

Complete list of works in exhibition:

Richard Bell

Palimpsest Ptg 6 (Green-Blackness) 2017, oil on linen, 80 x 80 cm

Palimpsest Ptg 5 (Red-Whiteness) 2017, oil on linen, 80 x 80 cm

Peter Joseph

Blue and Dark Grey, July 2015, acrylic on canvas, 117 x 97 cm

Ochre, Light Purple, Deep Red, Sept 2014, acrylic on canvas, 117 x 97 cm

David Saunders

June # 1, 2017, acrylic and Chinese ink on wood and gesso, 50 x 39.5 cm

April # 2, 2017, acrylic and Chinese ink on Montval paper on wood, 52 x 49 cm

August # 1, 2017, acrylic and Chinese ink on wood and gesso, 125 x 100 cm

G R Thomson

"Anachromisms" 29 (2009 – 2013), acrylic on linen, 42.6 x 60 cm

"Anachromisms" 32 (2010 – 2016), acrylic on linen, 42.6 x 60 cm

RICHARD BELL
PETER JOSEPH
DAVID SAUNDERS
G R THOMSON
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DAVID SAUNDERS
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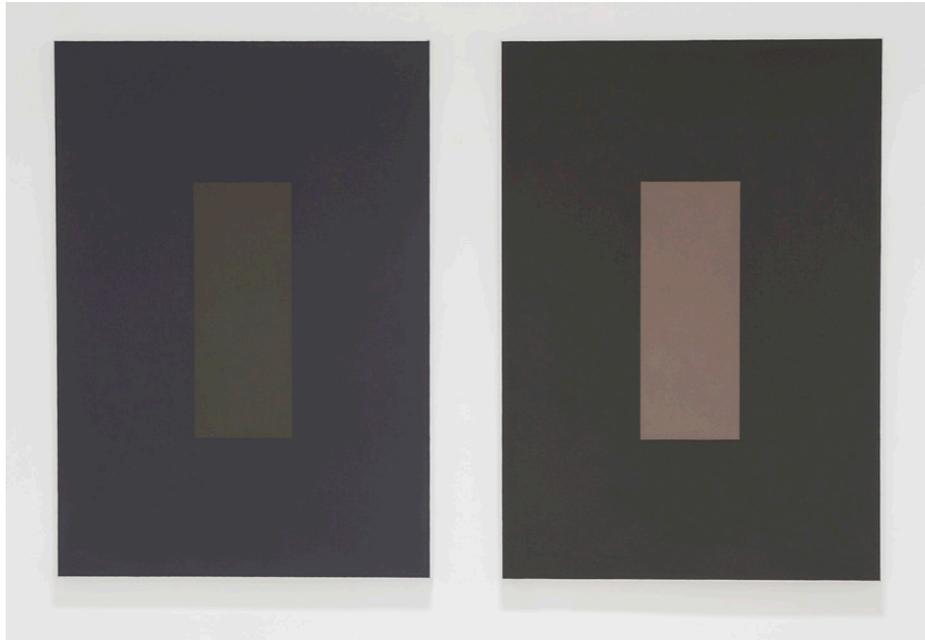
Curated by David Saunders With thanks to Dr Michèle Ginoulhiac

Design: Justin Jones Production: La Grange de Mercus



Ground, Rules, Paintings: A Quartet

G R Thomson, *"Anachromisms" 29*, 2009 – 2013, acrylic on linen, 42.6 x 60 cm



Galerie Lycée Gabriel Fauré
Rue du Lieutenant Paul Delpech, Foix

2 September - 26 October, 2017

Private View: 21 September

In Association with The Mercus Barn

Richard Bell

These recent paintings have developed from my interest (since the early 1980s) in how colour relationships are applied to arrive at new aesthetic outcomes (the 'presentation').

A relational colour-space is formed via a generative process; where colour, light and form become inseparable.

The painting practice changes the known basis of colour energies. Beginning with the ground, the practice applies a self-confining method, testing the concept and defining the surface facture.

The material process of colour-performance is (in these paintings) concerned with memory (fragments and layers).

In this sense, within non-mimetic abstraction, there is the potential for a system of meaning to occur; as a correspondence to the subjective, whilst also maintaining a rational and organised painting method.

Colour organisation has potential to provide new energies, definitions and methodologies: at times creating a form of entropy, even of loss, revelation, and lack of predictability.

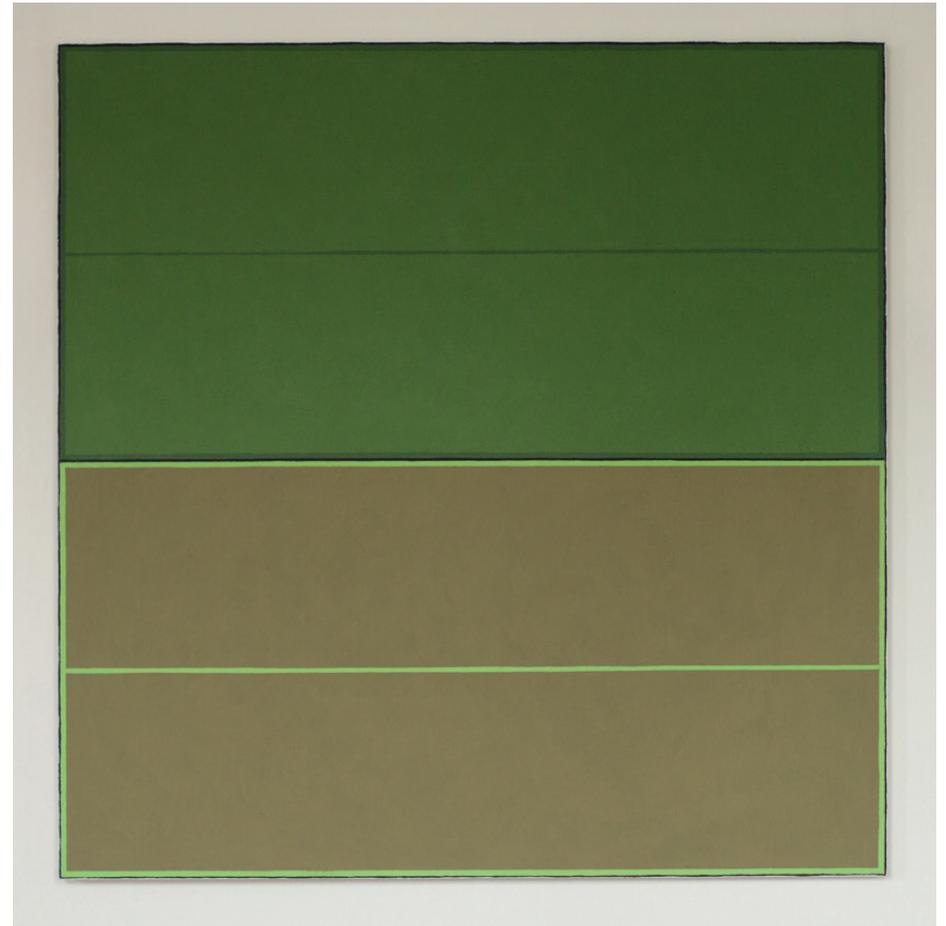
G R Thomson

"Anachromisms" ... some scattered reflections

G R Thomson embarked on the ongoing ensemble of split, double, colour paintings that today bear the name "Anachromisms", in 1983.

"Anachromisms" singly and severally, make up a sustained, systematic meditation on the question of colour and structure, in, by, through the practice of painting.

From the outset, "Anachromisms" will have been in-formed by ... systems, mathematical and otherwise ... science as a method not a canon ... non-canonical methods of construction, de-signed from the soft primed ground out, to honour reason, the findings of science and philosophical materialism ... haunting, not by the one, but everywhere, always, more and more, by twoness ... twoness, the split, the double, as the prime, non-binary, condition of relation, syntagm, synthesis, text, hence, in the last instance, of the regulated economy called structure ... the here and now, then of colours made manifest, in, by through, the play, the grace notes of the dance of light upon the tableaux, tablets, texts, the non-phonetic writings, notations on the wall called paintings - structure's very condition of possibility ... photochoreography ...



David Saunders, *April # 2*, 2017, acrylic and Chinese ink on Montval paper
on wood, 52 x 49 cm



Richard Bell, *Palimpsest Ptg 6 (Green-Blackness)* 2017, oil on linen, 80 x 80 cm

David Saunders

In the work of painting, discoveries made in 'the space within' are rather like finding the precise conditions required for the appearance and development of life. If we are successful in painting, these conditions come into being and the work becomes like a living thing. If our search is sufficiently critical, we may achieve, through the deployment of colour and line 'according to the laws of chance', a unique and precise feeling. It seems that anything can happen, yet only this can happen. Balzac wrote: "Chance is the greatest novelist in the world; to be productive, you only have to study it". Here in the Pyrénées, where I live and paint, I see the workings of chance every morning when I open my eyes and go outside.

Peter Joseph

I need nature because I find the social environment impossible for a relationship. I can simply say that I am in search of meaning and yet – which is why I am finding this difficult to state – I am aware that I am part of the social world and have to contribute my part. But most of all I need the mystery of existence to be what I pursue, not obviously with words but with what I find in myself and my relation with nature.

Nature, I find, is where I can think, dream and find the intensity of what we call meaning... It took me some time to realize that abstraction is the only way that I can find a personal vocabulary in painting, through the relationship of shapes, colours and light. I can see that with the great painters of the past that I admire, that although they had a job to do in pleasing a public they understood the task of painting which is a way of realizing the intensity and density of meaning without a need for explanation. I think perhaps, on reflection, nature offers me a vocabulary of forms which are abstract.



Peter Joseph, *Blue and Dark Grey*, July 2015, acrylic on cotton duck, 117 x 97 cm