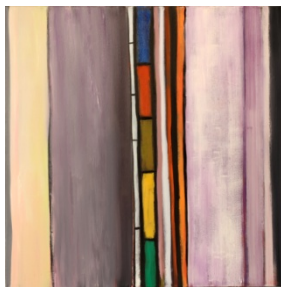


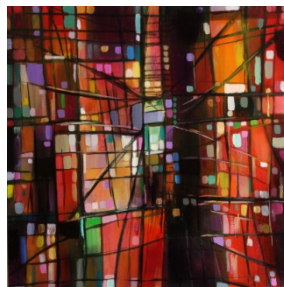
## Expansion: The Notion of Looking

The work I've selected for the *Expansion* exhibition explores the notion of looking *through* abstraction. The paintings address 'looking' as both an outward and inner experience. Reference to: *the camera, the window, memory, excavation, revelation, exploration, reconnaissance* suggest ways in which looking occurs. In contemplating the work, I considered recent directions taken with abstraction with the use of the square and rectangle compositions as well as the striped paintings in the Cartographic series (2012). In looking for ways to "expand" this direction I decided to review past gestural work.

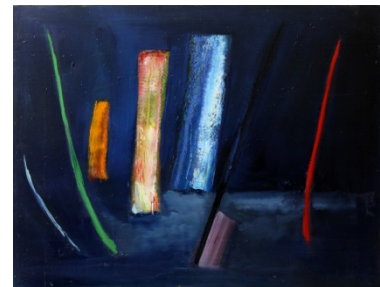
I looked at a series of paintings entitled *On a Blue Stage*, I made a few years ago in 2002 that made reference to Haiku poetry. The idea of the Japanese poets travelling and contemplating for long periods of time, only to write a few lines seemed to resonate with concept of abstraction and expansion.



*Interval II Oil on Canvas 2012*



*Cartographic #2 Oil on Canvas 2012*



*On a Blue Stage Oil on Canvas 2002*

The new series of work therefore developed from these two different series of paintings where geometric and gestural elements converge. The selected work does not attempt to be cohesive as a body of work but rather addresses the expansive nature and connectivity of the themes.

Art has many functions and while understanding art through narrative, metaphor and the relationship to the real as reflection creates some comfort for the viewer, the opportunity to go beyond this is part of the unique quality of abstract art.

Ashile Gorky gave some insight into this when he wrote: *Abstraction allows man to see with his mind what he cannot physically see with his eyes...*and he goes further and writes: *Abstract art allows the artist to perceive beyond the tangible, to extract the infinite from the finite. It is the emancipation of the mind. It is an explosion into unknown areas.*

Abstraction in my world, is the ability to articulate experience, feelings and the intuitive, not as illustration, but an engagement with paint and the language of art as an extension of self. It is into this expanded world that I venture and I make no apologies for it being an act of faith or for meaning to be a matter of interpretation and perception for wherever the individual is placed.

These paintings are mirrors and the more you look into them contemplating their colours, gestures and geometric elements and meet them on their terms, the more opportunity to appreciate the value of aesthetics and the value of abstraction to communicate and facilitate an expanded perception and awareness of self.