

FAMILIAR PLACES; working notes.

Cape Town 2012

Painting towards and exhibition, I wonder...

Getting to it I dream of each painting. I see them in my minds eye; search them for what they are made of.

Places to participate in; every day and every night they are there. The light is there, it is not an effect.

(knowing now that the work will only carry some of this, mostly the excitement.)

Hoffman; "light must not be conceived as illumination, it forces itself into the picture through color development- light must be created."

Note from Chinese book; "the spirit of the brush"; "the battle formations of the brush"

"These paintings are happening in front of my eyes and beside me- I watch them move and turn as the water evaporates, the pigment and carrier settle. Astonishing spaces appear, softness that I cannot do but have done, for now"
April 14th

Lose them; find them in another way; build or "dig."

It is a task to describe in words the activity and interaction with color; we are so immersed in it, daily/nightly and take it so much for granted that drawing attention to it, by writing about it and especially painting it on canvas can be overwhelming. I apologize in advance for my clumsy attempt to "explain"; (writing helps me to see sometimes.)

Note not to paint from back to surface; paint fresh all the time, the surface will catch up with itself. April 27th

Ligature, ley lines, geometry,

The color keeps going over the edge and into the room; keeps in touch.

The scale has to do with intimacy for me, being immersed and absorbed, it allows for movement of body and medium, (that is why I like water based pigment). It allows/encourages the viewers eye and body to interact as one has to move across the work, backwards and forwards too, zooming in and out, it is a kind of retinal dance? This also stimulates or triggers the mind; between the layers of paint and memories, associations and imaginings. The painting becomes an experience as much as it was an experience to paint it.

"Reverse perspective" / "Mobile observer" David Hockney

"Moments of being" for me are when I am using pure color and finding ways of "holding" it. "Familiar Places" were allowed to be found; In this series I didn't "try so hard"!

This is a free space for me where I do not have to reiterate what others have said or done, I do not have to comment or teach; I paint. Painting became a natural activity that happens in conversation with the experience.

(Finding proportions became very engaging;keep it all moving/ breathing)

The painting must obviously have words to it, playing in open space.

Did I do that? Listen to the painting.

The idea of timelessness or out of time(ness) relates to the "effortlessness". There are subtle underlying structures that shift tones; invisible "pushes and pulls".

Surface and depth is what color does for us or gives to us. Effortlessness allows the color to carry (mobilize) its immense weight while giving it a lightness or freedom to interact with itself and the viewer.

Seeing can become informal, like the ability to see that children have. Released from perspective, preconception and precognition we can feel the color in our bones.

If these paintings do indeed refer to "familiar places" they will resonate through the archetypal collective chambers and release the viewer, allow the eye to surrender to the imagination and corridors of references.