

Notes on the Dimensional Paintings

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The form is self-evident, its organization definable and easily perceived—there are rules here, which have been observed.

The dimensions are based, firstly, on a calculation of the effects of the ordered arrangement of tones, and secondly, on a consideration of the viewer's/spectator's relationship to the painted object.

These dimensions are crucial to the activity, the action of the colour, to the motion and variability of the colour across the space of the painting. While the dark central square is set precisely within the mid-tone border, the light-toned 'bands' and the way they variously join, or 'meet', the others alone determines this changeability.

Three, even, un-modulated tones of the one colour shift in relation to each other, here brighter, there darker, fading or filling out from one area of the plane to the other, refusing either to be entirely themselves, or to identify with each other.

As to the scale, the paintings are intended to be intimate, human, neither too small, nor too large, neither imposing nor timid—as you might prefer from a person neither to be overwhelmed by them nor to be the one overwhelming them.

But there are aesthetic reasons too—too large and the painting becomes a wall, the central square expands, swells, and the border activity, the bands and the border itself, would become insignificant, a mere decorative edge, a frame rather than a potent, integral part of the painting.

For me it's important that the spectator can come close without losing a sense of the whole piece, but at the same time not feel alienated from it, not too easily lose sight of it, when standing at a distance—I think of this as a human distance. *

* *A footnote:* I have in mind a certain sort of activity in front of these paintings, similar, yes, to the usual back-and-forth and here-and-there of looking at any painting, but in a way more restless. I imagine a constant return to find a point of rest, in the only place possible, the central area, only to find it, as we say 'empty'—that in itself inducing a return to the activity 'within the border'—a motion complicated by the variability of the tone even of that central, 'stable' square.

Some thoughts on colour

Colour, if it is not repulsive, is seductive, either immediate or irresistible. It draws the eye to itself, fills it, flatters the most menial object, literally colours our response to any object, natural or man-made, flower or painting.

For me, colours are simply colours, the fascination of yellow is its yellowness, that is, either its resistance to all that is *not* yellow, or its close-ness to not being yellow at all.

Colour, at its most fundamental, signals difference, identifies it, lays claim to identity itself.

To set one tone beside the other is to raise questions, suggest uncertainties, prompt the eye to enquire, above all to set up subtle harmonies, vibrations of a strangely light, and at the same time, dense order.

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