Front cover image: Rebecca Partridge, *Evolver*, 2008
Oil on canvas, 185 x 155cm

DJANOGLY ART GALLERY

FIGURING LIGHT
COLOUR AND THE INTANGIBLE

Richard Davey

BEING SERIOUS ABOUT COLOUR

I was trained as a painter in the late 1970s when late abstract expressionism was going through its final iteration in the UK as 'lyrical abstraction'. At that point colour was seen as one of the proper concerns of painting. Of all the visual arts, painting seemed to be the proper home of any serious concern with colour. The fundamental building blocks of its generation and perception, paint is characterised by the property of being comprised of pigment suspended in a medium. Pigments are distinguished between each other due to their property of having colours rather than of having textures, sounds, luminosities or smells. Other media were becoming more adept at dealing with concerns like narrative (film), presence (sculpture), documentary (photography), but painting's stuff, paint, carried with it the key determinant of the point of painting.

Colour has to be seen, and the tools of seeing have their fallibility. Colour vision varies between individuals, and even between races the ability to name different colours depends on the level at which the culture has developed its propensity or need to discriminate. The models from human and animal physiology of just how the eyes' rods and cones are involved in enabling colour vision are still developing as more is understood about how the eye works and its links to the brain; and new tools to measure and specify colour have been developed, drawing upon knowledge of how to use light energy and from materials science.

Almost thirty years since I studied painting I'm interested again in how we might be serious about colour in art. Some living painters are labelled as 'great colourists', but the extent to which novel or surprising colour manifestations are presented is limited. In art as in the general environment around us it is as if it is only highly saturated primary or secondary colours which can register in the visual field. The subtleties of combining primary with tertiary or quaternary colours is absent, as are the rhythms and playfulness of repetition and just noticeable differences.

Being serious about colour could now mean rather more than it did thirty years ago. We could be looking more carefully at just how interpretation of colour meaning is linked to its physiological impact on the body. We could explore more thoroughly its linkage to mood and well being. We could be organising and managing our use of colour with more skill within the built environment, moving away from the cacophony of childish toy colour to a more articulated world where meaning and aesthetic impact can be seen and experienced.

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2008

FIGURING LIGHT
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The Fugitive Rainbow

Five billion years ago a molecular cloud wandered through the cold vacuum of space until it was brought into contact with a moment of gravitational instability, which caused its free floating atoms of hydrogen and helium to destabilize and form clusters of dense matter. As the cloud collapsed a star was born, its core of thermo-nuclear fusion radiating out waves of light and energy across the void.

On a clear night, gazing up at the sky, we might chance upon these invisible waves of light. Their particles enter our eyes, penetrating the boundaries of our body to form an intangible bridge that unites us with the stars, eliding the gap between past and present, near and far. As they impact on our retina they stimulate our brain to perceive their source as a distant pinprick of effervescent white; one amongst millions that bespatter the black canvas of the sky with a spectrum of whites tinted with the palest of blues, reds and yellows. But this tint is frequently overlooked, passed over for the more obvious constellation patterns that give order to the night sky. Yet for scientists these colours are highly significant, contributing to our knowledge of realities that we will never see: a star's age, composition and distance from the earth.

However, by day this subtle palette of starlight disappears, obliterated by the intense luminosity of our own star - the Sun. As our brains interpret the evidence from light that is gathered by our eyes the world becomes clothed in an array of rich colours, a seemingly impenetrable skin that lends our experiences a sense of solidity. But whilst it may provide the world with form, substance and infinite variety, colour is also subversive, allowing intimations of the intangible to enter this material reality.

Rainbows have long been associated with this incursion of otherness into the everyday, providing a moment of wonder that some have interpreted as a sign of divine covenant and promise. Others, however, have seen it as a natural phenomenon and been inspired to analyse and understand it, to undertake experiments with water-filled glass flasks and to sit in darkened rooms lit only by a narrow slit. In 1307 Theodoric of Freiberg, reflecting on his observations of dew-drops collected on a spider's web, traced the refracted path of light through the raindrop to the eye. And then, almost four hundred years later, Sir Isaac Newton's experiments with prisms helped him to identify light as the source of colour sensation, and allowed him to propose the spectrum of red, orange, yellow, green, blue, indigo and violet that even now is used to tame the apparently continuous colours of the rainbow.

Newton's *Opticka*, which contained the results of his study of light and colour, was published in 1704. Three hundred years later we now know light travels as electromagnetic waves and that the different primary colours of the spectrum are the result of the differing speeds of these wavelengths. We have also come to accept that an object's colour is determined by its ability to reflect, scatter, or absorb these different wavelengths, whilst biologists have identified the three types of colour sensitive receptors, or cones, in the eye that enable us to 'see' colour. And more recently, neuro-biologists have even begun to chart the neural processes that transpose the raw data received by these cells into our colour vision.

And yet the systematic theories of objective science cannot fully explain the actual, subjective experience of colour. Outside the laboratory, in the artist's studio, it frequently behaves in ways that contradict the expectations and principles proposed by theory and experiment. As Ludwig Wittgenstein demonstrated in his book, *Remarks on Colour* [1978], colour defies the limitations of language, and disrupts our desire for universal principles. To every claim, there is a counter claim, a different colour theory, an alternative colour wheel. It is as elusive and fleeting as a kingfisher's darting iridescent flight, a presence that cannot be pinned down, as can be seen in the inconclusive discussions by scientists, artists and philosophers that have surrounded the identification of the primaries, those pure colours from which all others can be potentially mixed.

There have been many subjective contributions to this debate but none has proved decisively conclusive. The Roman author Pliny identified four primary colours, whereas Newton's spectrum contained seven. There are three colour receptors in the eye which are sensitive to the three primary colours of light - red, green and blue. These form an 'additive' triad which when mixed together equally become white. But then those who work with paint or dye replace the green with yellow, and these 'subtractive' primaries of red, yellow and blue, or cyan, magenta and yellow, when equally mixed create a black or very dark, muddy brown. In the early-twentieth century A.H.Munsell, Paul Klee and Johannes Itten, each developed colour theories that proposed five primaries, whilst Kandinsky worked with six.

The arbitrary nature of our colour experience can be partially explained by the fluid nature of our environment, where the objective passage of light can be refracted and altered by the atmosphere through which it travels and the objects which may impede its path, producing as a result the constantly changing colour world that bedazzles our eyes. But it can also be explained by recent discoveries made by molecular biologists studying the amino acids in the eye that affect and influence colour vision. They have learnt that miniscule differences in these amino acids can occur between individuals, and as a consequence there is the potential for us all to perceive colour slightly differently. We can therefore never hope to reach a fixed consensus in our investigation of colour. For this we must look to that intangible space of light. It is here, in this invisible territory where colour awaits its birth, that we find the possibility of a universal and objective language.

At the beginning of the nineteenth century, the poet John Keats fearfully lamented in his poem *Lamia* [1819], that

> 'Philosophy will clip an Angel's wings,
> Conquer all mysteries by rule and line,
> Empty the haunted air, and gnomed mine -
> Unweave a rainbow.'

At the time there was a firm belief that scientific investigation could and would unlock the secrets of the world, shining the bright light of reason and knowledge onto the dark shadows of wonder and mystery. But as we have seen, colour continues to defy our attempts to contain it, remaining an ineffable, elusive and fleeting reality. It is a paradox that lies beyond the limits of human touch, existing both internally and externally, subjectively and objectively, contained within the invisible electro-magnetic particles of light that traverse space, and realised in the neural pathways of the brain.

Figuring Light

Because of its pervasive presence, and its illusory impression of solidity, we often overlook the fact that colour is a boundary through which we encounter the world, a liminal space that forms a bridge between the tangible and intangible, the subjective and objective. Most studies and discussions by artists, scientists, or philosophers, are concerned with describing and exploring the properties of its physical manifestation, and the processes by which this occurs. But the four artists brought together for this exhibition celebrate and investigate colour because, amongst other things, it allows them to look the other way, to provide an intimation of the intangible - a figuring of light.

Throughout the history of human creativity, figuration has been one of the defining aspects of art. Artists have imitated observable realities, and given form to the unseen; to gods and goddesses, heroes and villains, virtues and vices, and a whole range of historical characters and events. Abstraction, on the other hand, has been seen to be the very antithesis of figuration, an often self-reflexive exercise that is concerned with the phenomena of colour and pure forms, with the formal practices of art and the evocation of essential ideas and emotions unsullied by association with particular contexts or identities.

The works in this exhibition by Duncan Bullen, Jane Bustin, Rebecca Partridge and Richard Kenton Webb, challenge such arbitrary distinctions. Although on the surface they are without an obvious subject or discernible narrative and seem to make no concession towards imitation, this does not mean that they follow the 'via negativa' that dominates most forms and definitions of abstraction. For each of these images is in its own way a moment of figuration, an act of embodiment.

Colour is usually used to describe and highlight something else, defining form or providing a work's emotional and expressive key, a servant of 'disegno' that requires an allegorical body or external context for validation. But in these works colour is no longer a secondary adjective or adverb in the language of art, it has become the subject itself. These canvases and squares of aluminium allow us to engage with its 'qualia', or intrinsic, ineffable experience; they also allow us to encounter it as a substance through which the intangible presence of light can emerge into the physicality of this world to become a potential source of knowledge, a moment of epistemological revelation.

In giving form to the unseen, the process of figuring can be seen as an act of certainty, an attempt to undertake the impossible by fixing the never knowable. But here it is an act of uncertainty, a process of play and experiment, or figuring out, a speculative investigation that reaches out in trust beyond the reassuring solidity of the physical world to bring back shadowy glimpses of the essentially unknowable. And, in their tentative, exploratory process of figuring out, of experiment, play and visual discovery, Bullen, Bustin, Partridge and Webb each make their own contribution to our knowledge of colour.

Colour and the Trans-immanent

In 1816, Sir David Brewster invented the kaleidoscope, a simple tube containing mirrors and brightly coloured bead and glass fragments which was originally intended as a scientific tool. However, it soon became a popular toy with both children and adults, entranced by the moment of magical transformation that occurs when the tube is twisted and the myriad shards of colour cascade and rearrange themselves into shimmering symmetrical patterns.

Despite their artificial and arbitrary origins, a kaleidoscope's patterns frequently resemble those we find in nature, in tumbling grains of sand, or magnetised iron filings, in the fractal symmetry of a snowflake or fern, in the simple geometry of flower petals, or the playful, constantly changing forms made by the whirlpools and eddies of a fast flowing river, offering in the micro an image of the macro.

It was the ancient Greeks who first conceived the concept of the microcosm/macrocosm continuum, remarking that the same traits, or patterns, could be observed in entities of different sizes. At its heart was the belief that there is an underlying, unifying principle that connects the whole of existence. Post-modernism, however, has called into question the possibility of transcendent meta-narratives with their promise of overarching universal theories. Instead, it celebrates the immanent, focussing on the self and recognizing that we are each the author of our own subjective reality.

The transcendent, in contrast, is always out of reach, an intangible reality that can never be touched because it lies just beyond; in, or on the other side of, the gap that surrounds us, a gap which can no longer be entered or crossed. In this void language falls silent, a victim of the inevitable misunderstanding that comes with its own fluidity.

In Rebecca Partridge's bright, dynamic paintings, however, with their echo of a kaleidoscope's symmetrical patterns, we find a graphic visualization of the relationship between transcendence and immanence, micro and macro, and ultimately a challenge to the inevitability of our contemporary imprisonment in immanence.

A sense of transcendence is evoked in star bursts of white light, which provide the silent birthplace for crystalline cities of colour. As these brightly coloured cubes and cones thrust out towards the viewer in a moment of swirling, explosive energy they provide a visual equivalence for the journey of light across the void, its photons spanning space with an invisible bridge of potential colour.

If the transcendent is always outside of us, then the dark ovals we also find offer an interior moment, an echo of the colour glimpsed inside our head, behind our closed eyelids, the black that momentarily hides the hypnotic whirlpool of coloured shapes that will greet our eye's entrance into the world.

Transcendence and immanence, micro and macro, caught in apparently irresolvable difference. But light is not just the birthplace of colour, it is also its end, the point to which they all return, and black is not the obliteration of our multicoloured world but its complete integration. To see black, all the wavelengths of light must have been absorbed into the object, in what might be called a moment of 'trans-immanence', when our immanent physicality is completely entered by the intangible, transcendence of light.[1] For light does not just bridge the gap, it dissolves it, penetrating the borders of our immanent solidity with invisible colour, so that the distinction between self and other disappears.

Colour as the Poetry of the Body and the Awareness of Otherness

Whether it is to be found in art or nature, our experience of colour is rarely pure. It is almost always mediated through form and contained within linear boundaries that offer their own defining context to our experience of it. When wrapped around the spherical form of its fruit, the colour orange becomes fragrant, sweet and juicy; whilst the gentleness of a powder pink can be overwhelmed by subtle overtones of threat and intimations of violence when its edges are jagged and sharp.

Both form and line provide a vital narrative context that allows us to locate ourselves within time and space. But the formless space of pure colour that confronts us in Jane Bustin's paintings momentarily stops the familiarity of time's linear narrative, containing it within the closed borders of a rectangular frame.

If we allow our eyes to travel across their surfaces in an attempt to read their narrative, we quickly find them slipping and sliding in a desperate search for a non-existent point of purchase. They cause us to stand on the edge of an abyss which has no discernible end, poised in a moment of visual vulnerability. It is only when we stop our eyes from reading the image, and we allow them to stand still that we find a point of entry, the 'white rabbit' hole that will take us into the 'wonderland' of pure colour; for although colour is the vehicle through which we enter into this world and into time, it also provides the means by which we can step outside of it.

In this different time zone we find another way of looking, for when our eyes are no longer chasing the headlong rush of the world's linear, temporal narrative we slow down. And as our breathing slows we become more aware of our bodies, of our senses tingling in anticipation, waiting for the subtlest prompt. We then begin to look with our whole being. We start to taste colour, to smell it, to hear it, to feel it, and in doing so we are reminded that despite its apparent existence outside of ourselves, the process of seeing colour is in fact a physical one, taking place in our eyes and in the neural pathways of the brain and therefore connected to the whole of our being.

The slowed response that these paintings call for in the viewer echoes the slow reading demanded by poetic texts. Whilst we can quickly scan the page to gather an initial response, it takes time to relish the flow and rhythm of each word and to unravel their layers of meaning. In the same way, these poems of pure colour call us to explore their depths rather than their surface, to revel in their beauty and unique character. As we lose time in them we become aware of the subtle effects, both physical and emotional, that they cause in us. And freed from the imposed readings of external forms and patterns we can begin to make our own associations, and to attach our own memories to them.

Yet even the simplest poem will contain some form of narrative, and this is also true of Bustin's paintings, for the internal division that separates the two halves of the work with their different tones, surfaces, or materials creates a subtle emotional frisson, that moment of interaction which is the simplest form of narrative - the narrative of difference - as the self becomes aware of the other, and in the process begins to see itself more clearly. Colour allows us to see difference, but as Partridge's paintings remind us, colour is also to be found in the invisible bridge of rainbow light that spans the gap between the self and the other, and so whilst setting us apart it is also the means of our inter-connection.

The Form and Movement of Colour

For Bustin, the true identity of colour is only revealed when it is without form, separated from the influence of external, subjective narratives. Richard Webb, in contrast, thinks that it is only through form, through its physical essence, that the true nature of each colour can be discovered.

In our industrialized world most artists have become separated from the physical origins of the colours that they use. They come neatly packaged in tubes of an ever-increasing range of tones, only their names offering a hint of their origins. But before the development of mechanically produced, chemical colour, painters relied on the natural world for their palette, searching for precious lapis lazuli to produce the richest of blues, scraping verdigris from copper to find the vibrant green that has now faded to the autumnal brown that we find in the landscapes of Lorraine and many other Old Masters, or risking death to obtain red from mercury.

It is to these natural sources that Webb returns, creating his own pigments in order to truly know their individual identities. On the canvas these natural, pure, unmixed colours become a luscious, rich, physical presence, which when placed in juxtaposition with others of the same family allow the uniqueness of each red to be seen. The physicality of these colours seems reinforced by the forms which emerge, their patterns both familiar and strange; moulds and enclosures, chambers and propellers that seem to subtly evoke the natural landscape from which these pigments were born. But these physical forms are in reality the key to colour's release from the limitations of its physical prison, providing a glimpse of what Webb believes to be its universal, invisible form.

At the beginning of the twentieth century both Itten and Kandinsky proposed that every colour has its own unique, unseen form, associating red with a square, yellow with a triangle, and blue with a circle. Webb's forms are very different, however, for they are merely a subjective vehicle through which he 'figures out' the unique quality of movement that lies at their heart.

We may associate physical, visible colour with static forms, but contained within light, invisible colour travels on electromagnetic waves through space, each moving at its own unique speed, activating the atoms around them into a sympathetic rhythm, an imperceptible, distinct pulse that sends a constant shiver through the world.

Rhythm implies sound and music, and it is only natural therefore that for Webb these works should be seen as songs; improvisations and variations on the theme of red that are figured out in drawings, paintings, and sculptures which offer no definitive, or final authoritative form, only a gentle whisper. It is a whisper that reveals the rhythmic pulse at the heart of colour; the music and dance that causes it never to be static, but always dynamic and active, eluding our touch.

Colour and Wonder

When viewed from a distance the surfaces of Duncan Bullen's drawings seem to move like wind rippled grass, or tide sculpted sand, shivering with luminous energy as they tease the eye with forms and colours that constantly fall in and out of focus - their proffered haloes of iridescence defying our attempts to grasp them. But stand in the artist's space - at arms length to the gesso surface - and these nebulous, intriguing effects disappear. In their place we are confronted by something more tangible and physical - grids and chequer-boards of individually drawn dots that cover the subtly tinted gesso surface with a fine net of colour.

Each of these silverpoint and coloured pencil marks is a unique record of an individual, creative gesture, a coiled burst of residual physical energy. Each has its own distinctive quality, with some an authoritative full stop, others a more dynamic, circular flick. But, however fascinating and compelling these dots are, we are soon drawn to step back and find that tipping point of wonder where the physical mechanics of the work vanish into a mist of coloured light.

Like the eighteenth-century cabinet of curiosities, these drawings are a contained space of wonder in which the mesh of coloured dots drag the ineffable, intangible presence of light into the physical reality of this world to playfully dance before our eyes. For Socrates and Descartes, wonder was the starting point for knowledge, the instigator of that analytical process by which the mysteries of the world can be understood and tamed by the human mind.

Usually the acquisition of knowledge leads to the loss of wonder, but when the starting point of wonder is colour, the journey into knowledge need have no end, no moment of disenchantment. For as Bullen's drawings remind us, even when we have uncovered its mechanics and discovered its physical properties, colour still brings us back to wander in wonder and marvel in mystery. The coloured marks that activate these gesso surfaces generate instances of the insubstantial, the inexplicable, the mysterious, and the marvellous as stable entities, the end product of knowledge rather than its starting point.

Einstein once said that,

'The most beautiful experience we can have is the mysterious. It is the fundamental emotion, which stands at the cradle of true art and science. Whoever does not know it can no longer wonder, no longer marvel, is as good as dead, and his eyes are dimmed.'[2]

Colour can keep us alive - for it brings into our experience of the ordinary and the everyday instances of wonder and mystery.

Colour is a persistent presence, a background harmony that helps to define our experience of the world. But beneath this apparent solidity is a hidden spectrum, one that beats with the world's silent pulse, and crosses the space between us with a rainbow bridge, its quick silver wonder constantly evading our petrifying grasp. For in the substance of colour is a figuring of light, a drawing into our reality of those intangibles that otherwise elude us; a space of trans-immanence occupying the world's boundaries, allowing us to reach beyond the limitations of our physical, subjective bodies to embark on a journey across time and space as an inter-connected part of the universe.

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[1] The colour we associate with objects is often caused by the wavelength that has been 'rejected' by the object and reflected back to our eyes, whilst others are absorbed into its substance as potential colour.

[2] See Weschler L. (1996), *Mr Wilson's Cabinet of Wonder, Pronged Ants, Horned Humans, Mice on Toast, and Other Marvels of Jurassic Technology*, New York: Vintage Books, p.127

Acknowledgments

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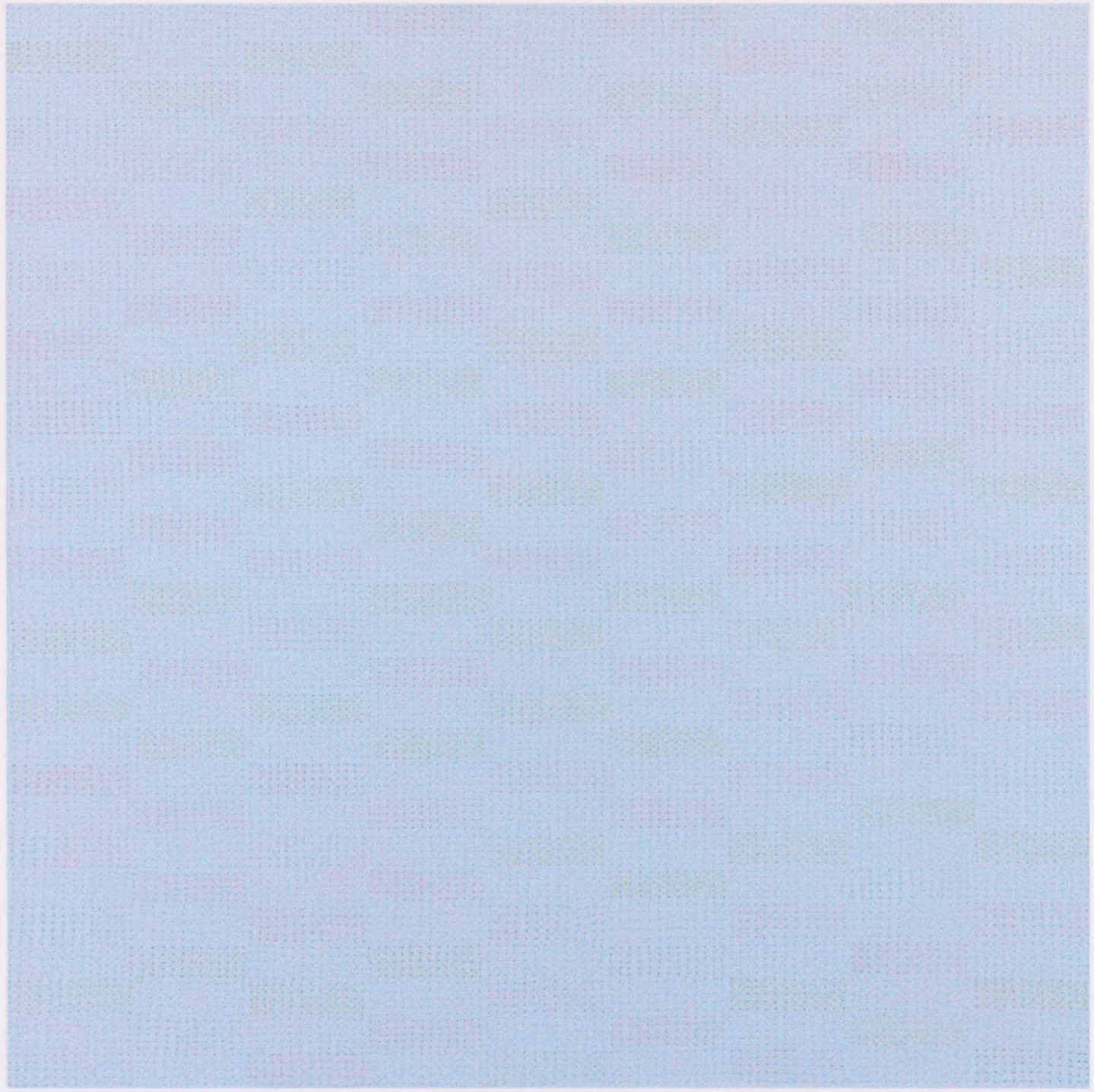
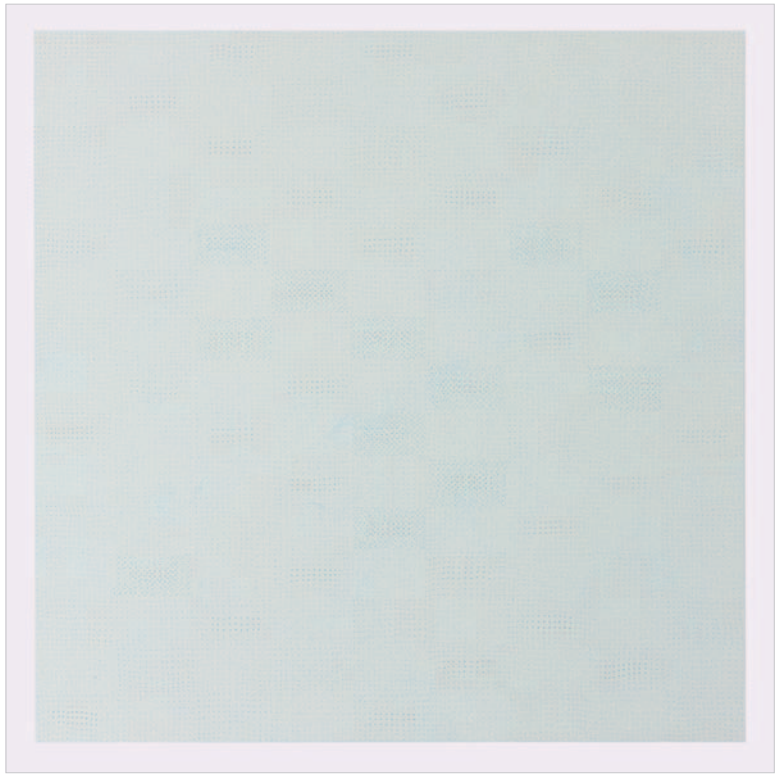
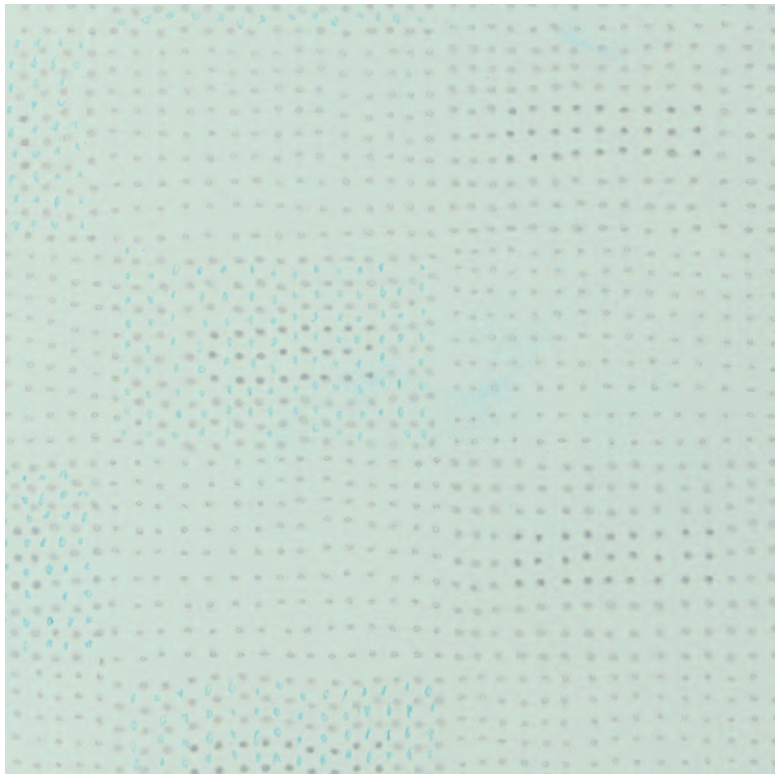
DUNCAN BULLEN



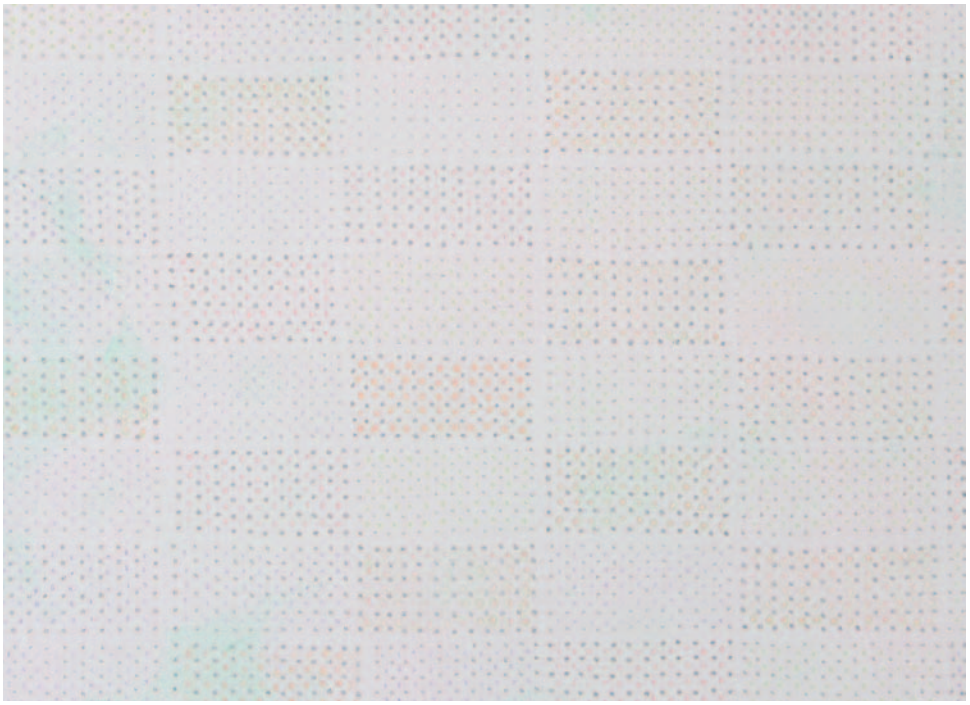


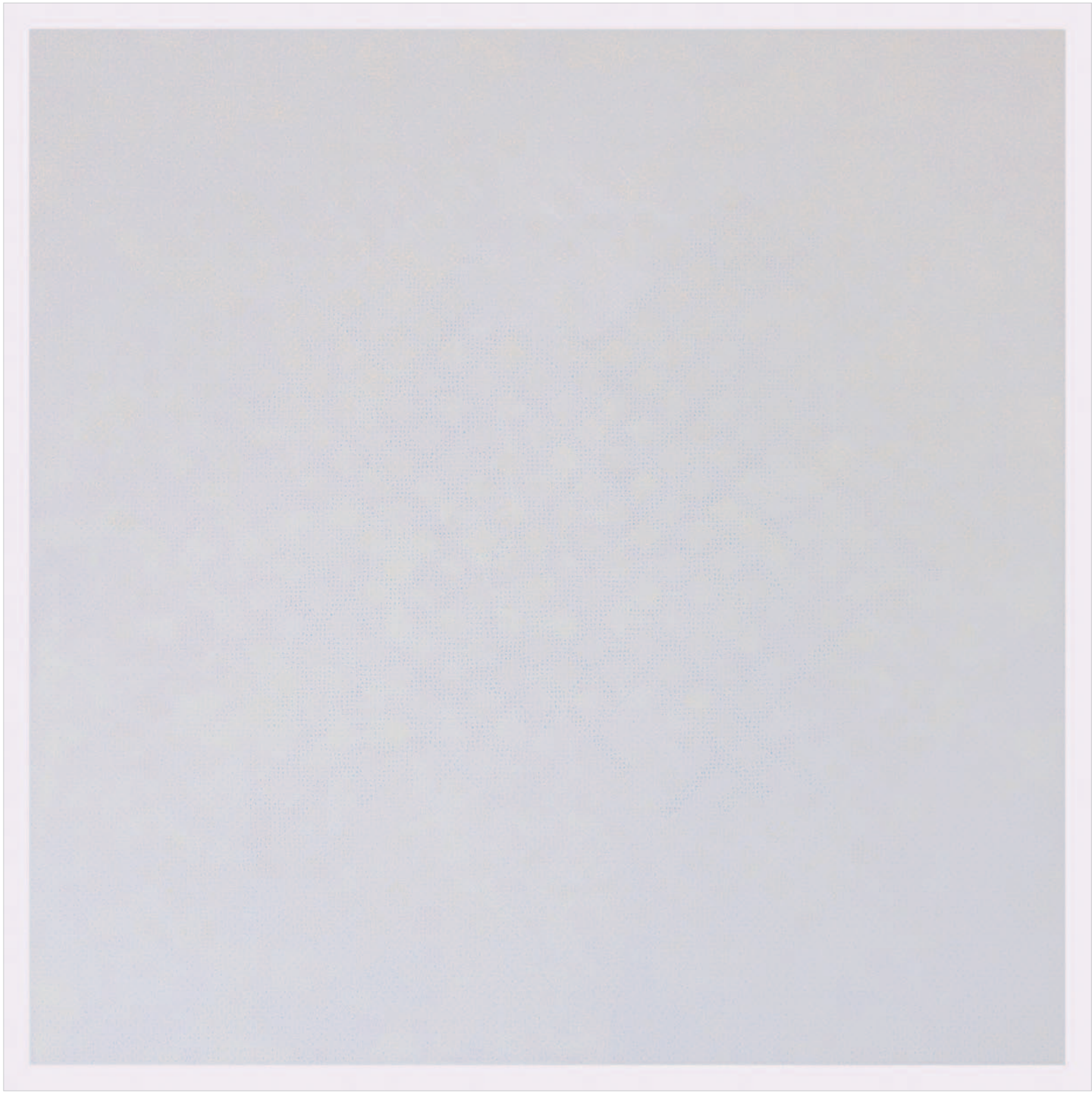


Previous page: *Drawing #1*. 04.08
gesso, tempera, silverpoint, coloured pencil on aluminium, 50x50cm

This page, top: *Drawing #2*. 04.08
gesso, tempera, silverpoint, coloured pencil on aluminium, 50x50cm
Bottom: *Drawing #2* (detail)

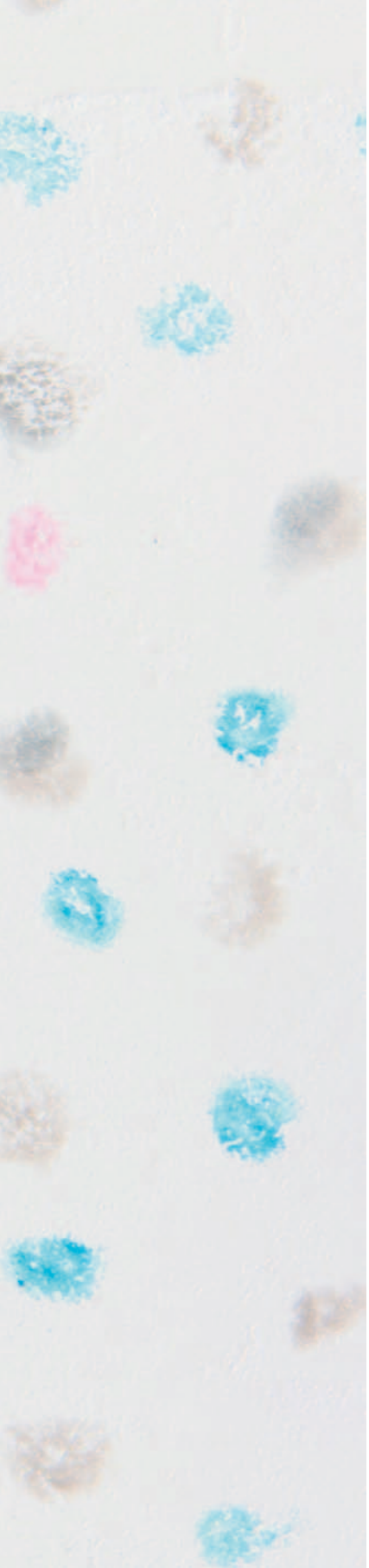
Opposite page right: *Drawing #4*. 06.08
gesso, tempera, silverpoint, coloured pencil on aluminium, 100x100cm
Opposite page left: *Drawing #4* (detail)

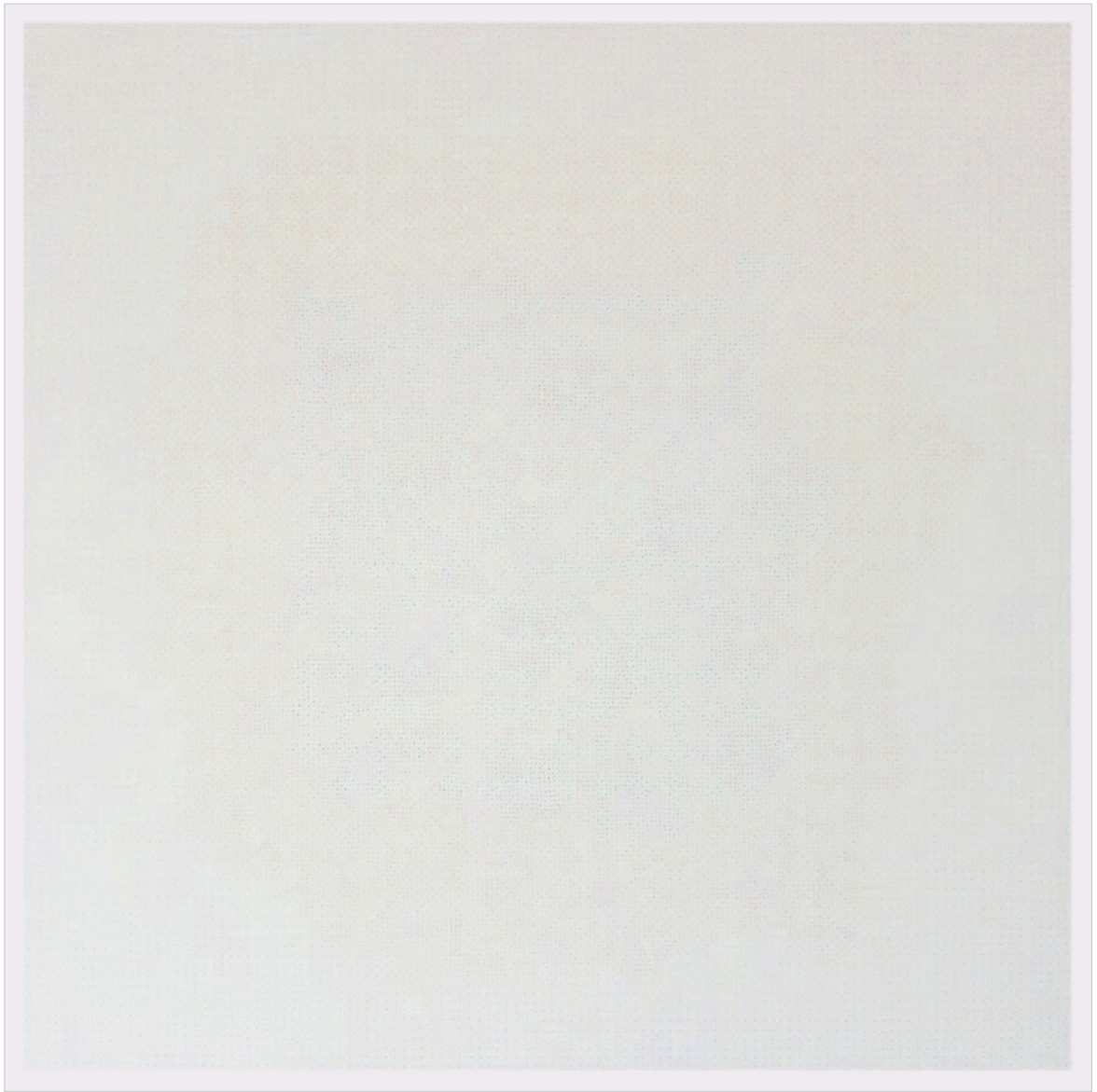




Left: *Drawing #5*. 07.08
gesso, tempera, silverpoint, coloured pencil on aluminium, 100x100cm

Opposite: *Drawing #5* (detail)





Above: *Drawing#8*. 09.08
gesso, tempera, silverpoint, coloured pencil on aluminium
100x100cm

Left: *Drawing#8* (detail)

COLOUR CONVERSATIONS
DUNCAN BULLEN

Richard Davey: *Your new works appear very different to your previous paintings. The repetitive application of layers of paint has been replaced by an obsession with dots of silverpoint and coloured pencil. Could you describe your process and the significance of these dot-grids in works that are about colour and light?*

Duncan Bullen: I start with an aluminium panel on to which I apply layers of gesso, sanding each layer before applying the next. When I've applied an initial base, I then add a tint of colour to the gesso, say an ultramarine, to create a slightly smaller square of almost imperceptible colour within the panel. I then sand it back, before adding another colour, perhaps an emerald green, and then I sand that back. What you end up with is a very subtly tinted surface. The sanding is really important, it gives the sense of something coming through from underneath.

These squares of colour will then sit on the studio wall for a while, allowing me to become familiar with colour relations. I will then begin to populate the surface with varying weights of silverpoint dots, covering the pictorial field to form a matrix of marks that begin to develop a visual rhythm. The surface is articulated as much by the spaces between the dots, as by the dots themselves. The drawing is continued by the addition of coloured pencil and the specific structure of each drawing emerges during the making. These units of colour act as both the means of composition and the sensation of the visual encounter.

RD: *Each dot has a real sense of energy, almost a personality.*

DB: I see them as drawings and therefore works concerned with mark-making. What really interests me is the way that one constructs a veil of marks, that in turn creates a space where colour generates a field of light - a visual energy, a pulse, a vibration...

RD: *From a distance, however, you're not aware of the dots or the structure. Instead you are enveloped by a sensation of indefinable colour and light, and a subtle sense of movement.*

DB: The dots are the key. When you stare at them you lose focus; the edges go, colour shifts and dances. It's an interesting paradox - the more I have enhanced the physicality of the making, the more they allude to the intangible and the ineffable. I am interested in colour that hovers on the edge of perception, emerges on the eye and in the mind only to retreat back into its own ground.

RD: *As you say, they've lost any sense of colour being attached to a form, instead colour is form. But whilst these colours may not be seeking to represent anything specific, do they have an external inspiration, or are they optical experiments?*

DB: I guess you could say it is a kind of 'Abstract Impressionism'. It has roots in the constantly changing light of the visible world - however, I am not seeking a literal depiction, a representation, but rather a visual correspondence to the way we experience colour as energy - constantly changing, in a state of flux, filled with patterns and rhythms and repetitions.

RD: *As you say, these are not static works.*

DB: No, however, there is an equilibrium, but they're certainly not static.

RD: *But then light's not static.*

DB: Paul Klee suggested that 'In the work of art, paths are laid out for the beholder's eye, which gropes like a grazing beast...the pictorial work springs from movement, it is itself fixated movement, and it is grasped in movement (eye muscles).'

RD: *Yes. It's both constant, and dynamic. In this small green drawing there is an echo of the DNA helix twist and spin that you find in James Hugonin's recent paintings. Do you find that different patterns produce different qualities of light?*

DB: If I try to impose something on the surface it fails very quickly. I find that when you are constantly responding to the construction colour formations emerge; it's about being in tune to the practice - unlocking what is lying dormant, allowing the drawing to find itself. The pattern, which resembles the five on a dice, seems to radiate out from the centre, whereas when I use a chequerboard pattern, it seems to generate a more encompassing, all over, sense of light.

RD: *One seems to echo the shafts of sunlight that punctuate a sunny day, and the other, the subtle nuances of light that can be found on a cloudy day. There's no sense of a colour system then?*

DB: No, colour is elusive and fugitive. I like the fact that it's relative, affected by what's around it and always dependent upon its neighbour. I see colour and light as interchangeable; it's experiential, it seems to defy systems.

RD: *As you're inspired by natural light effects do you feel the need to use colours that are natural?*

DB: The colours I am using are vibrant yellows, blues, reds, violets and greens, but put together in small clusters, they are far from what one might term 'natural'. One might think of Monet, for instance, who was attempting to capture the evanescence of light, but the colours he used were not 'natural', but arranged in such a way that they evoke something that is true to a visual sensation. When colour is freed from having to describe something and is allowed to be itself, it has its own vitality. Colour has a suggestive potential.

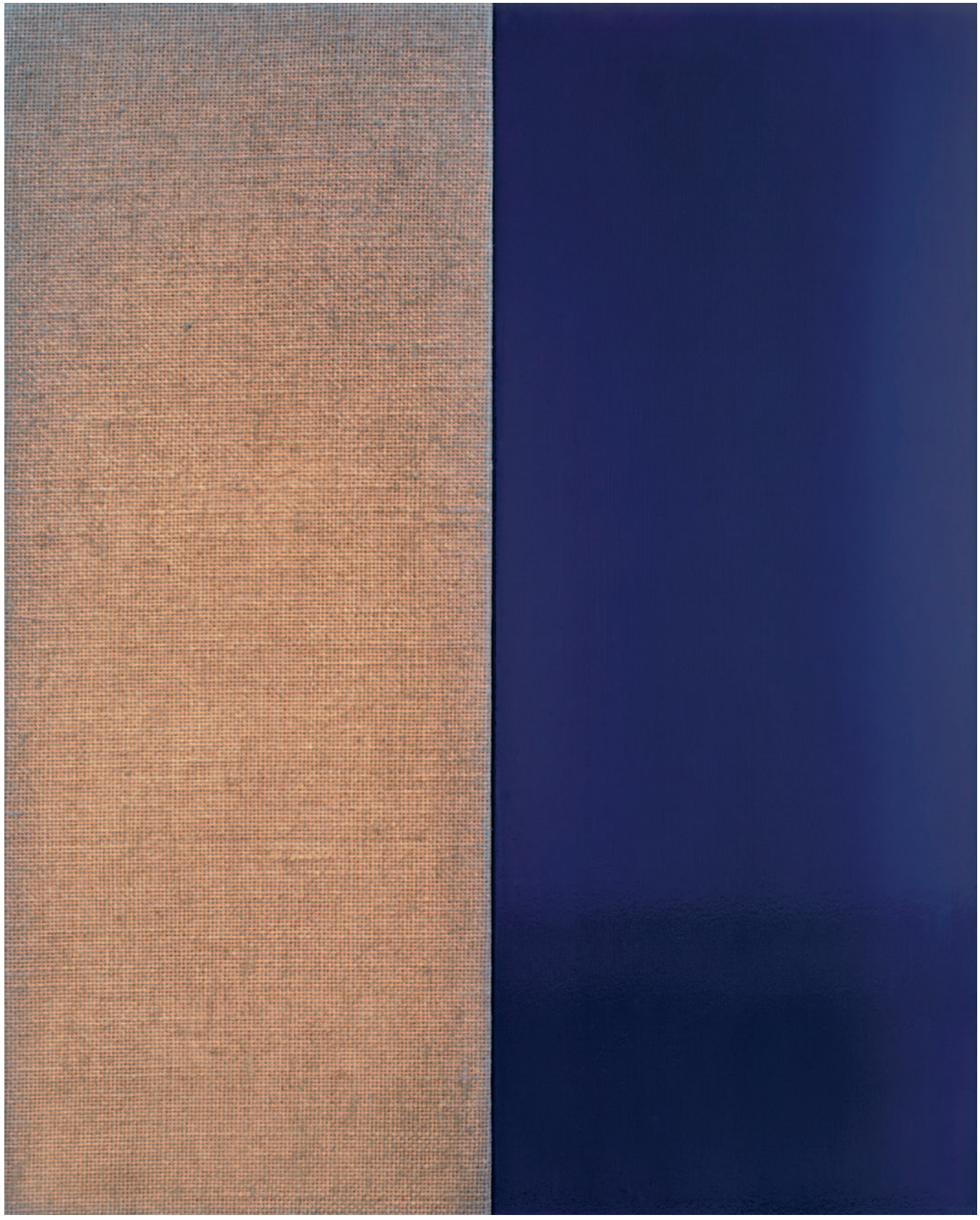
RD: *Maybe what they are revealing is that light is about otherness.*

DB: Yes, I'd agree. The drawings offer visual equivalents to things seen and unseen. By accepting the transient nature of light and colour and making drawings that address perceptually these qualities - that change and evolve when you look at them - I am hoping that new relationships between the temporal and the eternal will emerge.

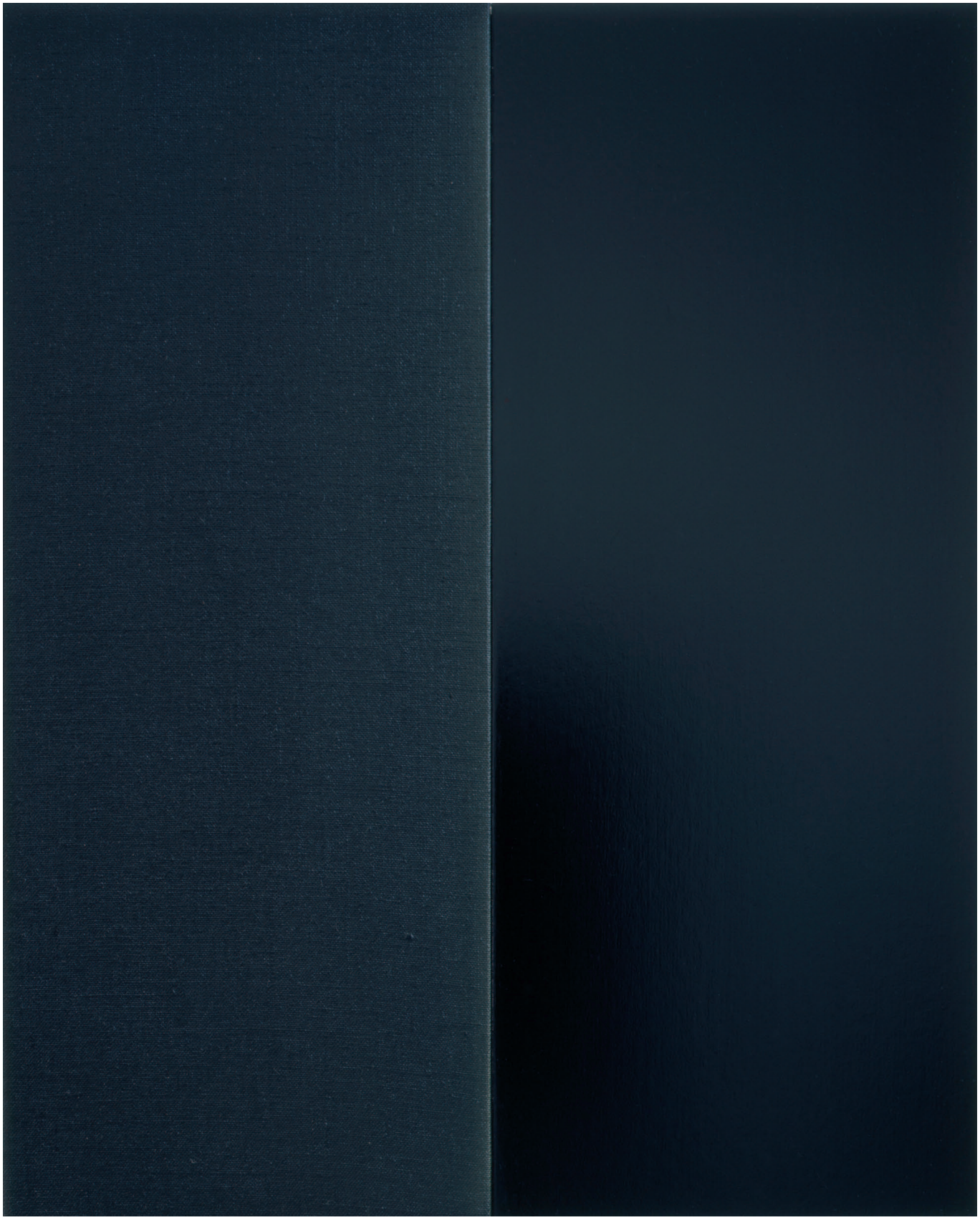
RD: *Painting has so often been about creating illusions of reality, but these drawings seem to have moved beyond that, they seem to be about creating reality, about generating light.*

DB: It is seeing the world as generative - a constant state of becoming. In previous work I was trying to depict light, now it's about creating a space for light to gather.

JANE BUSTIN



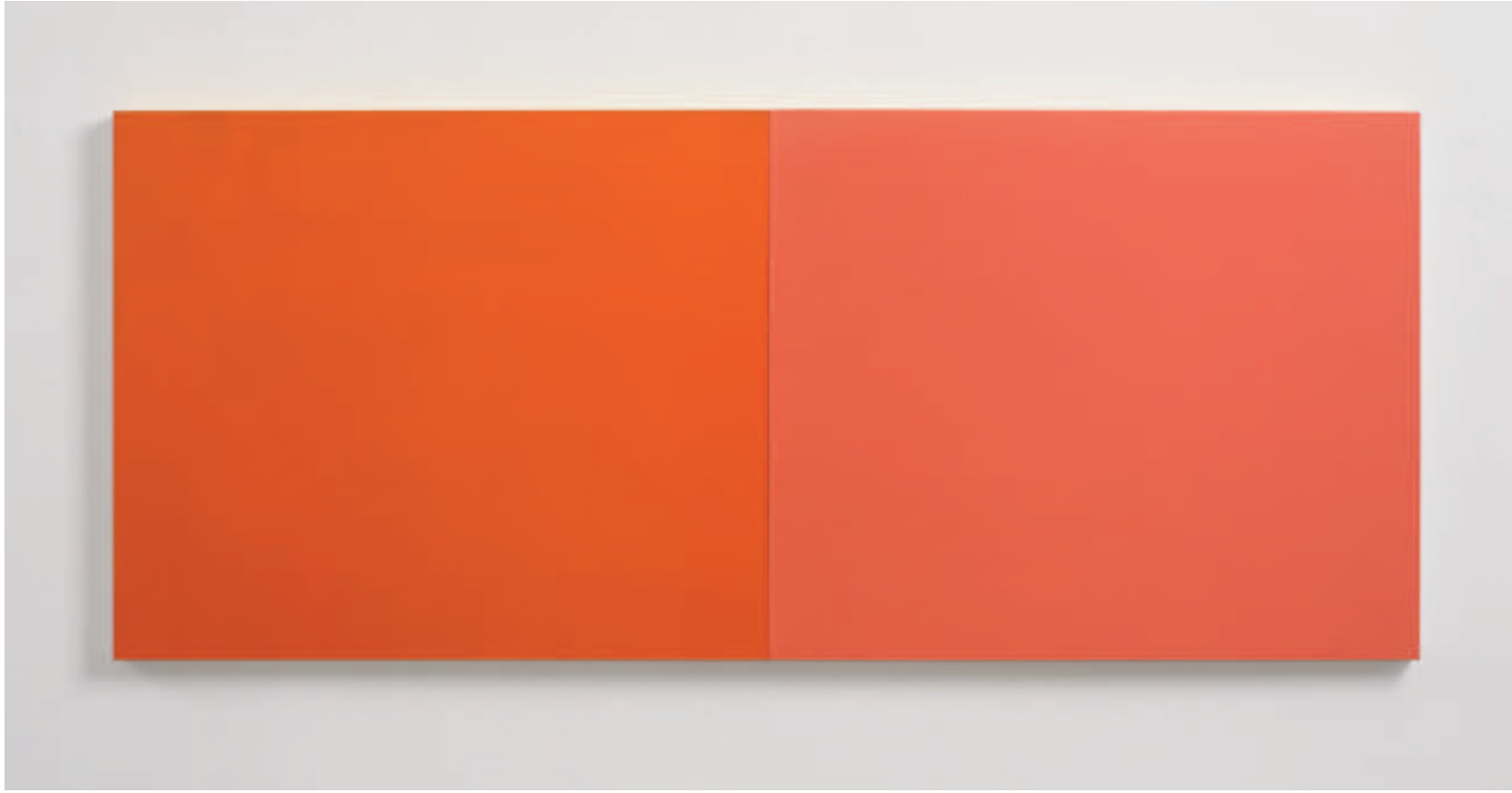
Violet and the War II, 2004,
oil and hessian on wood, 40 x 51cm

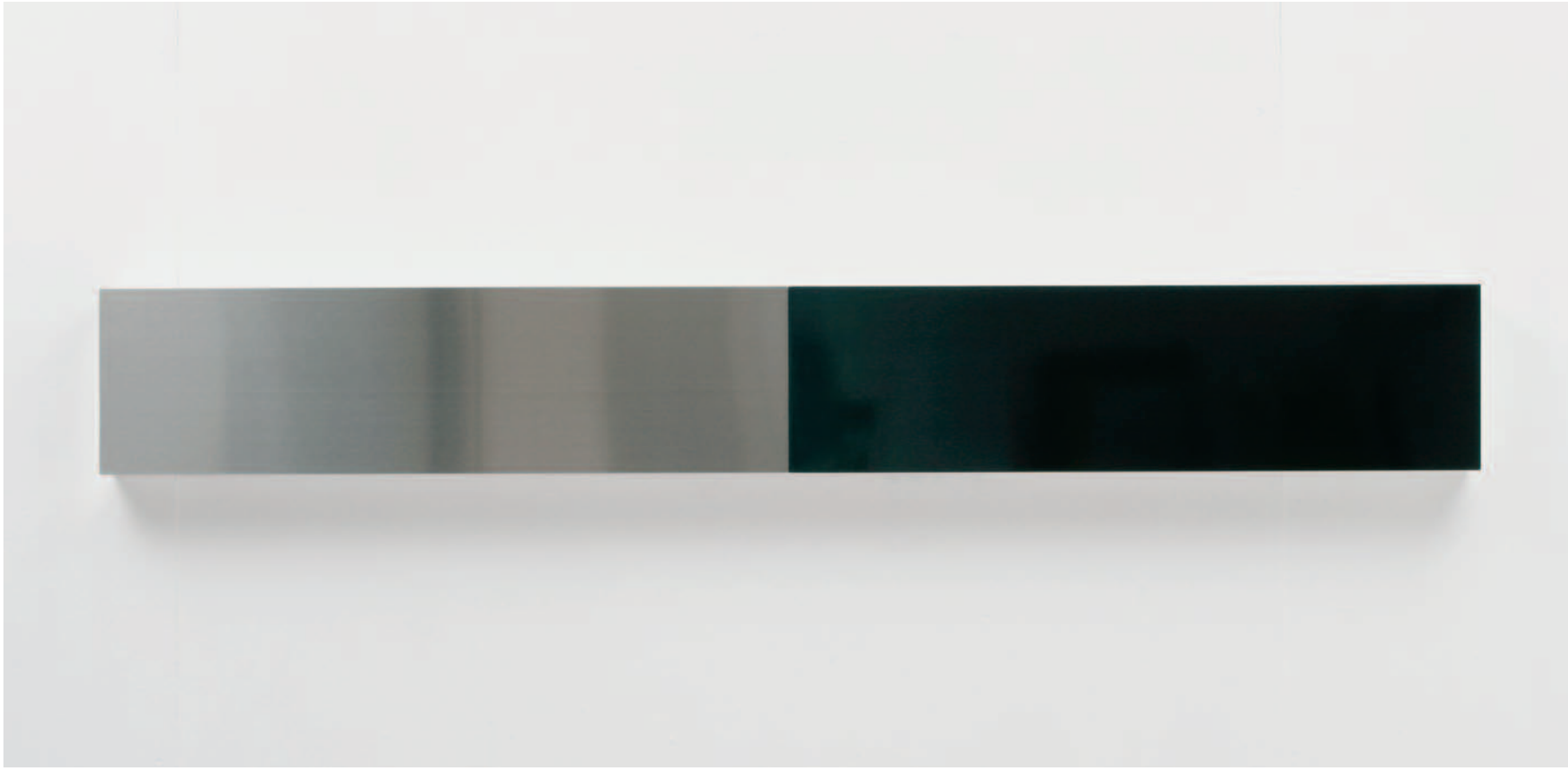


Black Yellow, 2001,
oil on wood and canvas, 35.5 x 28.5cm

Below:
Glory, 2003
oil on wood and silk, 51 x 122cm

Following pages:
Ossulton Way, 2004-2005
oil on wood, silk and linen, 20 x 152cm





Holloway Road, 2005
oil on aluminium, 20 x 150cm

Noir/Voir (yellow) 2003
oil on aluminium, 25 x 36cm

COLOUR CONVERSATIONS
JANE BUSTIN

***Richard Davey*:** *In his book Chromophobia, David Batchelor sees the world divided between 'chromophobia' and 'chromophilia'. Your paintings fall squarely into the chromophilic camp. What was it that first attracted you to colour? Why did it become your primary visual language and concern?*

***Jane Bustin*:** It was quite a gradual process really. I became aware that I was interested in the act of painting more than anything else, the focus being the laying on of paint, not the mark-making or drawing. Take away drawing and what you are left with is colour.

Colour allows me to make pure paintings, in which those elements that have been traditionally used by artists have been taken away. Without the specific focus of narrative it seems endless in its possibilities of expressing thoughts and words, and creating atmospheres. I want my paintings to have a purity, which isn't confused by mark-making.

RD: *When you look at the paintings of someone like Howard Hodgkin, the colours are applied with bold expressive gestures that seem to give the colours an emotional energy. Your works in contrast are devoid of visible painterly marks, and ask the viewer to concentrate on the power of the colour itself without the dominating narrative of form.*

JB: That sense of energy and excitement is not important to me. I like slow paced novels, I prefer sonatas to symphonies. I like the pared down and slow paced.

I can be quite obsessive about subtle changes in colour. I like those subtle shifts and changes that give paintings by artists like Vermeer and Corot their particular atmosphere. I want to paint what happens when two colours meet; the way in which colour seems to hover. I want the colour to pull you in, to make you see what it is that lies beneath the surface, to see its depth. And as the work develops I want to go beyond making paintings that show the effects of hovering colour, I want to make works that *are* hovering colour.

RD: *That demands a very different way of looking. One that is non-linear and internalised. The colour almost needs to enter your nostrils rather than your eyes, to become absorbed into your body through your breathing rather than into your brain.*

JB: I don't want to associate specific narratives with the paintings. They need an abstract, poetic response. I look at poetic texts a lot. I'm fascinated by the way that they hint at and convey ideas without explaining what they actually are. You understand what they are about without being able to put their meaning directly into words. It's what I find interesting about Old Master paintings. From a distance they seem very realistic, but up close you can see the brushstrokes that have given this illusion of reality, and yet if you try and reduce the work's effect on the viewer to those things you can't, there's something missing, it isn't just caused by a respect for their skill.

RD: *I agree. There's a sense of something intangible; a quality, a poetic essence that cannot be adequately described in language, which exceeds the sum of the parts.*

A number of your earlier works sought to explore the nature of our response to Old Master paintings.

JB: I wanted to look at whether their power, the effect they have on me, was caused by the placement of colours with each other. In Rembrandt's paintings he uses dark colours that seem to glow, so I started to make dark crimson paintings that seemed to glow. I became aware of the seductive quality of Rembrandt's work, the fact that he was using lots of tricks to make them comfortable to look at. Vermeer is very different - much stiller, without the drama of Rembrandt. They're very harmonious and balanced. Looking at Velazquez's painting of a lady with a handkerchief, I became aware of myself responding to the hot blush colour, a chalky pink, that he had used to give heat to her cheeks, and I started to see and feel it everywhere. I became aware of an intimacy I hadn't seen before. I started to see Holbein-like colours in the 1960's building I pass on the way to the studio everyday.

RD: *Do you follow a particular philosophy of colour, or are you quite intuitive?*

JB: I wouldn't call myself intuitive. I plan a lot and have quite a formal approach. I've looked at Goethe and Wittgenstein, and I also tend to lay the paints out in a very specific way on the palette.[1] I like to have that range open to me even if I've predetermined the colour of the panel I am painting. I can be quite obsessive about subtle changes in colour. When I was working on the 'Darkness Visible' project,[2] which involved making a series of paintings based on various individuals' personification of their blackness, I wanted to push the colour black to its extreme.

I was fascinated with finding the tiny shifts between darkest red, blue, and green, to the point they became black. I love all those 'inbetweenesses' - the infinite variety of tones that exist. I very rarely use very bright, primary synthetic colours. Although I am interested in the way Michael Craig-Martin uses colour, it's very 'contemporary plastic', reflecting a specific urban world and time.

RD: *Your colours seem much more organic*.

JB: Yes, and muted - muted pale yellows, pinks, and blues. Not pastel, but faded and dusty and a little bit melancholic.

RD: *And yet they seem to tingle with life!*

JB: That's because they're based on natural pigments, colours that you find all around you. They seem to exist in themselves rather than being made. If the colour seems to be alive it has depth. To me, often a man-made colour will seem flat, one dimensional and lacking in character. Oil paint has life. It seems to stay alive, breathing, before it dries and becomes itself.

RD: *Yet many of your works are not about living things but about words and texts.*

JB: I'm interested in colours that surprise you. I'm interested in exploring what is the colour of touch. I'm interested in trying to express words and texts pictorially. Words are an internal expression, something that exists in the mind. They don't exist as things. So through colour I'm giving visible form to thoughts. But words are ambiguous, so I'm trying to clarify my response to these words in a different language, like translating poetry. You can never translate it directly you have to find some equivalent to the original.

[1] Goethe, Johann Wolfgang von, *Theory of Colours*, (trans., Charles Lock Eastlake, introduction by Deane B. Judd), The M.I.T. Press, Cambridge, Massachusetts and London, England, 1970 and Wittgenstein, Ludwig, *Remarks on Colour*, (edited by G.E.M.Anscombe, trans., Linda McAlister and Margarete Schättle), University of California Press, Berkeley and Los Angeles, California, 1978

[2] Darkness Visible was a project begun in 2001

REBECCA PARTRIDGE

The Dreaming, 2008
Oil on canvas, 185 x 155cm

Double Dervish, 2008
Oil on canvas, 185 x 280mm

This page: *Love More*, 2008
Oil on canvas, 185 x 155cm

Opposite: *Evolver*, 2008
Oil on canvas, 185 x 155cm

Opposite: *The Dazzling Darkness,* 2008
Oil on canvas, 185 x 155cm

COLOUR CONVERSATIONS
REBECCA PARTRIDGE

Richard Davey: *The recurring image of brightly coloured cubes exploding out of a central void provides a striking leitmotif to your work; what inspired it?*

Rebecca Partridge: When I was very young I had synaesthetic dreams. I dreamt of white spaces in which there were these simple, bright geometric forms moving round a centre point that dissolved into a dark chaos. I would then wake up as if I'd had a nightmare. Apparently it's very common in synaethetics to have this alphabet of forms and patterns, vortexes and spirals, particularly in early childhood. Now, I find them everywhere.

RD: *So you see these geometric forms as a recurring visual vocabulary?*

RP: Yes. When I make a painting I think of it as learning a language. First I was learning the letters, and then I made words and sentences, now I'm making paragraphs. When I'm in my old age I hope to be making beautiful books.

RD: H*ow does this visual language work grammatically? What are the letters and words that make up these sentences?*

RP: The colours and forms in my paintings are all in relationship with each other, and are transformed by this relationship. I would see the 'letters' as being the very basic relationships between two forms or colours; then the interplay between these 'letters' becomes the words.

RD: *You describe your childhood dreams as synaesthetic; do you still experience the world in this multi-coloured way?*

RP: For me letters, numbers, and days of the week are coloured. It's Wednesday so I will have a beige colour in the back of my mind. Friday is black, but not in a depressing way. I also see sounds as having colour - dark blue has a low tone. But, unlike Kandinsky, I don't associate particular forms with particular colours, or with specific emotions. The relationship is just a matter of fact, but also different for other synaesthestics.

RD: *At the heart of your paintings are moments of stillness, areas of darkness or light from which shards of colour are born, expanding towards the viewer in a burst of intense creative energy.*

RP: For me, expansiveness is a fundamental, positive state in the world. I want my paintings to resonate with this. I want them to express something as fundamental as you can get. My work is dealing with notions of universality, with the interconnectedness of things, with the relationship between micro and macro, and how this relates to inner visual experience. I'm interested in what neurological research brings to the field of aesthetics, and how this might allow us to revisit some of the problems that have emerged in art history and critical theory around colour and abstraction.

I'm also very interested in the idea of a neurological-aesthetic continuum, which in my mind would move from the romantic space of the sublime at one end of experience, to vortex orientated geometry at the other end. I see my own work occupying the space in the middle.

RD: *Could you explain what you mean by that?*

RP: Imagine you've got a line in front of you. At one end of it is the bigger picture, the macro, with artists such as Rothko, Turrell, and German Romantic painters such as Friedrich. Their work deals with huge, vast spaces and evokes a sense of awe and fear that is thought of as 'sublime'. At its other end is the micro, the point of origin from which this vastness has expanded, which is represented in the ordered, precise geometry of Indian mandalas. They may appear very different, but actually they're dealing with the same thing. They've a connection, a sense of continuum.

RD: *As William Blake says, it's seeing a universe in a grain of sand. How does colour relate to these ideas of micro / macro and universality?*

RP: As I'm attempting to express something fundamental expanding from a source, it makes sense that the colour fragments from the primaries - that it illustrates a division of light; a moment of creative energy. When you get the colour relationships right it creates a real energy, a real visceral buzz, as they hit each other and react against each other. But I have to be careful, because I don't want to make optical paintings. I need to get the balance right between creating an optical experience and a more painterly tactile feeling. If I were to really push the colour towards kinetic relationships the tendency for the viewer is to think that that is the sole objective. I love Bridget Riley's paintings but cool science is not what I am concerned with.

RD: *The colour in the dark paintings works differently to the white ones, can you say something about this?*

RP: In the white paintings, when I 'overlay' one colour over another it becomes darker, as in the subtractive colour wheel, where theoretically mixing the three primaries creates black. In the dark paintings I wanted to flip things, to create a kind of duality between the works. Here, when colours overlay they get lighter, as it would if I were mixing beams of coloured light. In additive colour mixing the theory is that mixing the three primaries (which in the case of light are red, green and blue) creates white.

RD: *It's interesting that you think of these paintings as being like sentences, because that implies a linear progression, a sense of narrative, whereas to me they are far more physical and emotional; explosions of pure joy and wonder, yet with glimpses of darkness that lead us into the territory of the sublime.*

RP: These are not only paintings about colour, expansiveness, synaesthesia, or universality; they are also about the body. I suppose I'm unfashionable nowadays because I like the idea of tactile energy being contained in the act of physical creation. When you paint it feels like you're making a living thing. That may seem like an exaggeration, but that's what it feels like.

RD: *The physical act of painting is therefore really important to you?*

RP: For me this is a long term project. I want to make articulate, beautiful complex paintings. But at the same time I don't want the edges to be too neat and the finish to be too slick because I want the human, bodily act of painting to still be visible. For me the way you physically make a painting is bound up with the attitude of the work. I want it to be clear that these paintings are loved as they are made. Painting allows me to bring together many different thoughts and ideas, and remains for me the best way of exploring colour.

RD: *And in painting colour you're giving form and physicality to light.*

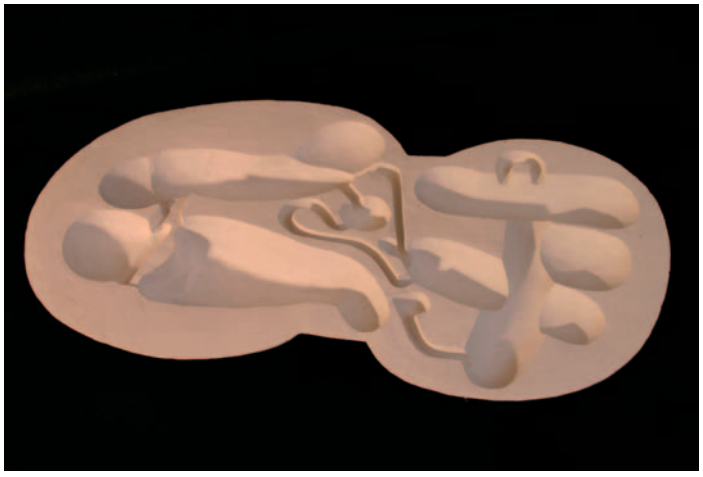
RP: Everything I do is centred on picturing something which whilst not externally visible and physically present, is as real for me as a tree.

RICHARD KENTON WEBB

Spectral Red (Light), 2008, Oil on Linen, 18 x 30.5cm

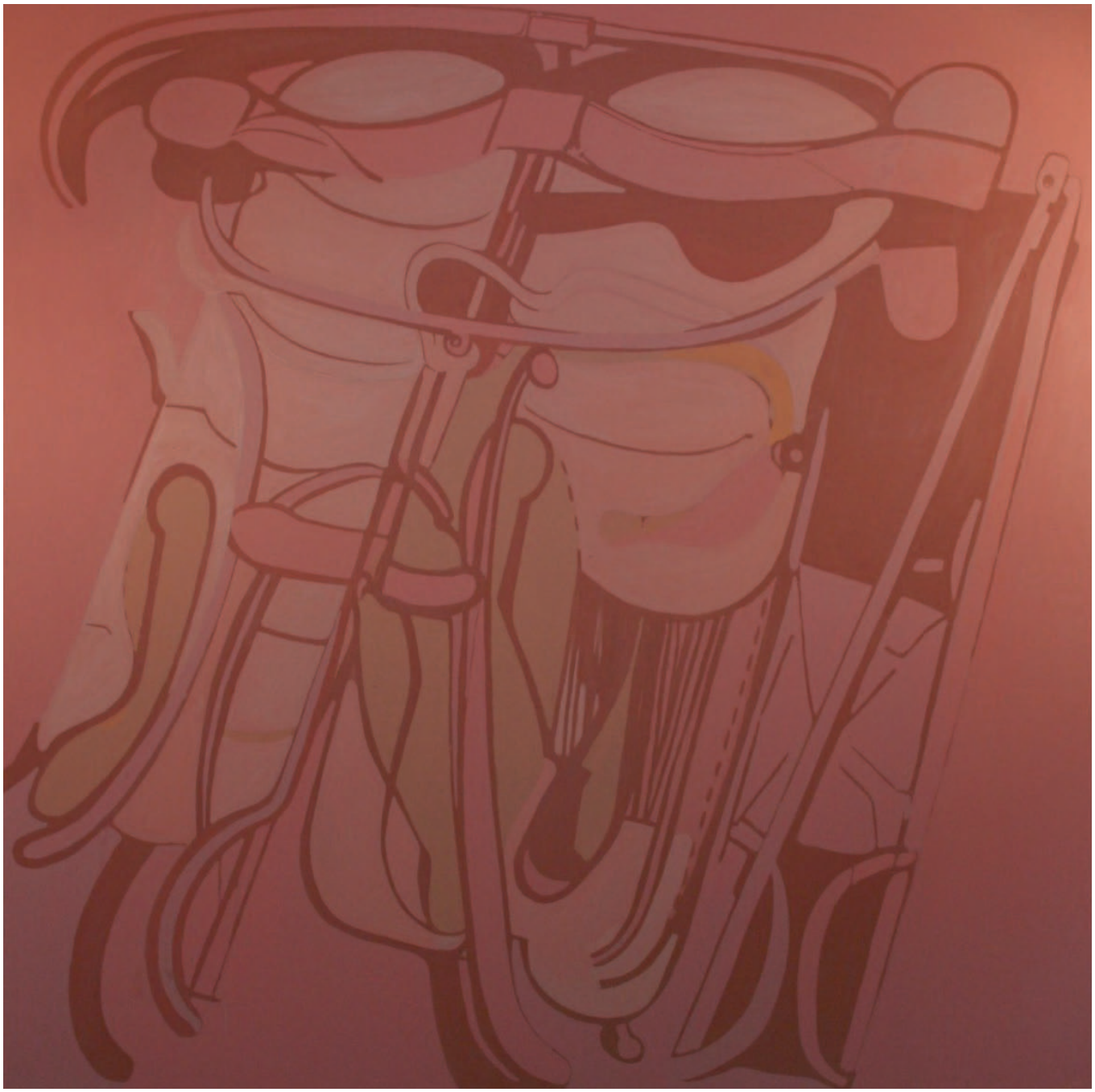
From top:
Spectral Red (Middle), 2008, Oil on Linen, 18 x 30.5cm
Spectral Red (Dark), 2007, Oil on Linen, 18 x 30.5cm

Clockwise from top left:
Colour Form 3, 2008, Linocut, 10 x 13cm
Red (Middle), 2005, Plaster, 39 x 9 x 40cm
Red (Light), 2005, Plaster, 24 x 19 x 34cm
Red (Dark), 2005, Plaster, 54 x 30 x 7cm



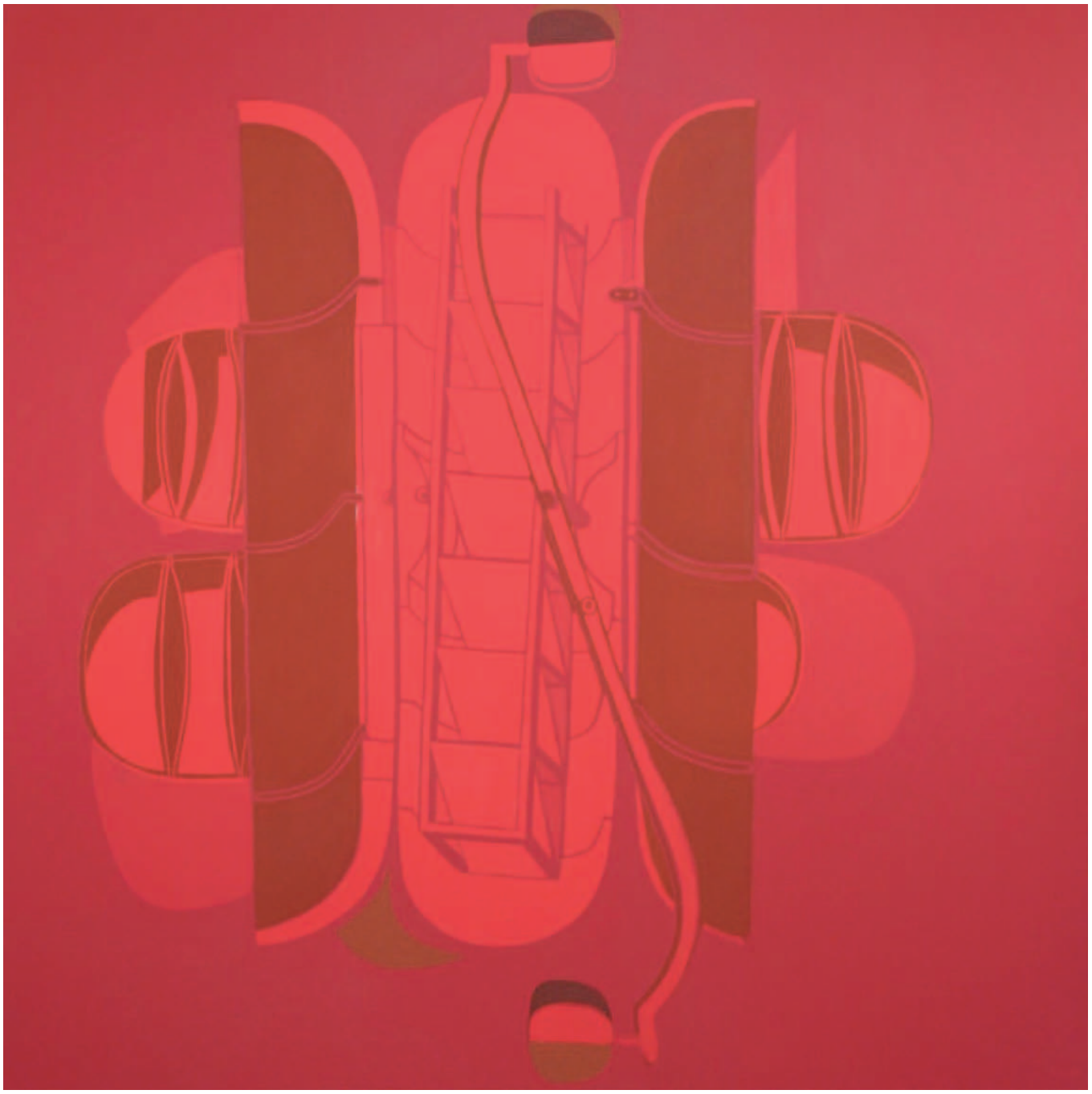
Left:
Earth Red (Light), 2008, Oil on Linen, 200 x 200cm

Opposite:
Earth Red (Middle), 2008, Oil on Linen, 200 x 200cm



Left:
Earth Red (Dark), 2007-8, Oil on Linen, 200 x 200cm

Opposite:
Redness, 2008, Oil on Linen, 200 x 200cm



COLOUR CONVERSATIONS
RICHARD KENTON WEBB

Richard Davey: *Between 2002 and 2005 you were working on your 'Colour Grammar', which assigns to each colour a spectral and an earth quality. Could you explain what you mean by 'spectral' and 'earth'?*

Richard Kenton Webb: I believe that for the practitioner, colour is a duality of spectral-like and earth-like colours which make a whole, rather like masculine and feminine. I call this the 'double-difference'. The first is the difference in their order (red to violet) and the second is the difference in their type or gender (Earth or Spectral). By Spectral, I mean the colours of the rainbow (166 with the naked eye). By Earth, I mean the colours that are prevalent upon the earth but cannot be matched to be like any we see in the colour spectrum. This is a completely practical approach to do with using pigment and making paint to experience colour. To begin to experience the physicality of colours, we need to meet them and use them in a pure form, not through mixture (that can come later). If we do not use colour in its purist of forms, we end up making hybrids, polluted colours. I don't believe in a hierarchy of colours - they are all unique and worth exploring. The traditional idea of primary, secondary and tertiary is concerned with mixture. Therefore if a painter uses only mixtures of reds, yellows, and blues, he or she will never meet the uniqueness and individuality of the families of orange, green and violet but only hybrids.

In this new series 'Colour Sounds', I am considering the 'Spectral colours' as an interior palette, an 'inscape', and the 'Earth colours' as an exterior palette, an 'outscape', to that internal world. But it is the conversation or movement or sound of the painting through the sculpture to the other painting that interests me.[1] This is my song.

RD: *These most recent paintings focussing on 'redness' are obviously part of this grammar, but how did they come about?*

RKW: As I made the 'Colour Grammar' paintings I became aware of these colours having a form. As these 'colour forms' started to emerge, I made the sculptures, which led to the new paintings that will be in the exhibition. The sculptures are the meeting point of the Spectral and Earth; between the flat, internal idea and the idea becoming reality. When I moved the sculptures around, I realised that this is what my thoughts look like. The psychoanalyst Winifred Bion talks about 'thought forms' and forms looking for a thinker; these red paintings have emerged from thoughts - colour thoughts, that have found their thinker! They allow me to see my unconscious thoughts.

RD: *The forms that emerge in the sculptures and paintings are very specific and tactile. They suggest machines and landscapes.*

RKW: These works are about equivalents and are involved with the land. The spectral paintings in particular are very 'landscapey', although I'm only saying this about them in retrospect. They are equivalents for places in the Cotswolds; for iron age forts, mines, and earthworks that reveal our constant working of the landscape. The real protagonists in these paintings are the colours which control the forms. As I paint, I'm constantly changing the colours to find the appropriate ones. When I get the right four pigments, the interplay or conversation between them demands a particular form and these forms are visual equivalents for the particular sense of movement I associate with each colour.

RD: *So you associate colour with movement?*

RKW: Since my time at the Slade my work has been concerned with movement and now it is concerned with the movement of colour. These paintings are a kind of homily, eulogy, or practical musing that there is a peculiar movement associated with the personality of each colour. When I'm showing people the sculptures, some say that they don't see that particular colour's shape like that, but this is a misunderstanding of what the shape of my sculpture is all about. The propellers, wings and mould shapes that can be seen don't emerge through reason or intuition, but because of the sense of movement that each shape evokes. That's why

there are so many variations of each colour, because I'm trying to play with the different forms that will capture the specific sense of movement I associate with that colour. Music has always been an integral part of the making of my work. This is why I have chosen to work with the composer Alexandra Harwood. She is making a musical response to each movement - of painting to sculpture to painting - because there is that same sense of movement to be found in sounds. It is important to understand that my work is not only about colour, but also about the sound of colour. They make sounds for me, creating a sound world through the interplay of different shapes.

RD: *Could you describe the sense of movement you specifically associate with these reds?*

RKW: In retrospect, *Dark Red* seems to be about mould-like shapes. That's why the paintings and sculptures contain these strange mould shapes! *Middle Red* has more of an allusion to movement, a sense of pouring, of liquid within the form, of a medical connotation; it feels more like a full container.

RD: *That's why the sculpture suggests a dissected heart*?

RKW: Possibly, but the colour is never finite. The 'Light Red' looks more like a cast from the mould of the 'Dark Red'. But to be honest words are too clumsy and heavy for what I am feeling and intending.

RD: *You limit yourself to four colours in each work, but what I find fascinating is that in paintings about red, you seem to include greys and browns.*

RKW: To understand a colour you need to put it against others of the same colour. When you put Madras red against other reds, it looks grey. I've painted it out so many times, but it keeps coming back. It is a singularly red 'Earth Red'. Oh yes, and brown, a strange word meaning so little to describe so much, but it explains nothing. I tend not to use it directly! The browns in this case all have a red undertone.

RD: *Why do you concentrate so single-mindedly on colour?*

RKW: I think that there is a metaphoric sense in colour that communicates something profound about the essence of things. By limiting my field to a small aspect of one colour, maybe I'll place myself in something. Maybe I'll be able to let something emerge that will mirror the experiences of others.

RD: *What is striking about these paintings is the quality of their surface. They don't glisten like most oil paintings, but have an intense matt flatness.*

RKW: I wanted to explore the physicality and individuality of colours without the binder (that you find sadly in all manufactured oil paint) becoming too intrusive. All of the manufacturers add too much oil in relation to pigment content, so I decided to make my own oil paints and source my own pigments. When I build up the layers of oil paint, I can get this dry quality with the colour. It creates an almost hallucinogenic effect. The colour can become so visually toxic and vibrant. You lose the sensuality of the true pigment colour if it is too oily. I want to be shocked by the intensity of the colour. I want its true personality to come out. It's that sense of playfulness that I'm intrigued with and want to achieve. I want these paintings to be tightly painted but loosely found.

RD: *And yet the sculptures are made out of white plaster, and remain uncoloured, and your preparatory drawings are black and white.*

RKW: What I've said about each colour having a movement means that I don't need to use colour to talk about colour. When drawing shape and movement - and the history of movement and changing thoughts contained in a line - you can hallucinate the possibility of colour. There are questions at the heart of these sculptures and drawings: can black and white and grey suggest colour? There is something about a certain shape or rhythm that suggests colour, a synaesthetic crossing-over of our senses. This is because the role of colour as a language is very largely underdeveloped in our lives. We have, after all, a whole area of our visual brain that is given over to colour, as we have to form, tone, movement, space and others. But these five areas can be awakened and exercised. Wittgenstein talked about aspect-awareness and aspect-blindness; it is my purpose to awaken myself and others into the language of colour, to become literate, to see and find its many characteristics.

[1] Webb first started to discern the colour forms in the 'Colour Grammar' paintings, he then began to make drawings and plaster sculptures of these forms. These recent paintings are then a further reflection on the sculptural forms.

Duncan Bullen

Born: 1962

Lives and works in Brighton

1988 - 91 Printmaking, Royal College of Art, London
1982 - 85 Leeds Polytechnic, Leeds

Selected Solo exhibitions:

2006 Silence and Light, Otter Gallery, University of Chichester
2006 Night Prayers, Star Gallery, Lewes
2004 Night Prayers, Chiasa di Santa Caterina, Elba, Italy
2001 Dark Light, Jill George Gallery, London
1999 Hermetica, Jill George Gallery, London
1998 Paintings & Prints, Loughborough University, Loughborough

Selected Group Exhibitions:

2006 Celebration of the Book, Lafayette College & tour, Pennsylvania USA
2005 Space & Spirit, Center Art Gallery, Calvin College, MI USA
2003 EX- Press printmaking from the RCA, Gulbenkian Gallery & tour, London
1998 The End of the Beginning, Redfern Gallery, London
1996 Monoprint, Gainsborough's House, Sudbury
1991 Poet in Paint - A Rimbaud Centenary, Plymouth Arts Centre, Plymouth

Residencies:

Artist/Scholar, Experimental Printmaking Institute, Pennsylvannia,
Artist in Residence, Eremo di Santa Caterina, Elba, Italy
1993 Artist in Residence, Eremo di Santa Caterina, Elba Italy

Competitions, prizes and awards:

2007 International Mini Print, Prize Winner, Leicester Print Studios, Leicester Print Studios/ City Gallery & tour
2003 Arts & Humanities Research Board Small Grants Award, University of Brighton, UK
Rome scholarship, British School at Rome, Rome, Italy

Collections:

British School at Rome
Royal College of Art
Deutsche Morgan Grenfell
Arthur Anderson and Co.
Leeds Education Authority
Private Collections in Europe, Australia, Canada and USA

Jane Bustin

Born: 1964

Lives and works in London

1990 Labotatorio per Affresco. Prato, Italy
1983 - 86 Portsmouth Polytechnic
1982 - 83 Hertfordshire College of Art

Selected Solo Shows:

2008 Unseen, The British Library, London
2004 Violet and the War, The Eagle Gallery, London
2000 Aternwende 9Breathturn), Eagle Gallery, London
1998 Nameless Grace, Eagle Gallery, London
1995 Intimations, The Gallery at John Jones, London

Selected Group Exhibitions:

2008 Abstractions, Campden Gallery, Chipping Campden
2006 - 07 Darkness Visible, Ferens Art Gallery, Hull and Southampton City Art Gallery [Curator]
2005 iD., Ferens Art Gallery, Hull,
2002 Face Off: A Portrait of the Artist, Kettles Yard, Cambridge
2002 Five Abstract Printmakers, Flowers East, London
1999 Chora - curated by Sue Hubbard and Simon Morley, 30 Underwood Street, London, and then toured
1995 The Abstract Landscape, The Milton Gallery, London

Awards and Residencies:

2006 Arts Council England
1996 London Arts Board
1993 Pollock-Krasner Foundation

Collections:

British Land
Ferens Art Gallery, Hull
The National Art Library, Victoria and Albert Museum, London
Pearson PLC
Unilever PLC
Yale Center for British Art, CY, USA
Private Collections Worldwide

Rebecca Partridge

Born: 1976

Lives and works in London

2004 - 2007 Royal Academy Schools, London
1996 - 1999 Bath Spa University College

Selected Solo Exhibitions:

2007 Works on Paper
IVI, Clerkenwell, London (Catalogue)
2002 From Micro to Macro
The Mercer Art Gallery, Harrogate, North Yorkshire
2001 Infinite Gestures
Velvet, Leeds, Yorkshire

Selected Group Exhibitions

2008 Terra Foundation Fellows
Musee d'Art Americain, Giverny, France
2008 Rise and Fall
Sanskriti Foundation, New Delhi, India
2007 Best of New Graduates 2007
Harrow School Gallery, London
2007 INFLUX
Nolias Gallery, Islington, London
2006 ASP.KRK.RAS.LDN
Wisnicz Castle, Nowy Wisnicz, Poland
2006 Premiums
Sackler Galleries, Royal Academy of Art, London

Residencies:

2008 Terra Summer Residency, Giverny, France
2008 Sanskriti Foundation, New Delhi, India
2005 TIPP International Course in Contemporary Art Tihany, Hungary

Awards:

2006 The Vincent Harris Award for Painting
2007 Doygner De Sognac Award

Richard Kenton Webb

Born: 1959

Lives and works in Gloucestershire

1983 - 86 The Royal College of Art, London
1978 - 82 The Slade School of Fine Art, London
1977 - 78 Foundation, Chelsea School of Art, London

Selected Solo Exhibitions:

2005 A Colour Grammar,
Slade Gallery, London, The Chapel Gallery, Cheltenham
2000 North Light Gallery, Huddersfield
1999 SACI Gallery, Florence, Italy
1998 Revival Paintings,
Slade Gallery, London, Kirkjulakjarkot, Iceland
1994 Benjamin Rhodes Gallery, London
1992 Benjamin Rhodes Gallery, London
1989 Benjamin Rhodes Gallery, London
1987 Benjamin Rhodes Gallery, London

Selected Group Exhibitions:

2004 Hybrid, Artspace, Imperial College, London
Slade Tutors, Slade School of Fine Art, London
Colloquy, University of Loughborough
2000 Stations - the New Sacred Art, Bury St Edmunds
History Makers, St Anne's Cathedral, Belfast
Leith School of Art, Edinburgh Fringe Festival
1991 Images of Christ, Albemarle Gallery, London
Modern Painters, Mancester City Art Gallery

Residencies and Awards:

1999 SACI International, Florence, Italy
1988 St Stephens College, Oxford
1985 Cité International des Arts, Paris
1983 BoiseTravelling Scholarship, The British School at Rome

Collections:

Arthur Anderson and Co.
Stanhope Properties plc
Unilever
Private collections in UK, Europe, Iceland, USA, Japan, Mauritius and Australia.

This catalogue has been published in conjunction with
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FIGURING LIGHT
COLOUR AND THE INTANGIBLE

14 November - 18 January 2009

Curated by Richard Davey and organised by Neil Walker,
Visual Arts Officer, Djanogly Art Gallery

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