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Ground, Rules, Paintings: A Quartet

Galerie Lycée Gabriel Fauré
Rue du Lieutenant Paul Delpech, Foix

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Private View: 21 September

In Association with The Mercus Barn and LAGALERIE

Introduction

L'exposition du quartet Peter Joseph, Richard Bell, G R Thomson, David Saunders est une démonstration de peinture pure. Nous pourrions penser que ces recherches fondamentales concernant la matérialité de la peinture appartiennent au passé mais nous n'en avons pas fini avec ce que peut nous apprendre cette peinture aujourd'hui. Il s'agit toujours d'un nouveau langage : en ce qu'il « offre une forme d'expérience plus physique qu'imaginaire » (Clement Greenberg) nous n'avons pas épuisé ses potentialités. D'ailleurs, le titre est tout à fait judicieux, « a quartet » en correspondance avec la musique. Comme le son appelle des sensations plus que des images, il faut se laisser aller aux élans que les rythmes et les accords colorés impriment à nos corps. Il faut cheminer de couleurs froides en couleurs chaudes, de vibrations en plages d'aplats, de légèretés en masses. Il faut écouter le dialogue fructueux des organisations géométriques ou aléatoires, ouvrir l'œil aux nuances infiniment délicates et aux jeux des translucidités. La couleur pulse, des jeux de plans en découlent, cette confrontation magistrale nous permet de saisir les règles propres à chacun des peintres. La conversation qu'il nous est offert de surprendre dans l'espace de notre petite galerie fuxéenne est un véritable cadeau d'envergure internationale puisque cette exposition sera visible à Londres en Juin.

Pour LAGALERIE, Michèle Ginoulhiac

Richard Bell

These recent paintings have developed from my interest (since the early 1980s) in how colour relationships are applied to arrive at new aesthetic outcomes (the 'presentation').

A relational colour-space is formed via a generative process; where colour, light and form become inseparable.

The painting practice changes the known basis of colour energies. Beginning with the ground, the practice applies a self-confining method, testing the concept and defining the surface facture.

The material process of colour-performance is (in these paintings) concerned with memory (fragments and layers).

In this sense, within non-mimetic abstraction, there is the potential for a system of meaning to occur; as a correspondence to the subjective, whilst also maintaining a rational and organised painting method.

Colour organisation has potential to provide new energies, definitions and methodologies: at times creating a form of entropy, even of loss, revelation, and lack of predictability.

www.richardbellart.co.uk

artuk.org/discover/artists/bell-richard-b-1955

www.saturationpoint.org.uk/Michael_Parsons_interview.html



Richard Bell, *Palimpsest Ptg 6 (Green-Blackness)* 2017, oil on linen, 80 x 80 cm

Peter Joseph

I need nature because I find the social environment impossible for a relationship. I can simply say that I am in search of meaning and yet – which is why I am finding this difficult to state – I am aware that I am part of the social world and have to contribute my part. But most of all I need the mystery of existence to be what I pursue, not obviously with words but with what I find in myself and my relation with nature.

Nature, I find, is where I can think, dream and find the intensity of what we call meaning... It took me some time to realize that abstraction is the only way that I can find a personal vocabulary in painting, through the relationship of shapes, colours and light. I can see that with the great painters of the past that I admire, that although they had a job to do in pleasing a public they understood the task of painting which is a way of realizing the intensity and density of meaning without a need for explanation. I think perhaps, on reflection, nature offers me a vocabulary of forms which are abstract.



Peter Joseph, *Blue and Dark Grey*, July 2015, acrylic on cotton duck, 117 x 97 cm

David Saunders

In the work of painting, discoveries made in 'the space within' are rather like finding the precise conditions required for the appearance and development of life. If we are successful in painting, these conditions come into being and the work becomes like a living thing. If our search is sufficiently critical, we may achieve, through the deployment of colour and line 'according to the laws of chance', a unique and precise feeling. It seems that anything can happen, yet only this can happen. Balzac wrote: "Chance is the greatest novelist in the world; to be productive, you only have to study it". Here in the Pyrénées, where I live and paint, I see the workings of chance every morning when I open my eyes and go outside.

www.davidsaunders.info

davidsaundersart.blogspot.fr/



David Saunders, *April # 2*, 2017, acrylic and Chinese ink on Montval paper on wood, 52 x 49 cm

G R Thomson

"Anachromisms" ... some scattered reflections

G R Thomson embarked on the ongoing ensemble of split, double, colour paintings that today bear the name "Anachromisms", in 1983.

"Anachromisms" singly and severally, make up a sustained, systematic meditation on the question of colour and structure, in, by, through the practice of painting.

From the outset, "Anachromisms" will have been in-formed by ... systems, mathematical and otherwise ... science as a method not a canon ... non-canonical methods of construction, de-signed from the soft primed ground out, to honour reason, the findings of science and philosophical materialism ... haunting, not by the one, but everywhere, always, more and more, by twoness ... twoness, the split, the double, as the prime, non-binary, condition of relation, syntagm, synthesis, text, hence, in the last instance, of the regulated economy called structure ... the kinship of the general economy of colour to Saussure's 1910 definition of the general economy of language - 'a system of differences without positive terms' ... the double economy, general and restricted, the former, to which colour 'belongs', open, governed by the law of play; the latter, closed, governed by mathematical law; the boundary between the two, porous ... all necessary to the means of production, distribution and exchange of the relations within and between each numbered "Anachromism" and the ensemble ... the impropriety of dividing a root 2 ($\sqrt{2}$) rectangle in two, hanging the product, the two 'positive terms', side-by-side, in portrait orientation, either side of an uncalculated gap ... gaps intervals, entr'actes of indeterminate span, concretising suspension that is at once spatialising, temporalising and, not least, temporising, signified here by the triple-dot glyph (...) ... the mode of address by which respondents are invited to address the question of systems in painting outwith hierarchy ... non-monumental systems, made and unmade, foregrounded ...

non-monumental systems, made and unmade, foregrounded ... backgrounded, between one breath and the next ... reading again, reading otherwise, thinking twice, holding off the temptation to closure, making out the paintings either side of the gaping entr'acte are a right pair, a double act, a diptych ... reading then, not as the excavation of an already constituted order, a pre-scription but an often highly politicised social social practice, with a minimum of two actors ... 'reading otherwise' endeavours to open a non-prescriptive space, a space of the double reading, in which the author, writer, painter is no longer the singular, sovereign source of authority ... there is no 'underlying' single stable meaning, or 'system, mathematical or otherwise, to be 'extracted' or 'retrieved' from the concrete visual artefact ... painter and respondent are involved in a process of making and unmaking meaning ... no construction without deconstruction ... colour, in the process of becoming, a structural element in its own right ... colour, not as a readymade coding device to be used, hung, drawn and quartered on the rack of, added on to, draped around the armature of an already constituted, pre-scribed, achromatic, or even chromophobic 'system' ... colours, in painting, especially 'difficult' colours, misfits, 'outside' the canonical order of the primaries, secondaries, binaries, the closed circuitous rack of the spectrum colour wheel ... colours that resist naming - and photo-graphic reproduction - are not a 'distraction' from structure, an unfortunate fall into subjective particle from the grand, objective universal grace of generic structure ... the here and now, then of colours made manifest, in, by through, the play, the grace notes of the dance of light upon the tableaux, tablets, texts, the non-phonetic writings, notations on the wall called paintings - structure's very condition of possibility ... photochoreography ...

themercusbarn.com/exhibition.html

saturationpoint.org.uk/K_R-J.html

saturationpoint.org.uk/Peter_Joseph.html

saturationpoint.org.uk/Anachronisms.html

exhibitingspace.com



G R Thomson, *"Anachromisms" 29*, 2009 – 2013, acrylic on linen, 42.6 x 60 cm

Complete list of works in exhibition:

Richard Bell

Palimpsest Ptg 6 (Green-Blackness) 2017, oil on linen, 80 x 80 cm

Palimpsest Ptg 5 (Red-Whiteness) 2017, oil on linen, 80 x 80 cm

Peter Joseph

Blue and Dark Grey, July 2015, acrylic on canvas, 117 x 97 cm

Ochre, Light Purple, Deep Red, Sept 2014, acrylic on canvas, 117 x 97 cm

David Saunders

June # 1, 2017, acrylic and Chinese ink on wood and gesso, 50 x 39.5 cm

April # 2, 2017, acrylic and Chinese ink on Montval paper on wood, 52 x 49 cm

August # 1, 2017, acrylic and Chinese ink on wood and gesso, 125 x 100 cm

G R Thomson

"Anachromisms" 29 (2009 – 2013), acrylic on linen, 42.6 x 60 cm

"Anachromisms" 32 (2010 – 2016), acrylic on linen, 42.6 x 60 cm

Curated by David Saunders. With thanks to Dr Michèle Ginoulhiac

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