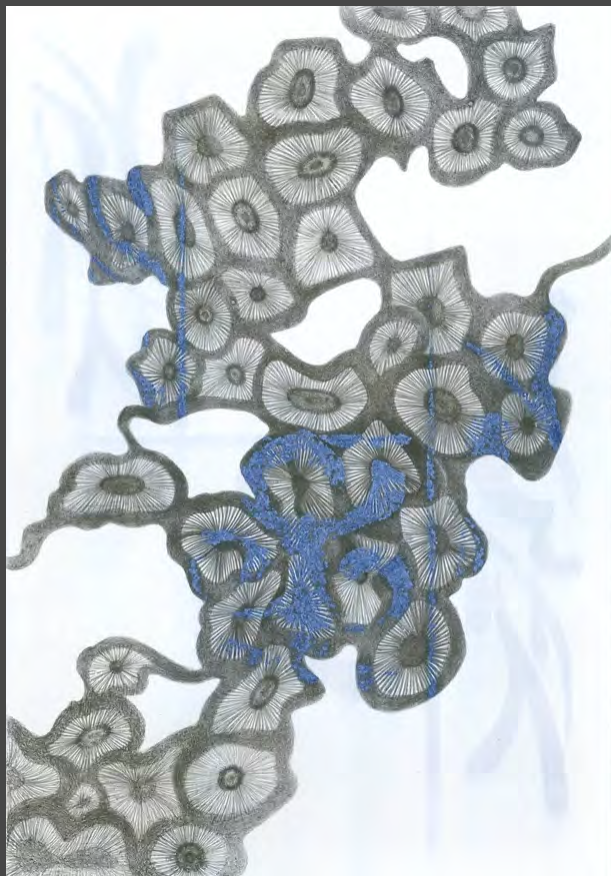


*Indian Ocean Palimpsest V, silverpoint,  
Polychromos, 10 x 7" / 25 x 18 cm, 2021*





*Indian Ocean Palimpsest II, silverpoint,  
Polychromos, 10 x 7" / 25 x 18 cm, 2021*



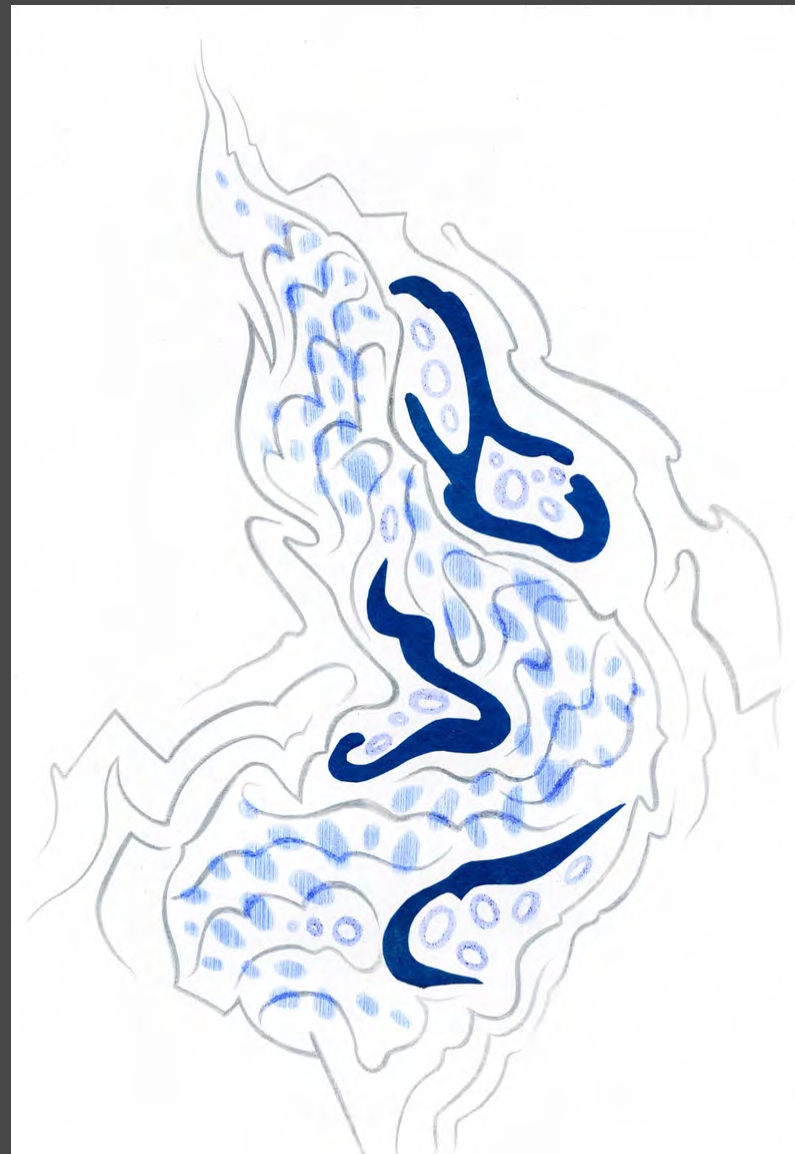
*Indian Ocean Palimpsest III, silverpoint,  
Polychromos pencil 10 x 7" / 25 x 18 cm, 2021*



*Indian Ocean Palimpsest I, silverpoint,  
Polychromos, 10 x 7"/25 x 18 cm, 2021*

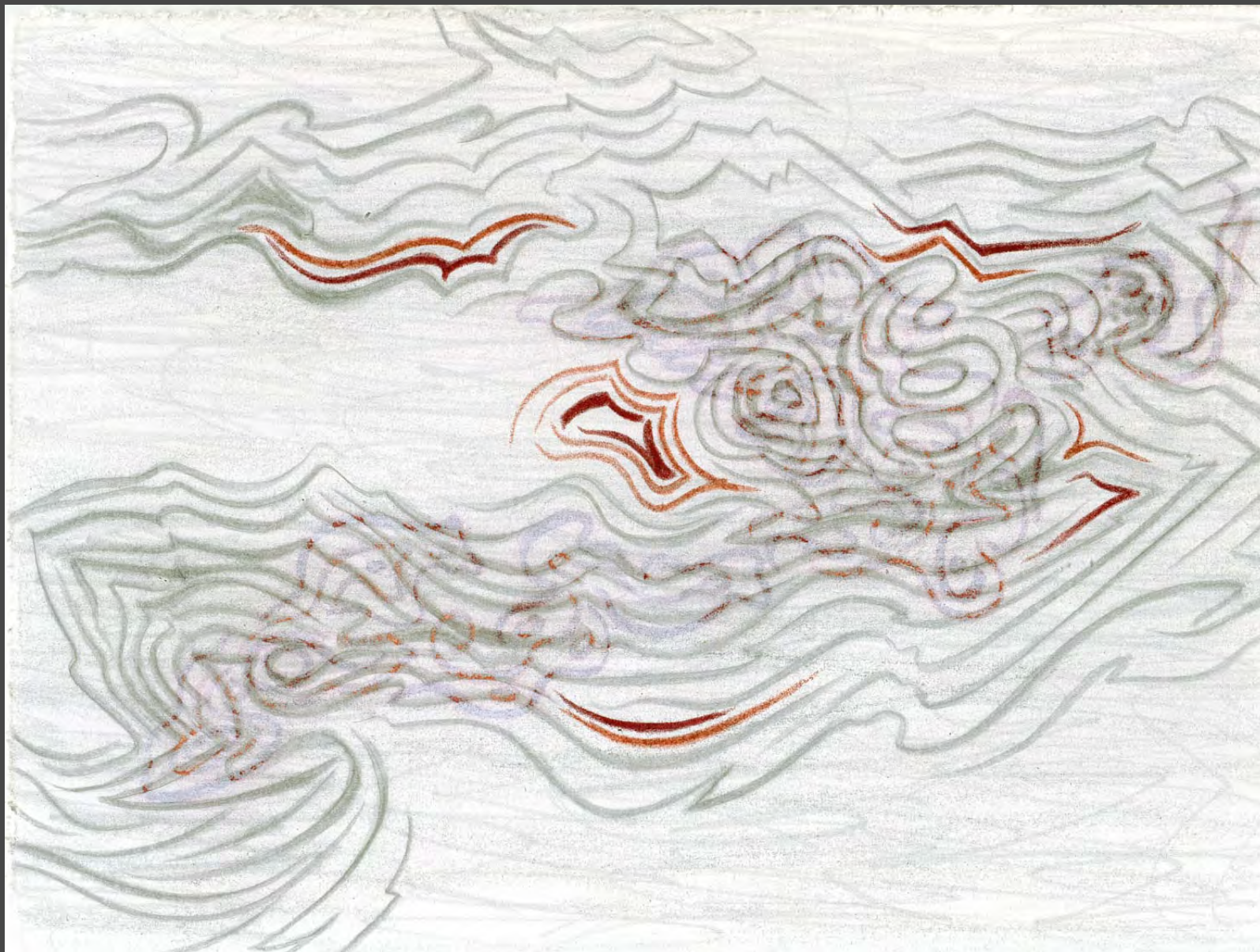


*Kamiyama Memories, silverpoint, washi, Polychromos, 10" x 7" / 25 x 18 cm, 2019*



*Inside the Cedar Bark, silverpoint, Polychromos, watercolour, indigo-dyed washi, 10" x 7" / 25 x 18 cm, 2019*





*Eucalyptus Bark, Perth, silverpoint, Polychromos, 7.5" x 5.5" / 26 x 18 cm, 2019*





## Topographies

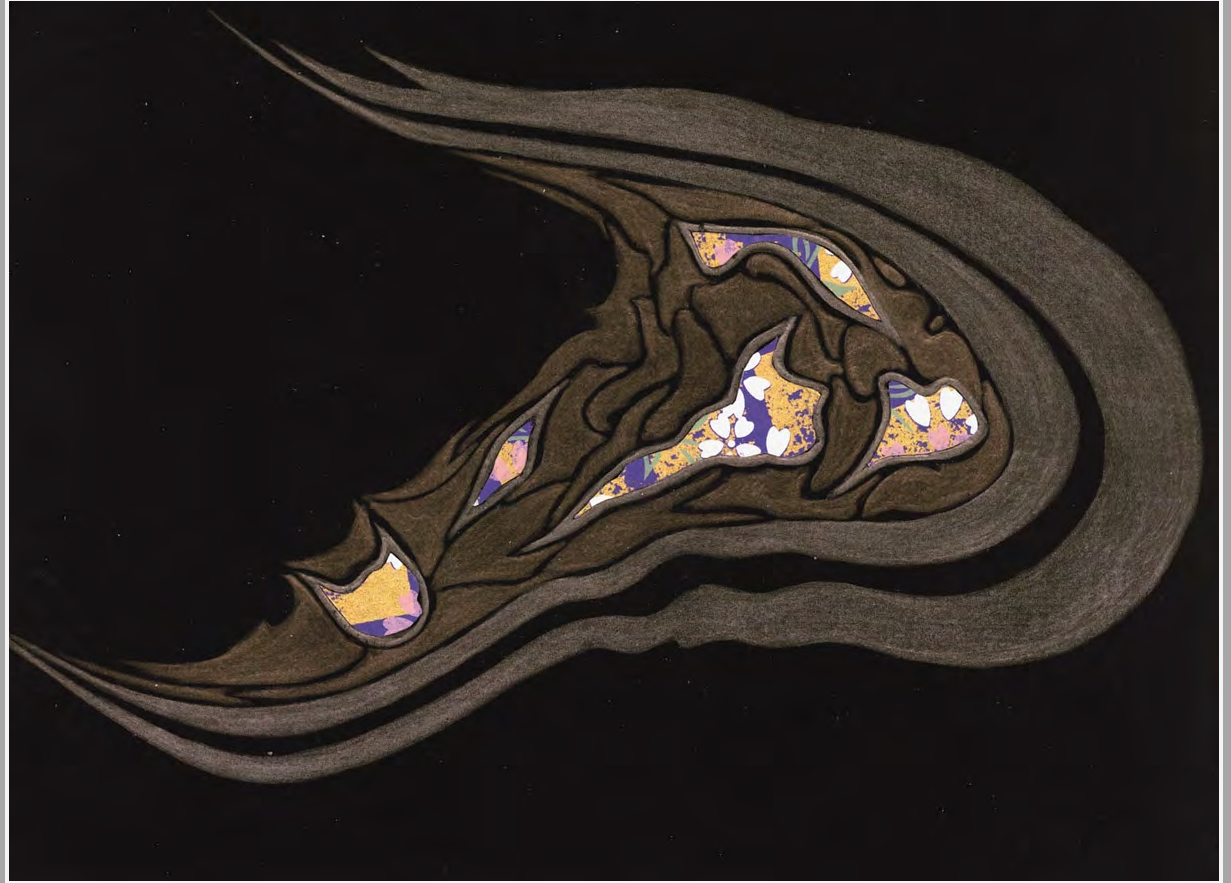
Like aerial views of other worlds in which mysterious settlements seem to twinkle and glow, these works are in fact relics brought forth through my sustained examination and documentation of nature's tiny worlds: the micro-realm of a stone, a piece of bark, a slab of cedar. That the tiniest of realities should conjure evanescent vastness and a sense of uncertain scale is evocative for me of notions of the sublime.

*Souvenir du Japon, silverpoint, washi,  
10" x 7" / 25 x 18 cm, 2020*



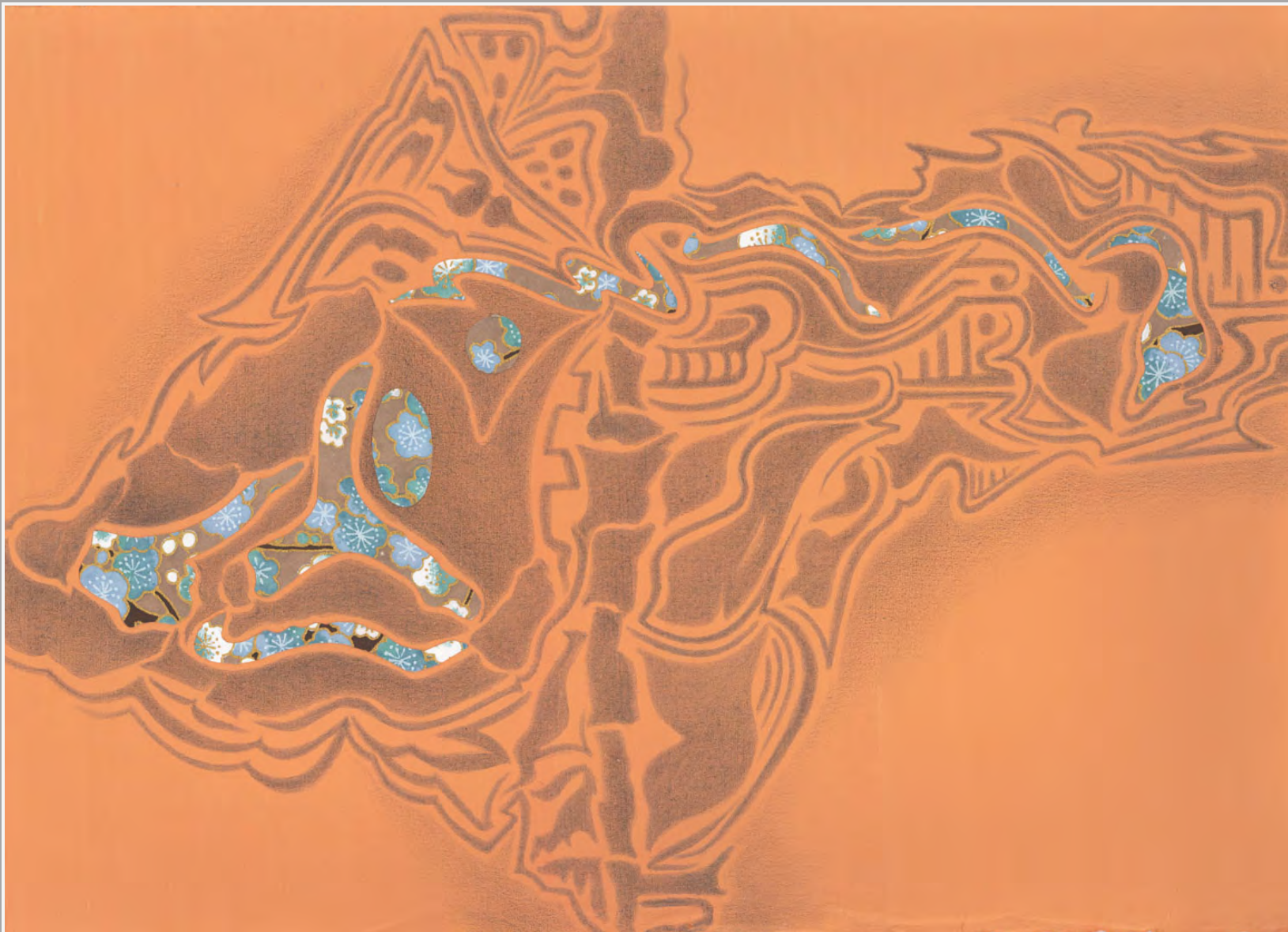


*Pine Swirls, goldpoint, silverpoint, washi, 7.5 x 5.5"/19 x 14 cm, 2020*



*Adentro del Pino, goldpoint, silverpoint, washi, 5.5 x 7.5"/ 14 x 19 cm, 2020*





*Devuelta del Mar, silverpoint, washi, 7 x 10"/18 x 26 cm, 2020*





*Paperbark Eucalyptus Patterns, silverpoint, washi,  
10 x 7" / 25 x 18 cm, 2020*



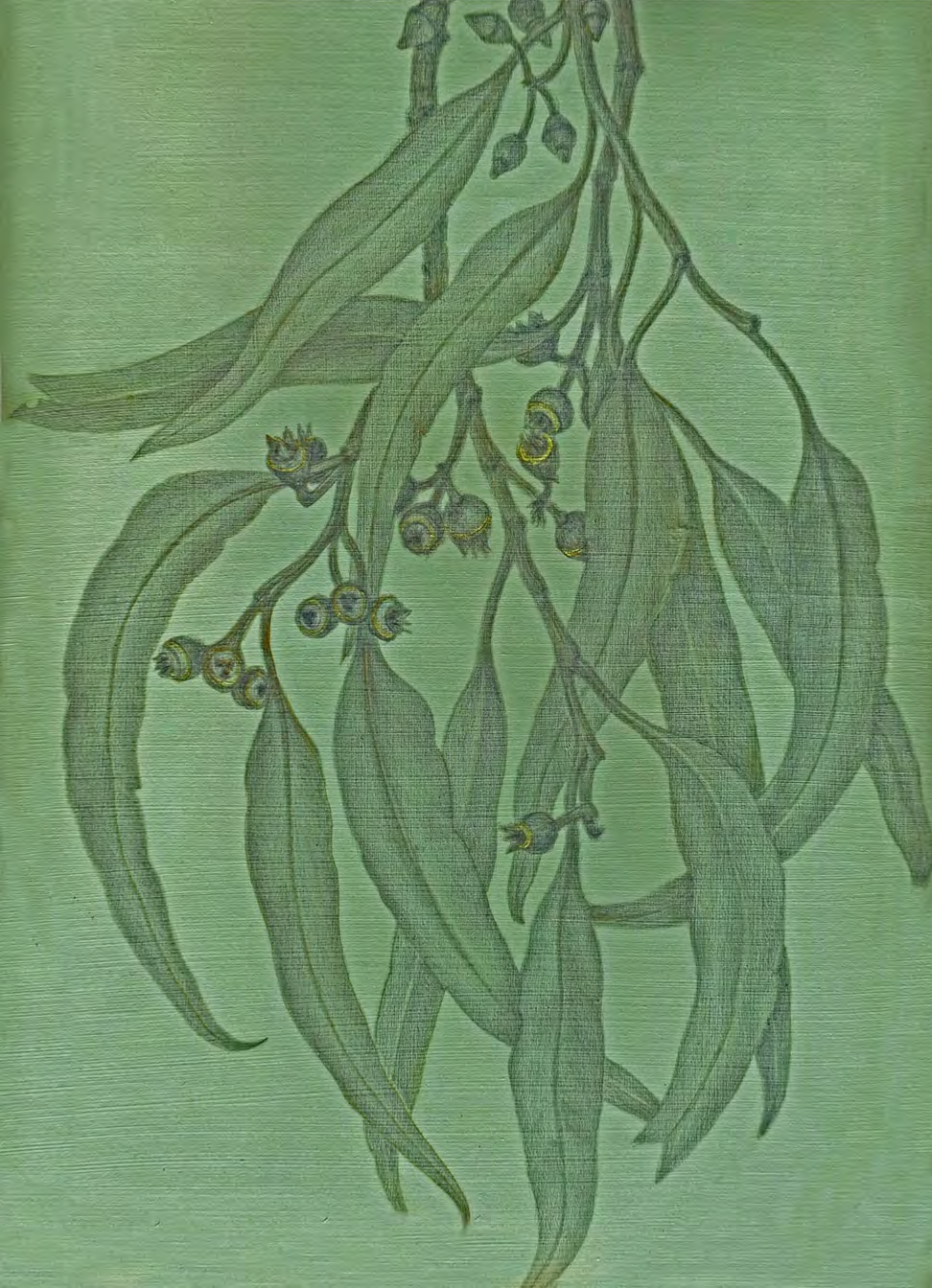
*A Donde?, silverpoint, washi, 10 x 7" / 26 x 18 cm, 2020*





*Cork Conversations silverpoint, Polychromos, 5.5 x 7.5"/14 x 19 cm, 2019*



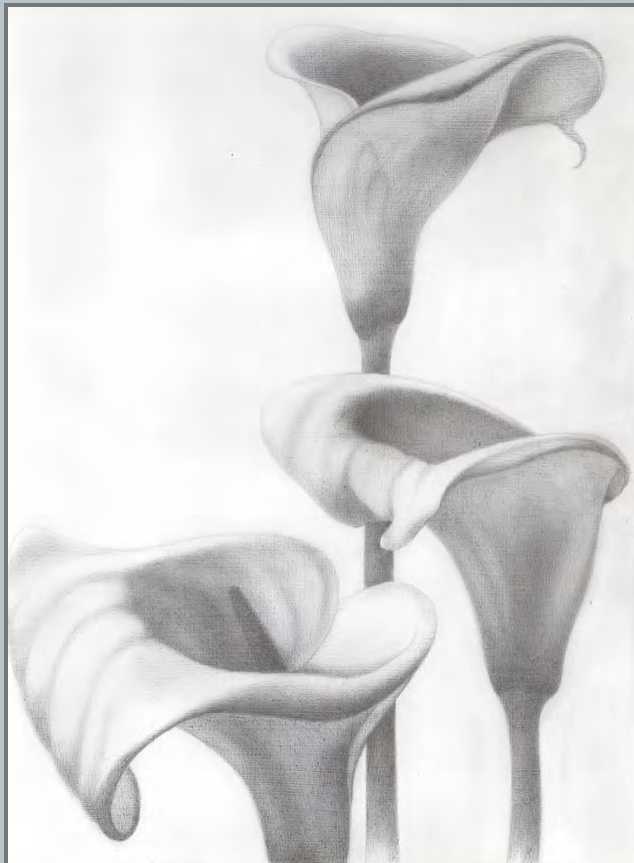


## Botanica

My lifelong gathering of flowers, herbs, trees and grasses are moments in time captured in drawings. For each of these drawings, I sat in communion with the plant, in the spirit described by Albert Einstein, who reminds us to "look deep into nature, and then you will understand everything better." The more closely we look at the natural world, the more we are reminded that nature's structures underpin our lives in ways that we do not often notice.

*Red River Gum Leaves, The Queen's Tree, King's Park,  
Perth, goldpoint, acrylic, 12 x 9" / 31 x 23 cm, 2019*





*Confinement Calla Lilies, silverpoint, 12" x 9" / 30 x 23 cm, 2020*



*Spring Callas, silverpoint, washi, 12" x 9" / 30 x 23 cm, 2020*

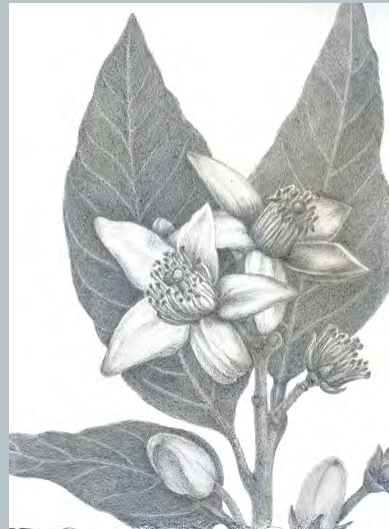


*Solitaire, silverpoint, 10" x 7" / 25 x 18 cm, 2020*





*Oak Leaves, silverpoint, 9 x 6"/23 x 15 cm, 2018*



*Orange Blossom, silverpoint, 7.5 x 5.5"/19 x 14 cm, 2020*

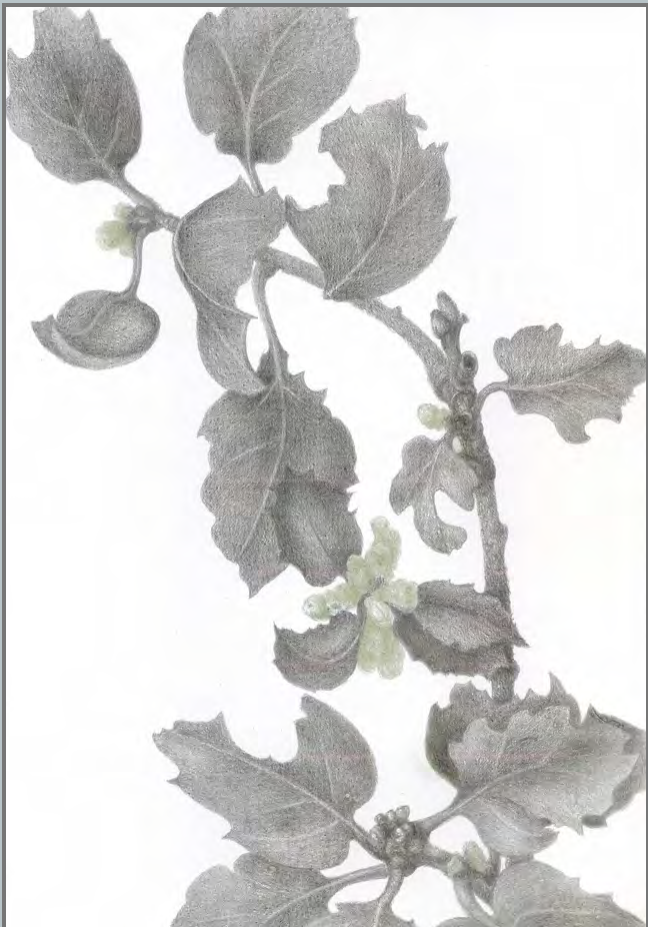


*Palmetto Harmony, silverpoint, 7.5 x 5.5"/19 x 14cm, 2019*



*Eucalyptus Leaves, Perth, silverpoint, 7 x 10"/18 x 26 cm, 2019*





*Cork Oak – Spring, silverpoint, copperpoint, 10 x 7" / 26 x 18 cm, 2019*



*Summer Daylily, silverpoint, 10 x 7" / 25 x 18 cm, 2020*



*Gladiolus byzantinus Seed Pods, silverpoint, 10 x 7" / 25 x 18 cm, 2020*



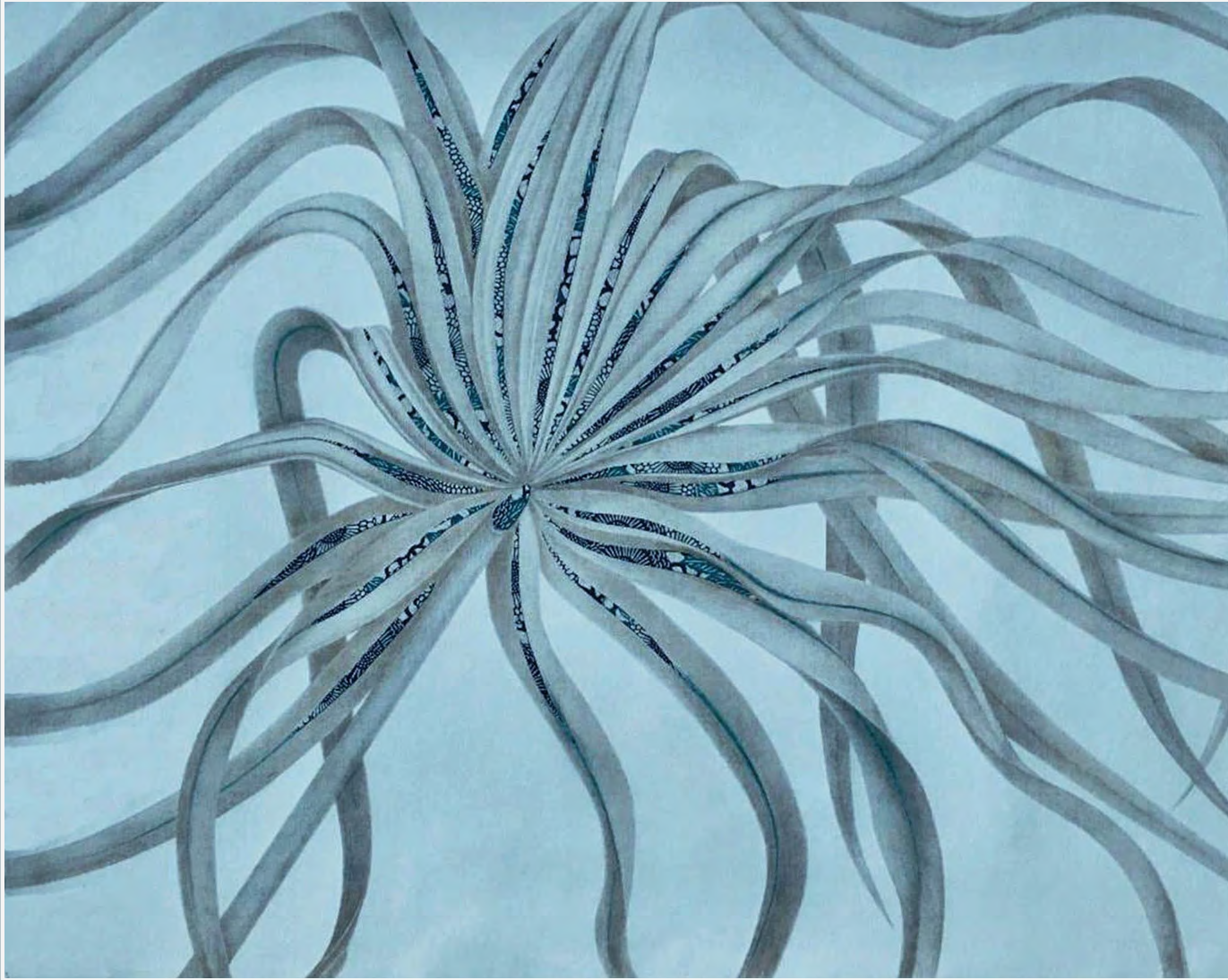


*February Almond Blossom I, silverpoint, 7.5 x 5.5" / 19 x 14 cm, 2019*



*February Almond Blossom II, silverpoint, watercolour, 7.5 x 5.5" / 19 x 14 cm, 2019*





*Palmetto Waltz, silverpoint, washi, Polychromos, watercolour, 16.5 x 22"/42 x 56 cm, 2020*



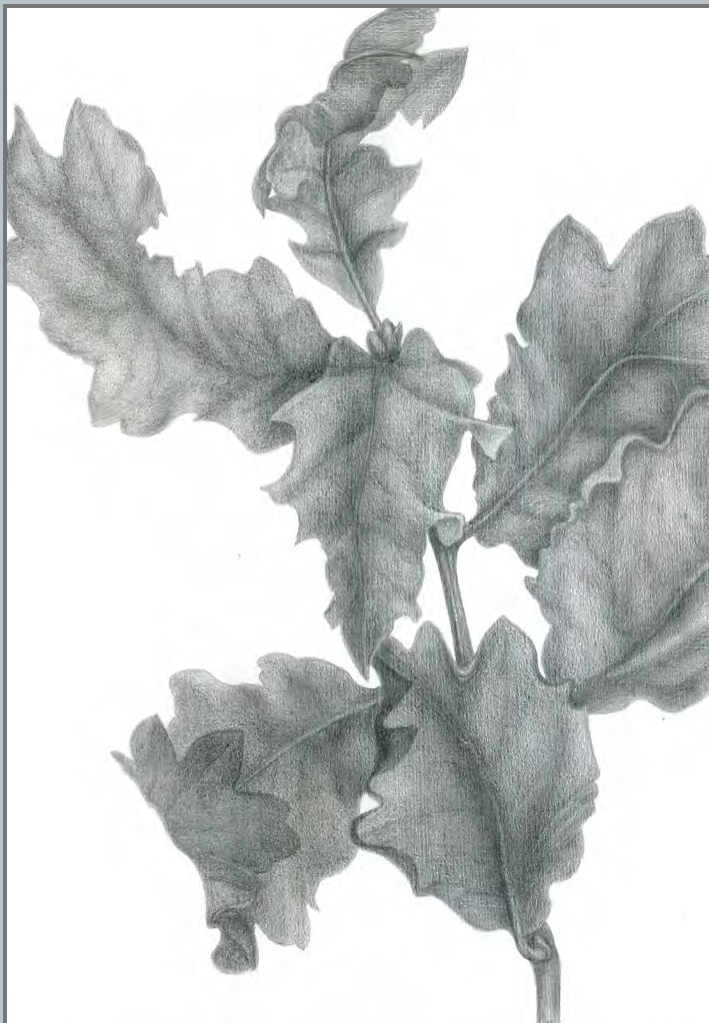


*Oaks, silverpoint on tinted ground, 10" x 7"/26 x 18 cm, 2018*



*Cork Oak, Monte de Serralheira, silverpoint on coloured ground, 10 x 7" / 26 x 18 cm, 2019*





*Oak Leaf Dance, Autumn, silverpoint, 10 x 7" / 26 x 18 cm, 2018*



*Autumnal Oak, silverpoint, 7.5 x 5.5" / 19 x 14 cm, 2018*





JEANNINE COOK

[www.jeanninecook.com](http://www.jeanninecook.com)

CONTACT

*Oak Leaves, silverpoint, 9 x 6" / 23 x 15 cm, 2018*