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MORPHIC PAINTINGS

EXHIBITION STATEMENT

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The 'Morphic Paintings' play with dimensional structures using indirect and unpredictable methods of working with abstraction and geometry. The development of these paintings has shown an ambient relationship with the natural world. The process has indicated that symmetric formats can create a bridge between formal geometries and organic allusions.

While working in a non-figurative mode, I have always been less interested in links with style or authorship, than in locating underlying elements which identify the structure of the painting object as a continuing historical and cultural form. I have realised that what makes certain geometries historically consistent is their capacity for a large number of shifts while maintaining the integrity of the shape. These *Morphic Paintings* have three-dimensional undertones in their formation, while avoiding the compensatory formats of perspectival space.

When I began to focus on colour structure in paintings on canvas in the 1970's, I was concerned with how paintings might become cohesive and alive through amplifying colour relations. The projective nature of this depth association has, of course, an internal reflection. Colour is for me both a signature and perfume. It flavours and illumines open space, while calling attention to both distance and nearness.

I play with combinations of materials for qualities of depth beyond conscious deliberation. The structures and colours of the paintings are not static, but reflect the natural state of things in living movement; that quality of rhythmic vitality which captures the attention of the moving body in relationships of recognition and familiarity. Here I recognise a traditional experience of the development of circulation as a bridge between so-called inanimate and animate things.

Units and aggregates of differing scale are interwoven in relationship. Irregularities are repeated or extended in the structural detail as a spontaneous, but physically inevitable dynamic. Within this flexible structure, random shifts in colour formation emerge, detached from the maker's hand. The linear elements within the paintings, which could be called *lamellae*, allude to three-dimensional space in their junctions. Those points of growth and contraction become locations of dimensional shift.

I see symmetry as a principle which gives access and understanding to both natural phenomena and abstract knowledge. This is all about thinking and making structurally in order to see into phenomena. Stability can be indicated by the capacity for numerous transformations, while physical laws and phenomena remain unchanged. Because symmetry appears to be a 'hard' concept it has been unfashionable in painting; being seen as a compelling directional guide which leads to a fixed position. This is not so. The capacity for lateral, layered and depth applications in symmetric structures provides a certain expansiveness and steadiness which comes closer to a perception of transparent wholeness than an appearance of either difference or rigidity.

I find the neurophysiological view that a person's need for orientation is based on the ability of the neurological system to discern invariance in continuous transformation, useful with regard to painting. The dimensional coherence of embedded pattern structures encourages visual correspondence and internal reflection. This is naturally linked to the viewer's knowledge of 'real' object relations, and relations between the 'concreteness' of natural objects and the artist's reconfiguration of an 'objectness' in painting, quite detached from representation. Such an experiential exchange which works internally, rather than overwhelming the viewer, can also encourage metaphoric connotations which are entirely personal.

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