

Andrew Palmer

This exhibition will take the form of an environment within the gallery, operating as an enclosed space, made up three discreet elements.

A large scale curved hanging painting titled "Cosmic Fall" will physically set apart the space. This work is 4.5 meters wide, convex and hangs loose from a curved pole which in turn hangs from the ceiling by ropes.

The surface of the painting is threadbare and uneven in patches with light from the window behind, shining through the broken weave. In places the fabric has been repaired by hand stitching back into the cloth, like an antique tapestry. The painted surface recedes into darker patches of deep blues and purples. While rough daubes and speckles of thicker paint illuminate the colour, from the absorbency of the linen.

This work is large in scale, shifting the room's configuration and mode. Creating an enclosure for the other elements to be placed.

Eight paintings that could be roughly categorised into three groups will be shown on the walls. Three paintings of very dark layered surfaces enclosed in dark frames. Two paintings lean on small shelves suggest an intimate experience of something to be held in the hand. Whilst three other works all resist comparative definition, they suggest their own hermetic relationships.

The third element intersects the entire space with hard to see, lines of thin oil colour painted onto microfilament wire. Making visible an invented geometry for the room and extending the spatial configurations between the individual works.

Amongst these interrelated components, the private activity of painting or viewing remains a process of mental divination and contemplation.

Suggesting possibilities towards the future, and questions of the past.

The themes of eternal recurrence, historical engagements into the spiritual in art, and the material nature of existence, forms the background of an enquiry, into unknown archetypes, and their metaphysical formation into art.

Yet the insubstantiality of this question, maintains that any possible resolve cannot be made. Contradictory Notions present oppositions, the intuitive process of image making against the pre existent are combined in a geometric language of the finite, and infinite.



Andrew Palmer, 2009