

SATURATION POINT

An international survey of Reductive Art. London 2011

14th - 26th November 2011

The Gallery On The Corner
155 Battersea Park Rd.
London SW8 4BU

EXHIBITION OPEN: Monday - Saturday 12 - 6 pm
PRIVATE VIEW: Thursday 17th November 6 - 9 pm

Richard van der Aa

A painting is an object with heart.

I strive to present such objects
with maximum clarity
and without complication.

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Another reason to be cheerful, 2010. Acrylic on MDF. 21 x 29.7 cm

Louise Blyton

The point that the colour stopped attaching has been and past. Chalk-like matt, velvety and pushed into the ground the pigment has permeated into the linen, saturation is complete. Mere levels of absorption are never enough the colour demands to be pushed. Black can never be too black. It sucks and steals the light, suffocating the depths of perception. The heavy-ness of the caked dark pigment juts up against a knife-edge. Sharp lines are the only way to curtail complete dissipation. Clear and defined, thus, the sight at the borders becomes a relief, visually relaxing into the back and forth of the neutral flax weave of unadulterated linen.

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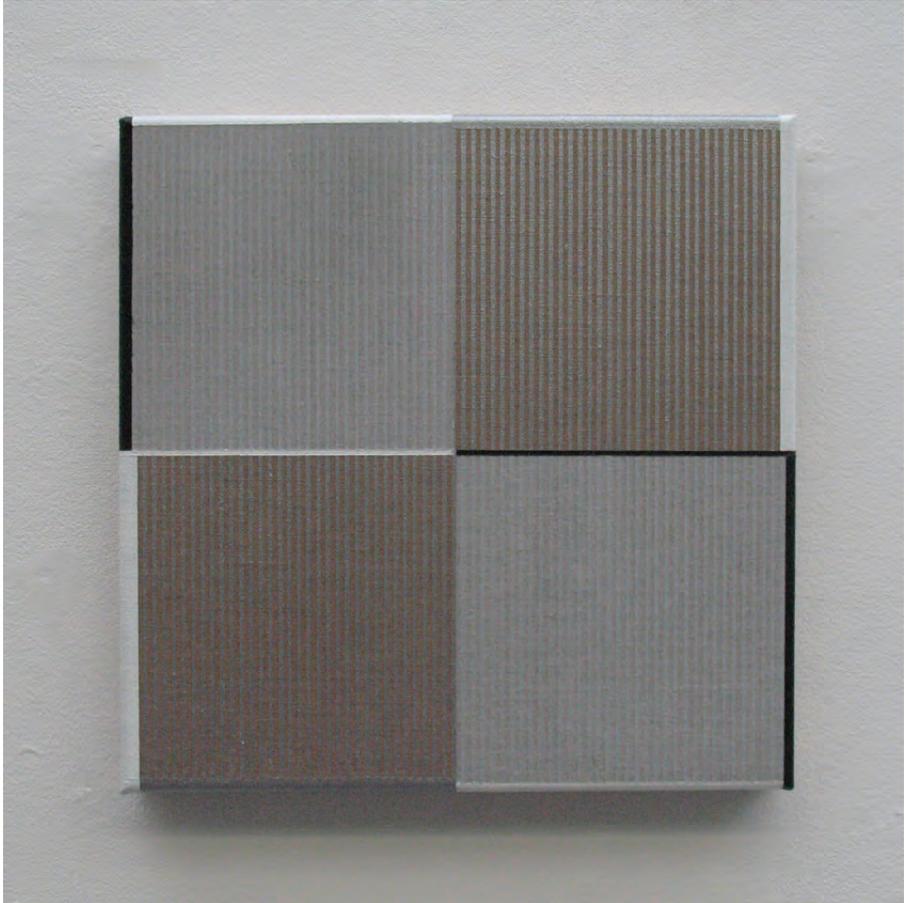


Where When Meets, 2011. Pigment on Linen. 20" x 18"

Rene van den Bos

The curved vertical lines are definite to 2,5 mm breadth. This proportion of measure shows that in partition of the total surface a structure originates through repetition of the lines. The square is interrupted by a horizontal line whereby the surface is subdivided in smaller surfaces by which the edges are saved or just continue. The shifting of upper-and lower surfaces indicates that minimal movement visualizes. Ordered according to these principles, the painting indicates a border so the surface can be read 2- or 3 dimensional dependent on the position the viewer takes regarding to the painting. The total surface of the square is interrupted just there, where the square is divided in smaller squares. That is where the saturation point emerges.

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Inside Outside no. 14, 2011. Acrylic and oil on linen. 35 x 35 cm

James Campion

Artist's

statement

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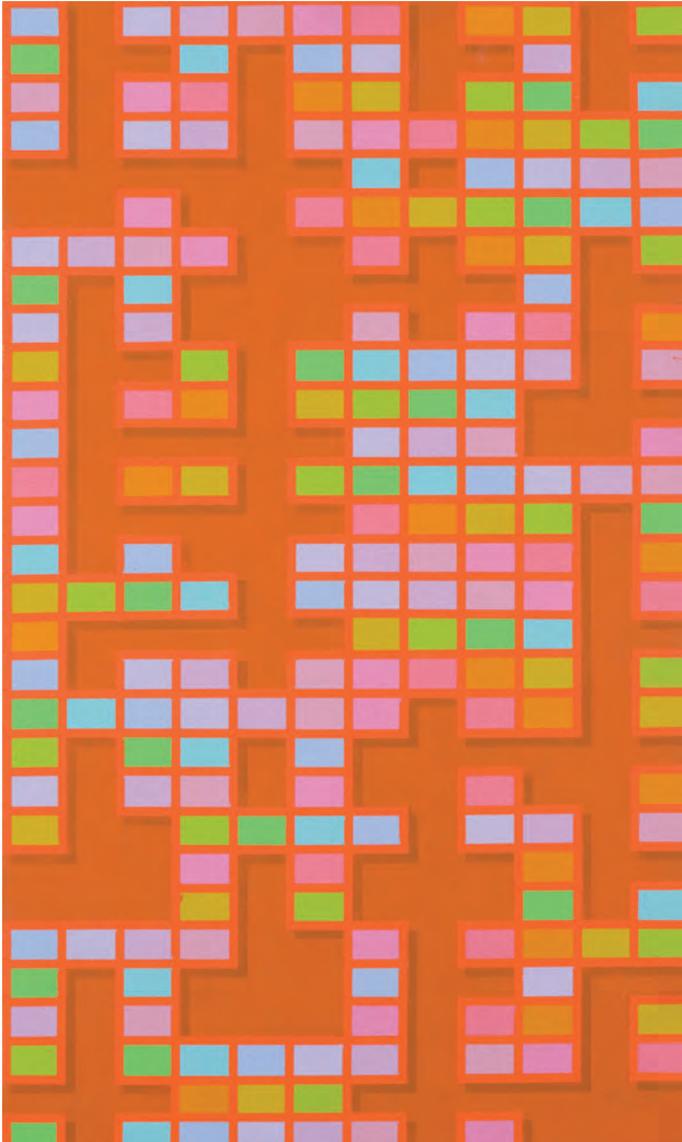
Fanlight Morado, 2011. Oil and copper leaf on canvas. 15 x 30 cm

Paul Corio

Saturation is the key component to many of my pictures - specifically; the use of carefully mixed sequences of colour that diminish in saturation in an orderly way. Assembled together on the canvas, these colours create an atmospheric space which recedes, but not in the perspectival sense. The saturated colors proceed and the grayed colors recede, even if the shapes are the same size. But more interestingly (at least to me), the dissonance of the more saturated, clashing colors feel as though they're lifting off of the surface. The consonant, unsaturated colors, on the other hand, fall back softly into the magic window that painting always was prior to Cubism. But this description is somewhat dry. Here's why I paint this way:

In "The Sublime and the Avant Garde," Lyotard suggests that depicting the sublime is not a matter of any specific type of content, but a matter of the intensity of the content. Whatever is sublime is pushed to such an extreme state that it starts to become its opposite; love felt deeply enough can become awful and consuming, suffering pushed to its limits has been described by poets as perfect and beautiful. Taking pure, simple saturated colors; colors associated with children and happy events, and combining them in such a way that they hurt your eyes, starts out exuberant but quickly courts a feeling of panic. I think I paint this way because I'm preoccupied with death - saturation brought to unpleasant extremes is an emphatic reminder that I'm alive.

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Big Stick, 2010. Acrylic on canvas. 30" x 18"

Helen Donnelly

My work is concerned with geometric abstraction and explores pictorial arrangements of painting and image making. I engage with painting as a medium and how it can be used to depict the inter-relationships of scale, colour and geometry within perceived spatial and architectural environments existing within the structural framework of the canvas or the wall. This process combines both traditional methods of painting and drawing with digital solutions and techniques of construction.

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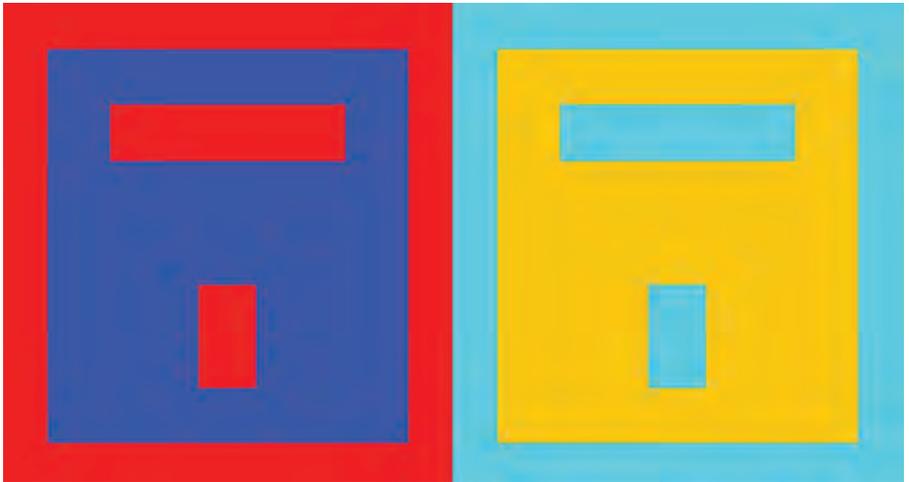


Prelude 1, 2011. Acrylic on paper. 12.5 x 12.5 cm

Mick Frangou

I have been using a T-shape symbol in my work since 1979. The act of its relentless serial repetition is partly an attempt to give omnipresence a form. I wanted to find a form that hinted at my spiritual convictions but was not exclusive to it as I am interested, and feel there is value in, both secular and non-secular spiritualism and mysticism. I see the symbol, with its horizontal and vertical sections as one form and not as two separate parts and simultaneously as a representational and non-representational image. I also use the symbol as a vehicle to express my interest in what I feel is a paradox of the positive and negative in our visual, psychological and philosophical perceptions of good, bad, right, wrong, left and right, but within a spiritual and political abstract context. I try to do all this from one symbol that to me has infinite facets and possibilities.

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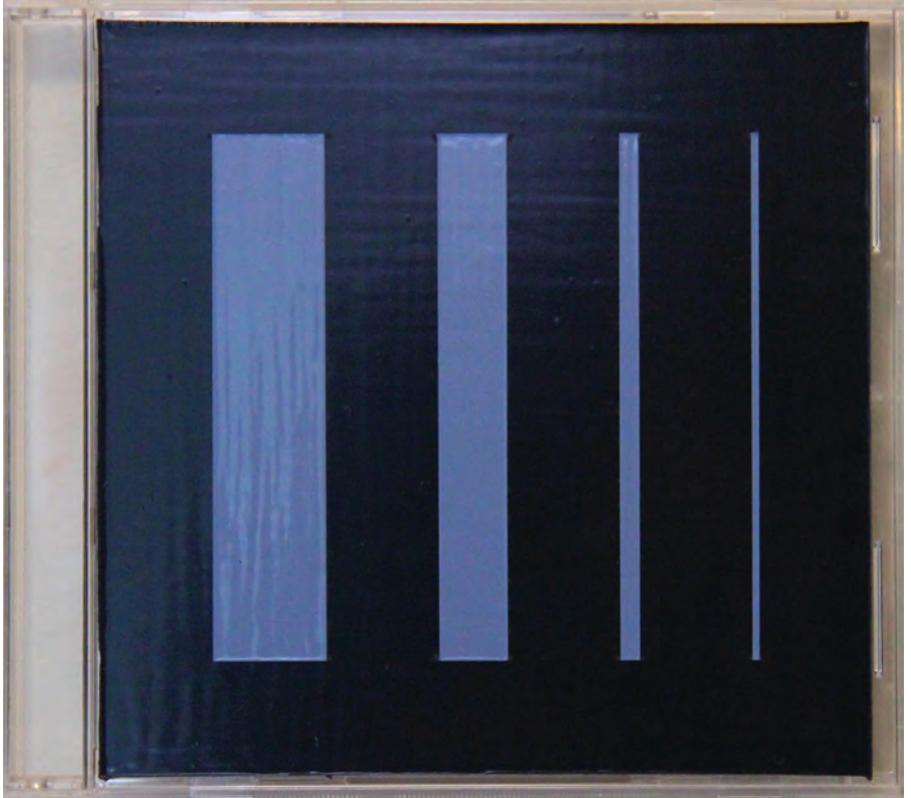


Invert blue and red, 2011. Digital illustration. Size can vary

Andrew Gutteridge

'EP' is an ongoing series of small scale geometric paintings by Andrew Gutteridge. Using the contemporary visual vehicle of the CD case, Gutteridge experiments with a limited palette of high gloss enamel paints to create his hard-edge geometric paintings. Gutteridge is known for works that prioritize line and color, within this he imposes rules and applies an almost formulaic aesthetic. The CD case is fast becoming an obsolete object, which is being re-appropriated through the ever expanding series of 'EP'.

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EP#2, 2009. Enamel on Plastic. 12.5 x 14.5 x 1 cm

Brent Hallard

It's a fine line between "invest" and "divest"; between an emotional pull and an intellectual refinement; being savvy with history and roller coasting the abyss... and it is with this the fine line travels, ever changing in look and feel, never entirely free, though free of itself.

I've chosen to send a set of works on paper and one piece on metal: the paper work is entitled "unframed, hung out to dry" that deals with space, marks, and slight difference. As color is not likely to play much of a role the work will enter another dialog, that of form. From this standpoint, of liminal experience, how much is needed to communicate a whole idea, or how little is physically there to stand in—as empirical, poetic—as reasonable or unreasonable, will be tested, questioned, and played with... much like life is.

The metal piece, acrylic on aluminum, is a small robust piece entitled "Ice Candy" and is part of a set of four. It is bright, solid, but also ambiguous and playful. The physical presence is clear, however the spatial play convinces differently. The object sits austere, its subject another instrument.

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Ice Candy, 2011. Acrylic on aluminum. 10" x 10"

Clive (Hanz) Hancock

I am an outsider artist having had no formal art education. I have been creating work since the late seventies having been heavily influenced by the punk movement. Sixteen years ago Patrick Morrissey introduced me to systems artists, kinetic art and lately to reductive art; which is popular in Europe and seems to be gaining favour in the U.K. 'War Amken' is part of a series of work using found materials to create textures and place them randomly in the box. This was the first style of work I created after meeting Patrick using the tubes, this is still redolent of my punk roots using materials that cost very little to create art from. I began to develop my ideas and began to arrange the tubes into blocks of colour and create patterns. Taking one type of the tubes created 'Tarosvann', an inverted cone which forms a shadow inside then by arranging the tubes in a set pattern a 'shadow picture' is formed. This type of box changes as the ambient light changes. I choose the colours of my boxes to reflect my mood at the time of inception, some bright others with no colour. The process of making each box is long and repetitive; making each element and colouring them takes concentration. I can go into a trance like state and can work for hours without realising it; the end result has a restful quality that reflects this.

As a Cornishman I name my work in the Cornish language, War Amken means random and Tarosvann is Cornish for Apparition.

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Howl drehevel, 2011 . Mixed media. 8" x 8"

William Hughes

Doors and windows are both frames and stoppages, the door being a divide between compressed and expanded space, similar is the window, as the view from one condition to another. They are both thresholds, the internal and the external.

The fold, the frame, the expanding and contracting of space, here is the form, here is the frame and here is the language that surrounds both.

From the frame, the hinge is the support of the door, which allows it to function as a divider. Hinges attach one thing to another, they are both grammatical and between things, suggesting the possibility of narrative. The work consists of re-arranging existing components, destabilizing their functions, which become natural interventions absent of any foreign agents.

We may go a step further and imply that thought itself, difficult as it is to grasp, is intrinsically a kind of fold, an instance of what Deleuze calls the 'forces of the outside' that fold inside.

Artist's Contact details
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Sigmund de Jong

Light, space and time is what we are. The materialisation of creative energy is never ending. The artistic soul always wants to go forward. In this process I never experienced a point of saturation. The finished pieces are just details.

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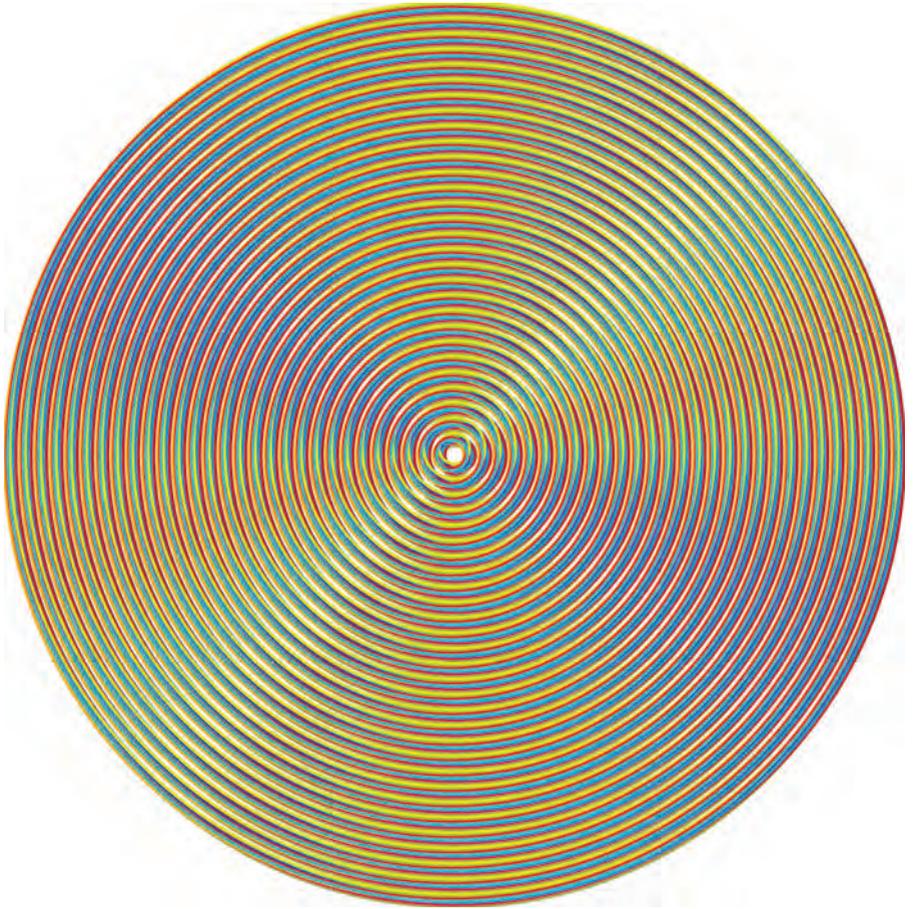


Artist's studio, 2011

Ahn Hyen Ju

The title, "Restrained Supersaturation" is a purposeful contradiction of terms and begs the question, how can a 'supersaturated' surface be in fact 'restrained' ? A visual juxtaposition is taking place by relying upon subdued close-value colour choices. The viewer is invited to witness an alteration in one's perceptions. Since the focus point is off-centre a visual dynamic is produced similar to that of a mandala. What was once a static visual experience suddenly becomes movements of irregular colour distribution throughout the entire field. The quiet shift is detected by one's senses and allows the viewer to achieve a level of deep contemplation.

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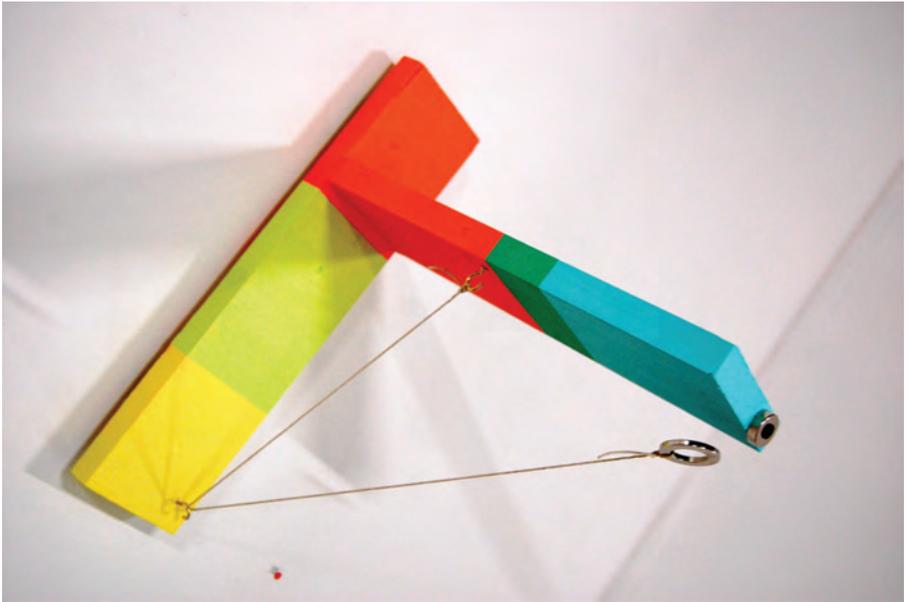


Restrained Supersaturation No. II, 2011. Mixed media on aluminium. 60 x 60 cm

Adam Lister

My current work is a discussion revolving around shape, unfolding sequences of form, and the fragmenting of pure color vibrations. Both the paintings and sculptures deal with issues of weightlessness, proximity, and structure. Through the absence of any literal elements, the intention is for each piece to be calming and quiet. I strive to achieve a feeling of great subtlety by creating a detached balance that plays off of the strength of each color within a non-existing space. The internal qualities of each piece focus on intentional interferences that occur based off a series of color relationships, irrational mathematical systems, and hard-edge geometric construction.

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The Man Who Laughed At Everything, 2011.
Magnets, wood, acrylic, string and hooks. 12" x 12" x 3"

Vitor Mejuto

I am seeking the path back to a certain minimalism, where I was once happy. The motley world of forms (and families of forms) that I now inhabit heels my work towards the Baroque. However, as the classics wisely teach us: the real importance lies in the path. What this really means is that I am not in a hurry to go anywhere. And each new form describes and announces the next.

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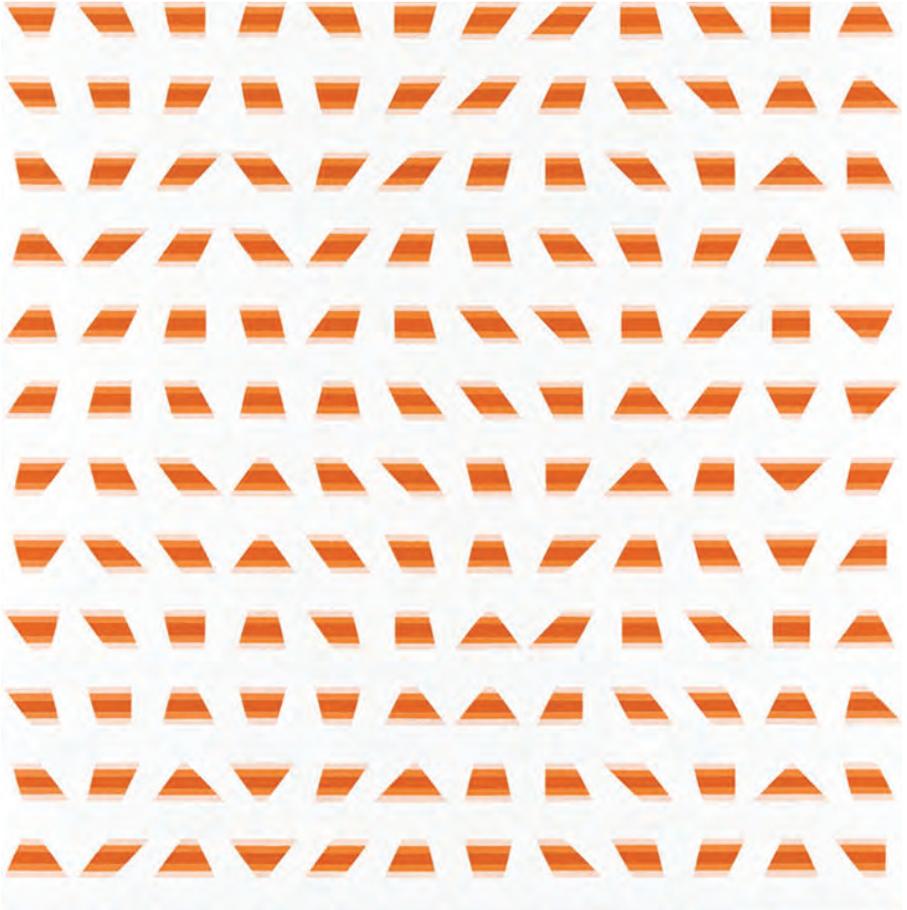


Blue Falls, 2011. Acrylic on canvas. 195 x 195 cm

Patrick Morrissey

My work was originally concerned with the analysis of kinetics, ratios and related phenomena. The use of installation, film, optics, characterised my earlier efforts in this concern. Latterly, I have resorted to painting, returning to a more formal expression of my interest and pre-occupation with a form of 'meandering geometry' as somebody recently described it. The forms presented in this exhibition, will hopefully demonstrate an ongoing development in my work, not only literally, but in the modification of the language of each piece. If 'saturation' has any part to play in relation to the work, then arguably it would be in terms of the requirement of the audience to 'saturate' their consciousness whilst viewing the piece, as each one demand a prolonged, almost meditative contemplation in order to adjust to the aesthetic values contained within.

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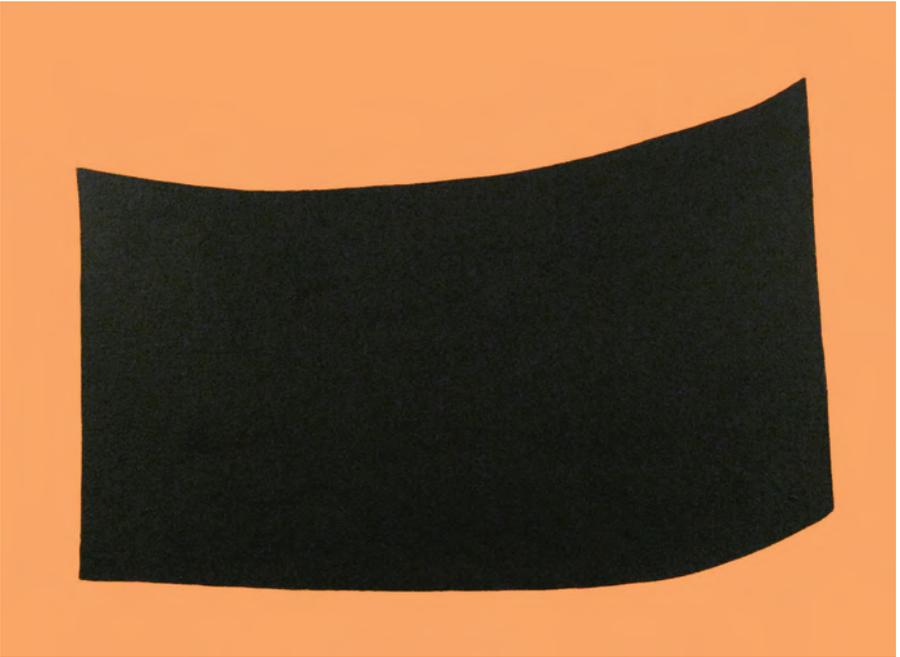
Then Departed, 2011. Acrylic on canvas. 48" x 48"

Karen Schifano

Painting is thought melded to feeling. Geometrically structured painting aims for the essentials of this thought/feeling amalgam. It is determined to get to the bottom of it all, searching for the unvarnished truth, for clarity and proportion. It is bent on defining conditions, deducing properties, getting the facts straight while also opening up to all the mysterious glory of what and how we experience and understand our lives.

My work often starts with what I see around me in my travels (windows, doors, buildings) but then is transformed into a structured object pared down to its bare bones. Color creates light, filling the spaces defined by painted lines or the edges of the canvas. These coloured surfaces can be read as objects on a white wall and also as spaces through that wall. There are sometimes hints of a metaphoric dimension to these images (created by the use of perspective) which add a suggestion of narrative and evocative mood. I hope that through the tension between the metaphorical and the notational, an emotional response is triggered, opening the door to imaginative dreaming and maybe even to transcendence.

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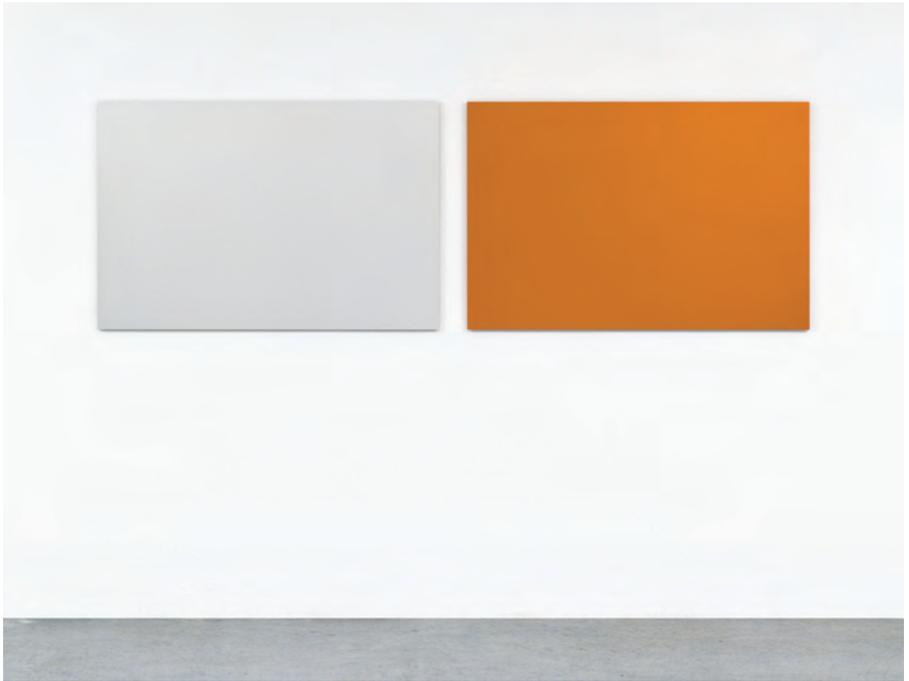


Loudmouth, 2011. Oil on canvas. 16" x 22"

Cecilia Vissers

There's a point at which everything becomes simple and there's no longer any question of choice, a point of no return.

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Silent light, 2011. Anodized aluminium. 11" x 7,4" (each part)

