

Propositions for the Polychrome Paintings (1989)

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1. These paintings aim to clarify my world, my present and in that sense, they do not cite nor say.
2. The choices of colours and their relation are intuitive, and sometimes by chance.
3. There are irregularities, anomalies, mistakes in these paintings; such as the coarse surface, the precarious lines, blotches of colour - all these anomalies are what may be called unconscious unique gestures in the work.
4. These works exist somewhere between the eye, brain, and what it may remind you or I of. So, it is somewhere between the optic, the concept, and memory.
5. In general, more than one person executes these works. They are a relation based on love, and the spirit for art and between artists. In that sense, these works manifest a passion.
6. The literal titles to these works, such as 'Sanctuary', 'The Sacred Season', 'Fruit (Happiness)', exorcise the sanctity of this passionate relation between artists, and turns your interpretation of this relation into banal kitsch. In that sense, they are emotionally exclusive and rejective of the viewers (including the artists involved), once the work is finished.
7. The aims of these works are a sense of wonder for art, a sense of guilt of the impossibility of repeating the same unique relation from one work to the next between the artists involved, and following a set of pre-determined rules of how to proceed with these paintings which gives me a safe sense or passage.

Sentences on the Polychrome Paintings (1992)

Anyone who needs to gain a meaning which is represented by these works will be presented by a camouflage. This applies specifically to the figurative sections.

There is a simple rule bound activity in using paint and colour, and in applying them at a certain thickness and rhythm. This activity also has a parameter of sharing which leads to something like spirituality. The subjecting of oneself to rules in painting, whilst the surfaces are always made for another artist who works on these works. A spirituality in action, not in representation.

The polychromes now abide by a good logic - anyone who is competent may paint them. The Utopian vision in these works are that they are self organising patterns, in that they animate themselves, and hence they dwell in an animistic universe.