

## SATURATION POINT

### 'Temporal Objects'

May 31<sup>st</sup> - June 21<sup>st</sup>

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When discussing the idea of showing work in the next Sunday Salon, Patrick and Hanz provided an article Philosophy of Nature – on a monist theory of the universe - 'Unreality of time and temporality', <https://physicalspace.wordpress.com/2009/01/03/the-unreality-of-time-and-temporality/> ) as a potential kickstarter / way of instigating a dialogue. Engagement with the text was optional but I found it to be a useful catalyst as it spoke to me and the work I had been producing on several levels during lockdown. I was particularly drawn to the discourse around temporality and the philosophical state of existing within time, encompassing monist concerns of time and space. The notion of it being the one thing or entity raised the question as to where the variation comes from (in everything) if not temporal and existing at a point in time?

My current 'lockdown' body of work resonates with notions of the past and future, operating as mental constructs with no object reality in the world. These works were produced in the context of the current restrictions imposed by the COVID-19 pandemic. Firstly, I had to shift back to paper / 2D works out of necessity, having no access to professional woodcutting facilities for planned works. This issue has since been resolved but it served as a document of or a testament to this extraordinary period. My current / ongoing practice explores ideas around the perception of shapes in suggested, constructed and real space. Developed over recent years from the geometry within domestic settings and the poetics of space, I have been interested in the idea of boundaries, territories and zones with the subsequent effects when they meet or merge.

Essentially dealing with flat masked shapes of colour and playing with the various spatial relationships within the arena of the picture plane, different and/or distinct elements combine to create the whole. These operate both as individual works and as a group. The individual pieces house clues to the methodology of construction, perimeters disrupted with protrusions peeping out to demarcate the layers and imply depth. In this way, one plane can be positioned above or beneath the other whereby the one image reverts to become two entities. Each set or group of 'COVID' works have been produced using an analogous arc of hues which create a sequential transition from one hue to the next, overlaid on a grey shape. This is a nod to the tonal strips integral to art school education reaching back to the Bauhaus colour theory of Itten and beyond. I have also been alerted to the fact that these works echo screen print processes with the use of flat uniform blocks of colour. I find this rather pertinent as, along with the majority of artists, I am interested in this idea of synthesising multiple reference points or 'constructs' within an artwork. This realisation, in turn, brought me full circle to the ideas mooted in the original text Patrick and Hanz provided.