

*Time and Again.*

Hal Bromm Gallery

September 21, 2021 – January 25, 2022

My work alternates between repetition and difference, between the simple and the complicated.

Filling images and shapes into a container has been one of my ever recurring motifs. In painting, sometimes it's spots and dots, lines and patterns, other times it's faces and bodies.

In this exhibition, there are four recent *Color Crowd* paintings, painted with oil on canvas. Two are rectangular and two are tondos. The imagery is arranged in complex ensembles that rise from the bustle of my thoughts and feelings as they reveal themselves in the making. I am keen on neither knowing much how the painting will proceed nor when it is finished.

By the same token, I am keen on the viewer being empowered with its full subjective way of seeing, with no regard for my intentions – which are anyhow mysterious to me. Different thoughts and emotions are triggered in every person.

The context of maker and viewer meeting in the artwork is inevitably anchored to their time and place but is also ever-shifting, thus resulting in endless regeneration.

I started large Black on White *Crowd* paintings filled all over with images of all kinds in 1996 as a counterpart to the abstractions of the Rag Rug group (all over patterns of palette knife-applied oil paint arranged in mosaic-like alignments). After a while it became natural to add other colors.

The bigger paintings in this show are divided by a caesura, a kind of seam at which the forms on either side don't match.

Two small diptychs from the A/Z group of 1974 are included. In each, vertical brushstrokes on one panel are interrupted by a horizontal pencil line that also removes paint, while in its counterpart the opposite happens. The gap between the two when they are installed is the pivotal void that links them.

Here, the diptychs are installed at either end of the gallery to mirror one another, the same way they had interacted in the first show, "Paint Works", at the John Weber Gallery in 1974. The vertical and horizontal slashes are echoed by the caesurae in the recent large paintings.

I have made two small Relocation paintings to activate the wall above a white and a black cabinet in the gallery. They are made by cutting a piece off a rectangular plywood block and relocating it over it. One is painted in Black acrylic and the other in White. The white painting is placed above the black cabinet and the Black above the white.

One motif to notice in this show is the attempt to yet again make art of the consideration of the perimeter of the painted surface. In this context, the common rectangle becomes a choice and not a factor that's automatically given.

My artistic life's instrument is like a piano's keyboard that endlessly expands. On it, I may play one day just one or two notes and another day a thousand. Its keys are materials, ideas, processes, the combination of which I return to in longer or shorter cycles. This is how I seek absolute intensity at every moment and in every detail of what I do, never taking anything for granted.

It is my wish for every piece to contain its own singular identity without depending on pre-established formulas. Only the format is selected, in all its revisability, and each time becomes a starting point leading to unexpected results. The works are linked without my pre-deciding how, by their being rooted in my personal history and that of my time.