



IMPERFECT REVERSE

The term ‘imperfect reverse’ suggests a move towards a structural logic, or a generative grammar, allowing an outside system or set of rules to drive the making of a series of works. This exhibition questions visual transformation, often using coercion, both temporal and aspectual, and examines an operational shift in working processes, towards a synthesis of experience. The nature of imperfection is highly absorbing, acting like a filtering function. The Imperfections noticed in a work of art that has a precise, complete, and consistent place in a predefined system, allow a shift in its interpretation:

“The structure of the concept cannot be divorced from the structure of the language in which it is expressed” (Malcolm Hughes).

This shift in interpretation is supported by the linguist Noam Chomsky, who suggests that a serious interest in semantics should deepen and extend syntactic analysis, and acknowledges a reverse direction in semantic intuition. The combination of intuition with restrictions (and their connotations) is revealing, because that formality opens up the possibility of a parallel line of enquiry, towards a reverse, or imperfect process, driven by imperfect knowledge.

MOVEMENT/OPTICAL INTERFERENCE

(Julia Farrer, Charley Peters, Colin Cina, Michael Kidner, Kartrina Blannin, Marta Marce, Chris Daniels)

Michael Kidner uses a parallel notion of enquiry to generate a system. Absorbed in wave theory, Kidner discovered that a retinal after-image occurred when two horizontal bands of colour were bisected by a third, creating a visible wave-like vertical form. At the same time he was deeply concerned with unpredictable world events including genocide, and a growing terrorist threat, global warming and the population explosion. His knowledge of maths, science and chaos theory led him to do extensive optical experimentation, both rational and playful.

In a progressive approach, particularly towards chaos theory, Kidner noted that there might be *“some kind of order that perhaps we haven’t yet learned to recognise”*. Out of his natural inclination towards maths, chaos and wave theories, he developed an approach that was both rational and intuitive. There is a visible tension between the specificity of his approach and the broader utopian programme that he believed his work fitted into.

Julia Farrer’s recent paintings have a swift and continuous sense of movement. They are adaptive, allowing the work to operate from an improvised position. By this I mean the drawing of the forms resembles a continuous form, such as a ‘Möbius strip’ (paper strips in a half-twist). The pink/red ground activates this momentum and gives the work a propulsion and a liquid sense of tonal change.

Michael
Kidner
(4)

Julia
Farrer
(6)

The syncopation and carefully modulated colour in the strips is heightened by allowing the elements to push outside the rectangle. With Farrer, knowledge and language support each other. The orientation is never fixed; it is left open.

“With a computer you have access to an enormous infinite library. And I think that one of the problems is that often people look at the digital image rather than the original. Barnett Newman talks about the first reaction that we have to a painting being visceral, and I think that is very important; the way something is made is fundamental, its scale and material”. (From an Interview with Andrew Parkinson on Julia Farrer for Saturation Point).

Charley
Peters
(7)

The structuring of internal components, as well as a recessive spatial intensity, is also picked up in the work of Charley Peters. As she says: *“The linear configuration is interrupted by a simulated gesture”*.

In her work *MergeDown_2.0V*, the colour pitch and spatialisation has a conceptual and psychological edge; the point of collapse within the painting creates a fluid painterly tension. The momentary undulating configuration echoes the buzzing static noise of half-working 1970s analogue TV screens. The blue / green horizontals are captured and repeated in shifting densities, the varying widths reminding us of the work of Morris Louis, particularly *No.1-68* (1962) with its assortment of parallel stripes. Peters’ process of drawing and painting is transformed by digital technology, but we need to widen that interpretation to encompass the role that the virtual has to play in this work. For example, Henri Bergson talked about *“dividing time, freezing all motion into discrete momentary units, in a mode of hesitation.”*

That sense of hesitation feels right when we consider Peters’ interruption of the two-dimensional plane and the transformation of flatness into a three-dimensional illusion of space. Peters responds to the making of painting in a space-time continuum, freezing the image and generating painting that reflects the anxiety and optimism of the screen.

Colin
Cina
(1)

Colin Cina’s painting *Equinox*, made in the 1970s, looks strikingly contemporary. The work plays with the viewer’s orientation towards systematic order: its sub-structure seems to have an independent logic. The initial sienna / red ground is loosely scumbled. The mottled colour field is applied with *tiny real sponges* (the kind that are actually meant for watercolour). Red-lined verticals are taped off precisely across the picture space as the system builds an organic structure into a mathematical relationship. The angled, stretched triangles, or chevrons, develop a sense of the transitional as they hover at either end of the picture space. The tonal adjustment here is important in the construction of the chevrons. For example, the wider Prussian blue / black chevron, set against the thinner cobalt blue structure,

creates a 'push and pull' colour system; the peripheral management in the construction adds to the potency of the colour, increased by the fluid creamy consistency of the paint application. The contradiction of straight and angled parallel lines simultaneously creates contrast on the heavy cotton duck surface and a duality of realisation.

I am conscious of Katrina Blannin's interest in music, philosophy, and the history of painting. Her recent work continues a series of permutations, sequences, and mirroring of symmetry and asymmetry. Her approach elicits an impression of sequential movement in space, like an electrical charge across the surface. But with Blannin the key thing is the underlying notion of both resonance and dissonance within theoretical logic. The three diamond-pink structures in *Imperfect Reverse* give an illusion of sculptural space, mathematically developed. Most recently, Blannin has used a hidden historical context, each work in a relationship with, and underpinned by, her examination of Piero della Francesca's *Madonna del Parto* (c.1455-60). The silver-grey ground is built up with veils of semi-transparent colour, creating a depth of luminescence. One of the diamonds is drawn so that it appears beyond the rectangle, signalling a notion of the outside space, setting up a tension with the unknown, introducing a sense of imperfection. This painting's formulation has an odd spatial sense of location, while the scale of the painting's manufacture, through repetition and pattern, locks into modes of access both from the present and the past.

The small imperfections in Marta Marce's painting *Now and Ever* draw the viewer towards the edge of the painting. These imperfections are created within the fluid, poured quality in the making of the work; the tiny inflections act as a counterpoint to the systematic procedures. The different grounds are made up of three types of grey and a violet. The way Marce decides on this combination of colour brings a strange cohesion to the way in which she expresses structural relationships and patterns. The systematic approach, through the use of games and chance, perhaps initiates those colour choices, but they are then overlaid with a linear structure, which might remind the viewer of a cluster of neural signals spreading out from the centre of the picture space. The flatness flares into life, her instincts about colour generating the force of her pictures.

The growth of a visual system in Chris Daniels' painting *Comminuo XIII* is built up through an arrangement of imperfect, hard-edged rhomboid or trapezium shapes. The serial construction of these forms calls to mind László Moholy-Nagy's orchestration of perspective in a work such as *AXLII 1927*. But with Daniels, the accumulation of the colour choices emphasises an acceleration of motion through repetition and sequence.

Katrina
Blannin
(3)

Marta
Marce
(5)

Chris
Daniels
(2)

This is perhaps because Daniels seems to work very fast (coils of masking tape sit beneath each painting). The freshness of each oil colour (scarlet, grey and green quadrilaterals) is fully saturated and applied with enough weight of pigment to achieve a carefully attuned oscillating rhythm. It is as if each of Daniels' geometric choices of shape jumps into a specific region in the painting, in a harmonious integration of colour and perception.

SYNCPATION / GRID

(Trevor Sutton, Estelle Thompson, Dominic Beattie, Sharon Hall, Daniel Sturgis, Jonathan Parsons)

Trevor
Sutton
(12)

Trevor Sutton's understanding of depth, interiority, and privacy is carefully conjured up in the surface and substance of *Daybreak*. The fragile repetition creates the sense of a relationship that seems not quite dissolved, and regenerated, at the same moment. The interchange between the panel's harmonic divisions is key to the painting's success. Semi-transparent oil-based glazes are used to activate the closely toned all-over grid structure. The five rectangular blocked sections in the right-hand panel are the same height as its counterpart, where the sections are more open. This structure allows a stereoscopic illusion of space, unified by the inlay of sound and a sense of collective history, sharpening our responses.

Estelle
Thompson
(10)

The construction of Estelle Thompson's recent work manipulates our participation through each painting's material presence. Time and memory merge in a painting like *False start too*. The work's clarity and mysterious intensity uses Greek and Venetian colour theory within the compositional devices; two smoky sections sit at right angles, one rectangle and one square. The warm greys behave differently across the surface than do the other colour choices, directly eliciting a human response. This reaction is partly due to the choice of colour (self-mixed and tubed oil paint) but also through the weight of pigment, establishing a zonal resonance, both close up and at a distance.

Thompson identifies with the structure and logic of Cezanne, her small preliminary collages developing a feeling of collective memory, infinite possibilities, multiple options and conscious rotations.

Lighten up yourself builds on human presence, intimacy and illusory pictorial space. Thompson's paintings acquire a distinct sense of the peripheral, not only by the distance created by the depth of surface facture, but also through the hierarchy of colour combinations. The seven-colour surface construction has a whimsical sense of flatness, while the warm green rectangle is compressed in a cinematic moment. This is combined with the coherence of a late Cezanne, pushing a tension between the successive layers of oil, which are constantly observed in a

close-up encounter. But as the viewer steps back there is a more concrete impression – a clear sense and an anticipation of movement regenerated.

In Dominic Beattie's dazzling compositions, the use of easily-available materials in the mechanics of the picture construction generates a perception of distortion and rhythm. The repetitive structures, made with an array of coloured tape, carry a weight in excess of any objective information, the interlocking grid of the painting endlessly mobile.

Dominic
Beattie
(13)

In this arena of physical engagement, Beattie's manipulation of space feels reminiscent of the colour choices made by Stuart Davis in his *Colonial Cubism* (1954). Beattie handles complex effects in space by recognising individual sections, and mismatches, with a speed and differentiation of surface. The 'papier collé' technique incorporated into the surface has an emphasis on materiality, its superstructure creating a destabilising environment.

Jonathan Parsons creates vast optical structures. These uncontaminated paintings seem intensely aware of the psychological associations of their colour and medium. There is a highly mechanized characteristic in the physical structuring of a work like *Chromaticity* (3). Within the ordering of the elements, the imperfect clots of pigment gather under the pressure of the brush mark. But Parsons keeps a cool head; the gesture and its calligraphic significance are managed in one hit. The slippery, fluid, raw materiality of the paint, applied with a loaded brush, is conscientiously planned and executed. The colour operations he executes using draggers (specialist brushes) let him sequence the implication of speed and movement, both through undulation and acceleration.

Jonathan
Parsons
(11)

In a further reversal of painterly tradition, Parsons uses very fine hog-bristle brushes to apply the ground white. But this happens after the colour has been situated, through a push-and-pull system of gridded colour choices.

On even closer inspection, the weight and tonal variation of the colour is built up using careful proportions of painting mediums in a consistent recipe. Here, the system and its composition activate material character, continuity in time, and memory – interacting in a hierarchy of importance. You get this kind of confidence in a painting like Kenneth Noland's *Red Divide* (1965) with its angled divisions of colour. But it is Parsons' strategy, his almost ritual activity, which racks up the visible tension and interrogation through the language of painting.

"I often use pairs, stacks and multi-panels, as this affords more flexibility when it comes to making severe shifts in the pictorial thinking"
(Sharon Hall)

Sharon
Hall
(9)

Working compulsively in series, Sharon Hall has generated an impeccable and distinctive body of work, variations developing out of the grammar of the most recent painting. Through the process of editing these combinations, an individuality and a new opticality grows from the schema that the painting itself begins to suggest. In *3 part light ultramarine, sap green, burnt umber* the painting's structure contains two parallelograms (one black, one light blue-violet) that cross each other, the thinness and transparency of the black parallelogram allowing us to see the light blue skin beneath. This filtering of visible structures in Hall's approach recomposes the harmonic devices; she allows us to see the magnitude of different parts. Her system seems to develop a living structure, allowing it to accommodate invisible decisions.

Daniel
Sturgis
(8)

The chequered red grid that forms the ground in Daniel Sturgis's paintings allows us to imagine an infinite space and a multiplicity of possibilities. In many of Sturgis's works, the grid (often in black and white, in this case red) contains mismatches in the overlapping parts of the painting. This strategy tells us that he has the ability to construct work, using a consistent method, but the identification of specific constants and variables keeps us guessing as to the work's overall taxonomic implications. Yet it is the colour pitch that keeps us locked into the spatial matrix. In *Newer Older 3* the circles that float across the surface disarm and entrance the viewer in equal measure, the external and internal forces always containing a dynamic rather than a static balance. The colour choices of the floating circles (ochre, black, turquoise, grey) bump and jostle sideways in a cyclic pattern, creating an animated, continual retinal movement.

MANIPULATION OF SPATIAL FORM/SCULPTURE

(Kate Terry, Finbar Ward, Ian Monroe, Jane Bustin, Simon Callery, Sylvia Lerin)

Jane
Bustin
(18)

Jane Bustin's recent work responds to the influence of the Russian ballet star Vaslav Nijinsky (1890-1950). That conversation is further extended by her ongoing correspondence with the painter Jeffrey Steele (like Nijinsky, a revolutionary) regarding his understanding of the intimacy of human relationships expressed by writers like Proust.

Rose concentrates our attention on those relationships in this work's particular sense of construction. The reflective copper surface opens up the rest of the space it occupies, as it mirrors the studio or gallery space. The impact on the viewer, through a sense of its visual power, perhaps echoes the work of Gillian Wise: her *Relief constructions in perspex, aluminium, and plastic* (1964). This is because of the insistent emphasis on the formal

value of the relationships (particularly the smallest elements) and the interplay between surface and colour. Bustin's spatial control draws the viewer in to the sides of the work, with her discrete manipulation of the work's construction. For example, the opaque rose colour at the side of the work, balanced against the green strip under the copper, mediates a calculated chromatic perception. These cool formal devices are interwoven with a psychological language, the machinery of the dancer, and the industrial impulse which drives the language of precision invites recognition of the perceptual/psychological/physical.

Connectivity and symmetry are embedded into the constituent relations in Kate Terry's *Series VII no 1*. The hexagon sculpture extends into the space – it is meticulously constructed and precisely situated. The use of utilitarian materials allows a sense of economy and restraint to permeate the approach. It is important for Terry that the work operates somewhere between drawing and sculpture. This relationship is developed by the use of coloured thread, tautly pulled in a parabolic curve, to give an illusion of recessive space. The connection and presence of the matt painted wooden hexagon (Farrow and Ball St Giles Blue) creates flatness, but also an illusory sense of weight, with a direct emphasis on physicality. Terry's instinct for the installation derives from her studio practice where she makes models, draws and imagines the gallery space. She always starts by hammering pins into the gallery, evenly spaced and treated identically. This approach activates the system, but is also aligned to a synthesis of colour, interlocking geometry, and an underlying sense of visual discovery.

Kate
Terry
(17)

Temporally and spatially, Finbar Ward's work is a disorientating experience. It operates psychologically, through locational relationships which determine possible starting points. This combines with Ward's ongoing sense of failure and retrieval, which is a way of allowing the work to develop an intuitive edge. This system allows the 'mistakes' to *be* the work; accidents evolving new means in a continuous feedback loop. In his *Untitled (In Waiting series)* Ward develops the site-specific, location-orientated construction of each painting. From a distance, the work has the appearance of an industrial, manufactured process. But as you close in, you notice a kind of visual encoding in the enamel skin, which dries in slightly different permutations. The poured dense flood of industrial paint touches the violet, the differing greens or the magenta pink at points in its journey, penetrating the outer oil and ground, creating an imperfect outer frame.

Finbar
Ward
(15)

I am intrigued by the shape of the support, its sense of keyboard harmonics, and the differentiation in its industrial regulation of memory. Our attention is drawn not only to the

edge of the support, but to the back of each structure, where we sense the frenetic aspect of its production. I am reminded, in a fluid way, of a work by Friedel Dzubas (*Trough*, 1972, synthetic polymer on canvas). This is mainly through the evocative power of the colour, as it shifts in tone from a deep saturation to a thin stain which soaks into the unprimed canvas surface. But it also seems important to identify the rationalistic character, with a geometrical objective that has currency with Ward today, and which enables him to conjure up a method that transcends the physical object.

Ian
Monroe
(14)

The implications of movement and machine-based memory are emphasized in the work of Ian Monroe. His materials are powder coated aluminium, vinyl, perspex and carpet tiles, more usually seen in high-rise office spaces. Monroe seems to be hinting at a programmable world of cybernetics (a term first used in the 1950s). But these constructions feel both psychological and biological beneath their mechanically applied, smooth, powder-coated surfaces.

Glyph Graph feels like a work with status, but at the same time it is full of anxiety and unpredictability. The architectural vocabulary and semiology of this perplexing slender elongated structure registers a metaphysical presence. The phthalo turquoise blue has a tension about the colour, which is dislocated and fluid all at once, and counterbalanced by the (slightly passive) interlocking form which hangs onto the main structure. There is intimacy and control in equal measure. The suggestion of data stored – through the position of the map pins – seems to play on the work's relationship in an anticipation of something unforeseen, a neo-plastic sense of creation. Its very delicate sense of balance reacts to a range of paradigms within its architectural insistence.

Simon
Callery
(19)

Punctured chromium oxide flat painting has a totemic, punctured presence. It further develops the group of Callery's works that he calls 'flat paintings'. In this recent painting, as in the rest of the series. Callery sets out to challenge flatness as a prerequisite for the process of painting.

There are – as he says – a number of provocations established. His canvases are always laid over the surfaces of archaeological trenches in North Wales, where he continually collaborates with archeologists he has worked with for a long period.

"I would make my way over it by hand, marking and recording the features I could feel through the cloth." (Simon Callery)

With Callery everything accumulates, corresponding to various temporal sequences. This is evident in the scale of this work (183 cm × 58 cm × 15 cm) and its impregnation with his own distemper: made of rabbit skin glue and a lot of dry pigment, it has a specific physical relationship to time; the action of its soaking into the surface allows the pigment

particles to get caught in the fabric.

The process of inverting the painting (he has the word written on my studio wall: 'invert') i.e. putting his hand inside the work and pulling it inside out to see what's revealed, is perhaps the critical action in the making. In this work the dismantling and reconstruction, from the interior, heightens the retracing of his journey. For Callery the structure of memory, its assemblage, and the architectural/archaeological discourse, tells us about the experience of place. With the deconstruction he wants to see how much he can take out, switching the form between exterior/interior, asking the question: can the painting survive the impact on its autonomy?

"I want to see how much I can take out and if it will still remain understandable as a painting." (Simon Callery)

Sylvia Lerin's *F-Variegated Jasmine* feels like a kind of mutated form that immediately declares the process of its making. The topic of the garden has here developed into a rigorous enquiry. The edifice of the work's exterior, in terms of surface construction, is abstract in essence, but through Lerin's interest in scrutinizing the confines of the shape, of objects, it evokes the way painting and its process transforms information and technology.

It seems to me that the trace, or residue, of the painting promotes a voyeuristic distance for the viewer. Lerin extends that idea by extending the associations or triggers that the work suggests. The painting conjures up not only a semi-illusion of landscape, or an afterglow, but at the same time a non-place, enfolded within the flat space of everyday existence.

Sylvia
Lerin
(16)

CONSTRUCTIVIST

(Natalie Dower, Nathan Cohen, Andrew Parkinson, Wendy Smith, Hanz Hancock, Patrick Morrissey, Andrew Harrison)

Natalie Dower is continually working, at varying speeds, on a number of different systems in her work, and the ordering those systems to activate movement. This introduces a demographic into a painting's construction, which connects to past experience through the analytically built surface.

Natalie Dower's intelligent articulation of colour is rigorous and expansive, but it is its co-existence with systems such as the 'Dudeny Dissection' (breaking down a square into four elements which can then be re-assembled as an equilateral triangle) which elevates our response to a painting like *Three Triangle series 2* beyond the calculable.

This totality occurs through intuitive non-deterministic operations, and the interconnections of scale and proportionally related composition. The two parallelograms that sit contained and hidden within *Three Triangle series 2* contain within them a rhombus, accentuated by triangles of lighter tonality

Natalie
Dower
(23)

(grey, white, turquoise, cobalt green). This occupation mobilises our visual perception through a kind of contraction and dilation. Triangles also sit at the top and bottom of the painting, like an envelope, unpredictably opening out the composition. The accent on the small bone-black square in the middle of the painting gives the work an exceptional focus, and an axis on which the painting turns in a complete rotation.

“The rigour of a system, which always employs mathematical diversion, holds us in an equilibrium of the continuously unexpected.”
(Natalie Dower)

Nathan
Cohen
(26)

Nathan Cohen creates a sense of the unexpected by employing a physiological and chromatic resonance in his practice, perhaps mirroring conscious and unconscious processes within the brain’s neural pathways.

In Sight allows Cohen to question his predetermined goals by focusing on nature as an impetus. The level of sensory input, together with compositional manipulation and spatial organisation (rhombuses, parallelograms) produces a state of flux. Cohen’s constructed forms transmit a certain modality through the magnification of the interlocking structure.

The non-regular cubes construct an illusionistic architecture connected to primary consciousness, as well as to a higher order of consciousness. With this higher order comes semantic and linguistic capability. That capability arises from a functioning neural system. i.e. a system in which there is a functional cluster such as a supportive family and friendship network. The isolated neural system is one that receives no input from external sources. Cohen is hinting at an *imperfect cluster* in his work, and the potential of investigating it at a physical and visual level.

Andrew
Parkinson
(22)

The rationality of the grid is consistent in the way Andrew Parkinson divides the surface structure in his work. He is interested in developing a pattern that interconnects with the dimensions of the support.

“I think in terms of pattern and surface as opposed to ‘picture’.”
(Andrew Parkinson)

Parkinson re-orders, or modifies, canvases that were once finished, and re-paints them. One reason for this strategy is the possibility of creating an indeterminate space, where overlaps or blind spots may occur. The modification freezes the history of the painting, posing questions for the painter in how he develops a means of coping with the previous image.

“What gets painted is determined by a system or pattern, whereas what gets incorporated is largely determined by chance.”
(Andrew Parkinson)

In *Check and Weave* Parkinson is interested in developing change and extension. The decisions as to what should take place in the painting are taken before the painting is executed.

Resisting improvisation plays an important role. The alterations in the size of the tiny rectangles orchestrate the gridding system. But you have to look very hard to see the compression of each section. With Parkinson the organisations and structures operate within a logic, but this logic also requires subversion.

Wendy Smith's meticulous economy of means in orchestrating the drawn components in her practice emphasises the extreme demands of her discipline, and its level of production, in a system that is concerned with the finite/infinite and the physical structure.

Wendy
Smith
(21)

Her approach, through measurement and division, seems to mirror, or create, a virtual field. At first glance *Rake* and *Relative Density* appear to echo the work of Kenneth Martin, with his use of an underlying grid, and calculations through movement and chance. But Smith makes her works, as she says, with 'precision and spontaneity in equal measure'. *Rake* perhaps elevates how we might interpret architecture, habitation, and a built environment. Both of her drawings in this show take you inside the core of the drawing, a lived global communication network. The simulated environment is created by the repetition of a rhombus structure. Where the rhombus is divided, a deep drop into the space occurs, the architectonic conductivity shaping the drawing's entries and exits.

Hanz Hancock uses varying degrees of shadow and numerical sequences to create a rudimentary code, which is ultimately variable in his drawing/painting/constructions. While a computer can make extremely complex patterns or algorithmic sequences, it is unable to activate emotional decisions concerning quality.

Hanz
Hancock
(24)

Numerical systems, for Hancock are pared down to the grid; i.e. the formation of pattern. This pattern is often sampled and accrued into groups. The approach develops a generative mechanism, or device, to orchestrate the drawing. The expansion of the system perhaps comes out of Hancock's sense of place and his understanding of London and its histories. The significance of its architecture and in-between spaces creates a fluttering sense of movement in the works.

"My main concern is to reference the geometry and rhythms of the urban environment." (Hanz Hancock)

In his *Untitled* work, the numerical order mimics a mathematical, geometric/architectural code. But drilling down into the aesthetics of the work, there seems to be an innate poetic quality in the way it is handled. For Hancock, repetition can go two ways; either tightening up and upsetting its tenuous hold, or humanizing what might otherwise appear inaccessible.

"Structures that form in the close mesh of drawn lines coalesce and dissipate, and are metaphors for the transient nature of geometric form found in the natural and built environment." (Hanz Hancock)

Patrick
Morrissey
(25)

The feeling of a durational changing space is critical to Patrick Morrissey's *TQID* series. He employs numerical systems in his work, juxtaposing trapezoids, rhombuses and parallelograms in a 'meandering geometry'. This experimental environment uses a proliferation of systems unfolding in a serial action.

The colour in each multiplication of form is exact in terms of tonal closeness. The perception of optical flaring of colour comes, perhaps, out of an ability he has employed across media, particularly analogue and digital film. The paintings seem to respond to the possibilities in projected imagery, light, monumentality and sequential/serial development. But we also read them as memory images, depending on the recollection of different segments or sound waves.

For Morrissey the idea of playback or obliteration of content from continuous playing opens up the notion of an after-image, either from the modality of the past or from the experience of pure colour saturation in varying systems. His experimental approach references indexical traces and philosophical debates about systems, and describes forms that can be found within the built or natural environment.

Andrew
Harrison
(20)

Andrew Harrison's relief paintings suggest the urban environment, not just the now, but the cities of the future, and the corporeality of inner-city juxtapositions and encounters.

His layout, dimensions and colour feel industrial and heavy, with an illusion of weight; they have a feeling of Anthony Hill's relief approach (*J2*, 1966 in plastic, perspex, aluminium and steel).

In Harrison's approach, the household paint's specificity of colour hints at community and identity. The geometric structures, edited into solid block forms, also use segmentation to suggest geographical location. These between-spaces allow the viewer to see down to the black ground, evoking the dynamic planes and shapes found within urban spaces. The three-dimensional works explore the links between the material world and the syntagmatic.

COLOUR SATURATION

(*Sue Kennington, Laurence Noga, Carol Robertson, Tim Ellis, Richard Caldicott, Andrew Bick, David Oates*)

Sue
Kennington
(31)

Cortex explores the limitations of how colour can behave under a specific set of conditions, and uses an emotive visual language. Kennington's use of repetition and asymmetry affirms a structural wholeness with a feeling that repetition can be different each time (just as no two personalities are ever the same).

Kennington equates her use of overlapping planes as an experience of place. Indirect and subliminal, the surface of the painting is slightly gestural. The colour choices of pinks, ochres,

and reddish tones are laid down in a loosely painted but calculated chromatic sequence. This formal device activates her sense of location; in this case a remote part of Italy, which she sees as inextricably linked to her former urban living environment, London. It is important for Kennington to make use of the memory of her community, with its chaos, conflicts, and modification of space.

Her approach calls to mind Jack Bush's *Orange Centre* (1964), particularly as his late works were more poetic and controlled in their drawing and tonality.

Kennington's rationality combines instinctively with intuitive thinking. This switching between perception and conceptualisation acknowledges the connectedness between artist and environment, rural and urban, system and chaos.

Phenomenology underpins the way both collages and paintings are made in Laurence Noga's work. This sense of history encompasses genetic, collective and individual memories.

For Noga, the system is operational; it comes from the way each set of works is created. The collages are always made on old exhibition invitations in an intuitive, very fast, manner. The format is deliberately small, and panoramic, which decides the composition and scale. The collages are significant because they can be a catalyst for a series of larger works. But they have equal weight with the paintings; Noga often shows them in relationship to the larger works, or as collections.

In *Soft orange filtered violet*, the collage has been intermixed with acrylic to intensify the colour. The collage is mounted onto panels, increasing the object quality, and drawing the audience into a small, peripheral world of imperfect geometries. The structural signifiers of these geometries are merged optically across the surface, but also aim to activate luminous states of spatialisation and ambiguity.

"I want to pose a visual/retinal problem of focusing simultaneously on converging layers of tonally dazzling colour, while emphasising a psychological stimulus for the spectator." (Laurence Noga)

Noga uses this approach to develop the unpredictability / predictability of colour relationships, often with the aim of disorientating the viewer. The surface facture is either pared down and translucent, or uses sudden density. The colour is often disbursed, or used in compartments, to create a deliberate, odd depth of field to enhance the colour risk, but also to open up the work.

"The circle is the most archetypal of all the forms I use: it has a universal resonance, so frequently found in art, architecture and ritual." (Carol Robertson)

The power and beauty of geometric form, and that specificity

Laurence
Noga
(27)

Carol
Robertson
(32)

of combination is paramount for Robertson in the making of her work. Her use of the sensory, and how this can build on the refinement and precision in the practice, is a constant in her approach.

Robertson lures us into her work by building on a magnification of detail and a complexity of internal coherence. This is particularly focused in terms of circular/ cyclic forms which bring a continuum of time and space, and are a symbol of wholeness.

Star Time 4 activates a point of mobilisation through interlocking structural understanding. A state of flux and impermanence is developed by the use of co-existing multi-coloured circles which collide and cross. This approach gives a feeling of chance, accident or coincidence. But it also introduces a poetic sensibility that perhaps contradicts the logical action/system.

This contradiction is developed by the use of atmospheric stained grounds and tonal shifts, similar to that seen in Jules Olitski's *Tin Lizzie Green* (1964). But Robertson augments these flooded registrations with ordered, sharply circular arcs, which evolve intuitively, but enframe in a systematic procedure.

Rather than dictating meaning, Ellis leaves the meaning of his banners up for collective discussion and individual decision – a concept in the best Modernist tradition. (Daniel F. Herrmann, curator, Whitechapel Gallery, London).

The surface of Tim Ellis's series painting (*United in Different Guises CII*) has been continually folded and unfolded. This treatment of the structure of the work leaves the marks of history, and the notion that memory is necessary for the development of order.

This method of sanding and abrasion breaks down the codified language of symbolism found in militaristic banners or flags. Ellis calls upon intermediary or mixed memories to interpret these mechanisms and optical effects. The source of his imagery often comes from mass media, advertising, design magazines, and Art Nouveau/Deco design. This gives the painting he is exhibiting in this exhibition its aged quality, in some ways reminiscent of the Metaphysical paintings of de Chirico such as *Playthings of the Prince* (1915). Here, the colour angularity and flattish colour combine in a coded atmosphere.

In this recent work Ellis uses a flat, acid-green ground, knocked back in tone by the constant folding of the work. Hovering above the main circle in the painting, a violet-magenta triangle touches a cobalt-blue rectangle. The black circular void creates extra tension and ambiguity in the composition. This mixture of painterly symbolism, and Ellis's ability with cultural signifiers, works in correlation with these new, coherent structures.

Richard Caldicott tends to work very fast – his visual judgement is all done with his eye. His decisions about resonance and luminosity are key to unpacking a physical process within his photography, painting, and collages. For Caldicott, the element of chance develops with some of the envelope drawings as they are fed through the photocopier several times, but the process is not overly planned or orchestrated.

Caldicott finds inspiration in artists like Donald Judd and Max Bill, relating to the possibilities of colour, and also through wide and constructive relationships with Lygia Clark, Helio Oiticica and Geraldo De Barros, who provoke an intensity, and semiotic content, which permeates Caldicott's practice.

With Caldicott you get layers, transparencies, and overlays of colour. His envelope drawings show the influence of his Tupperware Series photographs, where everything is shot twice, doubling up the transparencies. But his collage compositions are born out of his interest in solid colour. In *Untitled Collages*, Caldicott has used a simple assembly of differently-coloured cards to explore the imperfect rhomboid or trapezium in a dynamic architectural relationship. The collages have a fantastic, recurrent sense of scale and immediacy. The space is changing and complex. Caldicott likes that quality of simplicity and ambiguity, straddling our perception of the virtual and the real.

Andrew Bick's works are constructed with a dynamic range of media, including combinations of oil paint, marker pen, wax, acrylic paint, and perspex, which interact in an approach where composition, time, and memory work in a hierarchy of system and procedure.

Bick's machine aesthetic perhaps owes something to works by Gillian Wise, such as her *Two adjacent squares* construction (1966). Wise uses vivid colours against blacks, which is something that Bick seems comfortable with. His approach picks up on this kind of colour combination (matt or glossy) but in a much more whimsical manner. With Bick, the hand in his work is present, and the composition is full of painterly decisions. He references Systems Artists, but also incorporates a history of abstract painting, with an imperfect system and application.

In *OGVDS – GW # 7* the weight and shade of colour clarifies his aesthetic and subjective choices, in the sense of what is being transmitted or received. The accumulation of scraping back the shady elements of flat colour, and the layering of shadowy form, are combined with floating flat white rectangles and triangles. This combination brings a depth and complexity of surface tension, revealing the process as a number of strategies or decisions within a visual puzzle, which the spectator must attempt to disentangle. Bick's work examines painterly opposites, incorporating hard geometric structures, with sufficient space to emphasise the

Richard
Caldicott
(29)

Andrew
Bick
(33)

presence of supporting space. We are drawn into a mesmerizing array of decisions, and the rationale of their assembly.

David Oates' *Kiss* series of paintings (a generic title) uses the motif of an eclipse to generate the idea of one body passing in front of another. *It humanises something that might not otherwise be so personal* .

Oates uses an emotional and personal approach combined with systematic procedures. The work can be amplified in different ways. For example, the repetition of the eclipse as a sign in the horizontal composition of *Kiss 29* has a system of human connection, which alludes to spines and trails.

Oates' interest in these connections came out of his approach to drawing. He wanted to make drawings that were indistinct, that were about trails and traces left behind (spoor) but also the duality of his own track or trail. The drawings went through a kind of metamorphosis to become the paintings; more formalised, less directly physical.

Kiss 29, as in the series, is made up of layers and saturation of colour; Oates uses anything from three to six or seven layers. The paintings operate within an arena of the systematic and the elusive.

"There is a point at which it ceases to be paint on a surface and becomes something illusionistic, which takes you beyond the actual reality of what you are looking at." (David Oates)

With Oates, the intersection of codes and repetition, and the layering, creates a notion of the in-between. This happens at different times with different paintings, but it's always this in-between state that Oates is searching for.

1 Colin Cima, *Equinox*, 1975, acrylic on canvas, 240 × 240 cm | Courtesy of Chelsea College of Arts, University of the Arts London (UAL)



1

2 Chris Daniels, *Comminuo XIII*, 2016, oil and acrylic on canvas, 150 × 120 cm



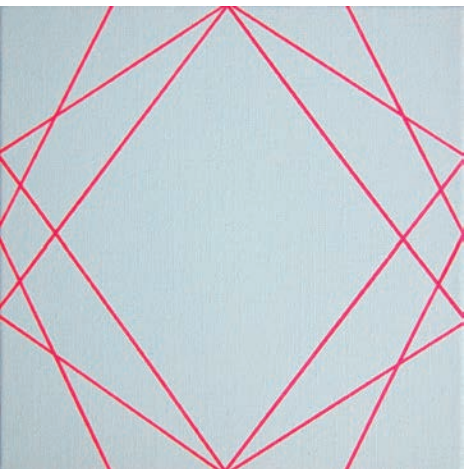
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3 Katrina Blamih, *Two Way*, 2016, acrylic on linen, 30 × 30 cm



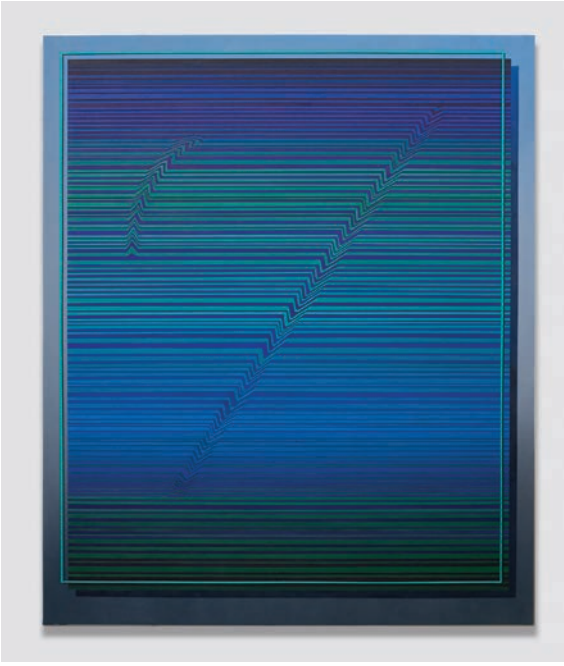
4

4 Michael Kidner, *Untitled*, 1966, oil pastel on paper, 36 × 25 cm | Courtesy of Flowers Gallery



3

7 Charley Peters, *MergeDown_2.0*, 2016, acrylic on panel, 120 × 100 × 5 cm



7

6 Julia Farrer, *Imperfect Moves I–IV*, 2016, acrylic on panels, variable. | Courtesy of Eagle Gallery



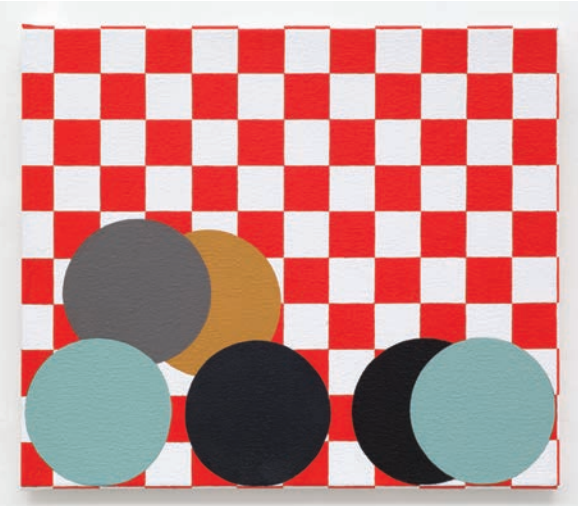
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5 Marta Marce, *Now and Ever 38*, 2015, acrylic on canvas, 40 × 40 cm | Courtesy of the artist and Riflemaker Gallery



5

8 Daniel Sturjgis, *Newer Older 3 (often in black and white, in this case red)*, 2015, acrylic on canvas, 32 × 37 cm



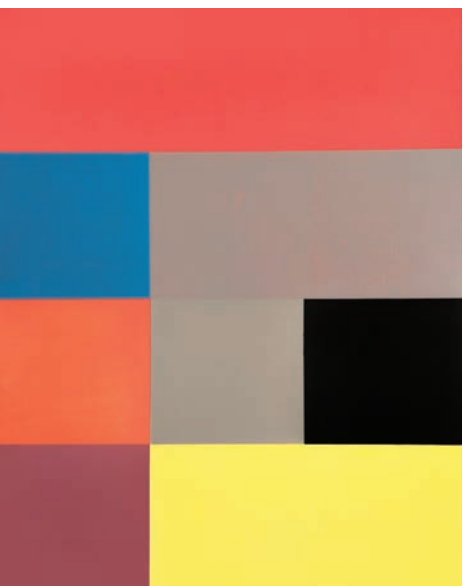
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9 Sharon Hall, *3 Part (Light Ultramarine, Sap Green, Burnt Umber)*, 2015, oil on gesso on wooden panel, 30 × 40 × 2.5 cm



9

10 Estelle Thompson, *False Start Too*, 2015-6, oil on panel, 50 × 40 cm



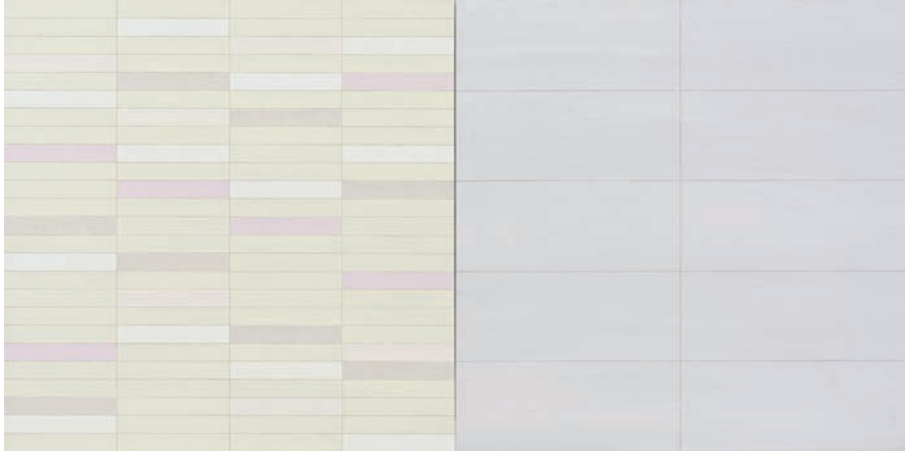
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13 Dominic Beattie, *Untitled*, 2016,
tape on card, 162 × 130 cm



13

12 Trevor Sutton, *Daybreak*, 2015, oil and pencil on board
(diptych), 63.5 × 127 × 3 cm | Courtesy of Flowers Gallery



12

11 Jonathan Parsons, *Chromaticity (3)*, 2016,
oil on linen, 76 × 76 cm



11

14 Ian Monroe, *Glyph Graph*, 2015, carpet, powder coated aluminium, map pins, vinyl, Dibond, Perspex, MDF
96 × 41.5 × 42.5 cm



14

15 Finbar Ward, *Untitled (In Waiting Series)*, 2016, oil and enamel on linen, 93 × 140 × 12 cm



15

16 Sylvia Levin, *F-Variegated Jasmine*, 2016, acrylic on canvas and wood, 63 × 61.5 × 8 cm



16

19 Simon Callery, *Punctured Chromium Oxide Flat Painting*, 2014-15, distemper, canvas, wood, thread, pencil, aluminium rail and bolts, 183 x 58 x 15cm | Courtesy of Fold Gallery



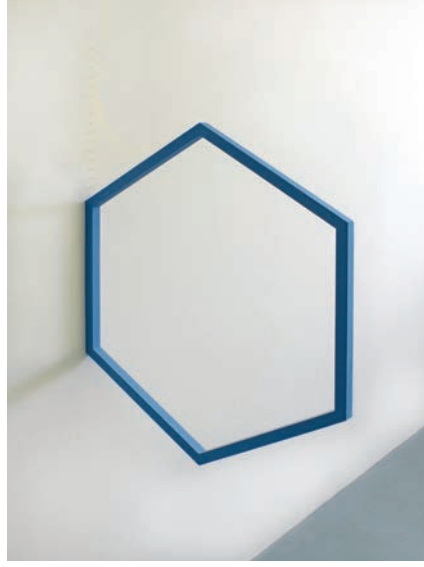
19

18 Jane Bustin, *Rose*, 2015, oil, acrylic, polyurethane, copper, 30 x 42cm



18

17 Kate Terry, *Series VII no.1*, 2014, painted wood, thread, pins, 84 x 2 x 58cm



17

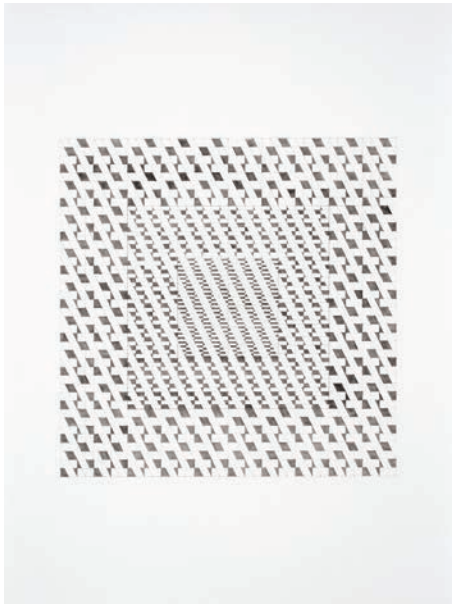
20 Andrew Harrison, *Untitled*, 2016, household paint, perspex on board, 70 × 60,5 × 8 cm

21 Wendy Smith, *Rake*, 2011, pencil on board, framed, 52 × 39 cm

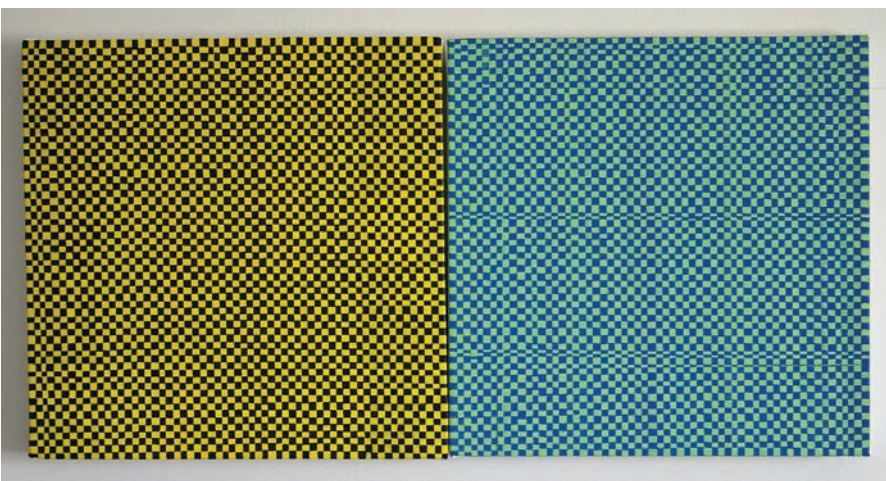
22 Andrew Parkinson, *Check & Weave*, 2016, acrylic on canvas, 30,5 × 61 × 3,8 cm



20



21



22

23 Natalie Dower, *Three Triangle Series 2*, 2016,
oil on canvas, 66 × 132 cm | Courtesy of Eagle Gallery



23

24 Hanz Hancock, *Untitled*, 2016,
pen on panel, 40 × 40 cm



24

25 Patrick Morrissey, *TQID Series*,
2016, acrylic on panel, 50 × 50 cm



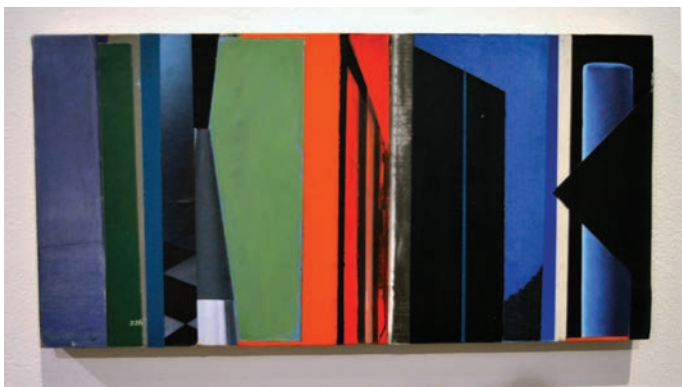
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26 Nathan Cohen, *In Sight*, 2005, pigment
and casein on cut panel, 83.2 × 64 × 2.5 cm



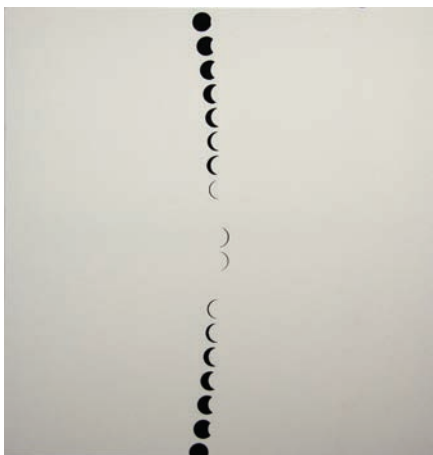
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27 Laurence Noga, *Soft Orange Filtered Violet*, 2016, acrylic collage on panel, 15 x 30 cm



27

28 David Oates, *Kiss 29*, 2015, oil on canvas, 120 x 114 cm



28

29 Richard Caldicott, *Untitled*, 2016, collage, 19.5 x 14.5 x 1 cm



29

30 Tim Ellis, *United in Different Guises CII*, 2014, acrylic and varnish on cotton, 76 x 45 cm | copyright the Artist and Fold Gallery



30

33 Andrew Bick, *OGZDS-GW #7*, 2016, acrylic, marker pen, pencil, oil paint and wax on linen on wood, 76 × 64 × 3.5 cm | Courtesy of the Artist and Hales Gallery



32

32 Carol Robertson, *Star Time 4*, 2015, oil on canvas, 45 × 45 cm | Courtesy of Flowers Gallery



32

31 Sue Kennington, *Cortex*, 2016, oil on linen, 12.5 × 25 cm | Private collection of Martine Janta



31

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cover: Natalie Dower, *Three Triangle Series 2*, 2016,
oil on canvas, 66 × 132 cm | Courtesy of Eagle Gallery



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