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Visual Thoughts

This Blog is dedicated to the visual thinking of artists. Every month a new artist can show here images, which are related to her/his own body of work. The work itself will not be shown.

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Sonntag, 4. Dezember 2011

René Faber

All images on this post © by René Faber 2011
for more information visit www.renefaber.de



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René Faber's works deal with the balance of a composition between selected shades of colour and their relation with the total colour of a painting.

The artist places colours in a particular context – beside each other and with regard to the entire composition – until the paintings gain a specific rhythm. Shades of colour and tonal shades are repeated, sometimes following a transparent rule, sometimes leaving the repetitive structure. The fine differences of the particular shades of colour and the tonal variations create a balance between related and repelling colour-identities. Purer identities, like a deep red contrast with colours containing grey. Nonetheless, grey is always thought of as a colour, in which the totality of colours comes together.

The compositions are formally structured with squares and rectangles, which serve as neutral forms and do not refer to anything outside the painting. They serve as an autonomous place for colour.

In the process of painting a grid is created, which is built up in multiple layers on the grounding. René Faber understands his paintings as body of colour, which does not only contain the application, but also the repeated removal of colour. With this technique the archaeology of the layers of the painting process is undiscovered. Wherever colour has been taken away with the painting knife, older layers come to the surface. Additionally, the painting process is visible on the edges of the painting and where the squares of colour meet. The painting reflects the process of painting as such.

The material character of paint as the medium of colour also plays a central role. The surface of the painting varies between covering and transparent colours, which results in an observing process meandering between a blocked and open sight. The traces of painting dominate the works, opening to the observer an intimate experience with his/her own perception.

René Faber reflects questions concerning the relations between measure and weight of colour and form. His works rest in the state of a dynamic balance.

Bettina Friedli





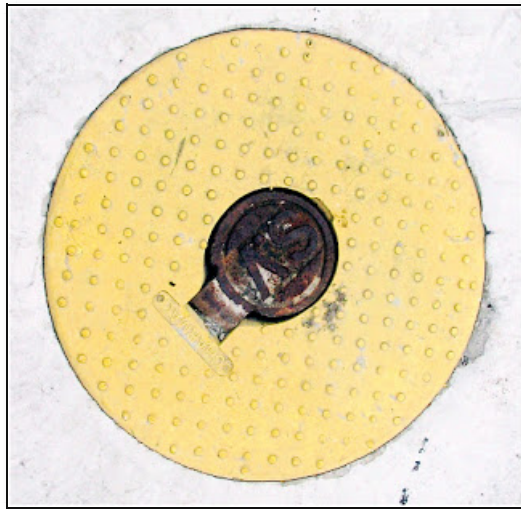
Eingestellt von Dennis Meier um 10:40 Keine Kommentare:

Sonntag, 9. Oktober 2011

Marlene Sarroff

All images on this post © by Marlene Sarroff, 2011
For more information: <http://marlenesarroff.com/>



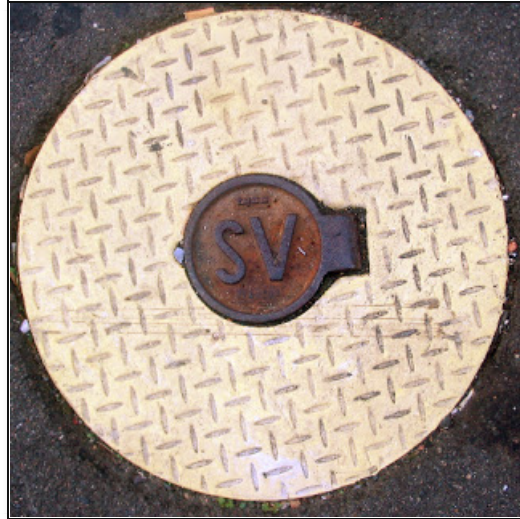


Street Utilities

Ordinary everyday things, have a fascination for me, whether it is a graffiti wall, neon sign, bubble wrap, cardboard or the metal utility covers found on roads and footpaths (particularly in my inner Sydney neighborhood). These metal covers either take the form of rectangular grids or can be circular in shape. Walking everyday, I have photographed every one I see, and this has led to an enormous collection of images. The wondrous thing is that although these are all manufactured and are much the same, depending on age and the type of utility, they take on different hues and colours as they are often subject to a dash of paint, put on by the various work departments. (gas, water etc)This aesthetically appeals to me greatly, the variations that can occur with objects that originate in the same mould. Circles have played a prominent part in my art practice. I wouldn't say

my work is influenced by the street utilities, but I am strongly attracted to them because my work is often concerned with order and disorder or randomness. The utilities all start out exactly the same a manufactured product and gradually owing to the various elements, they become quite individual pieces. Its this accidental transformation that I find fascinating. This idea of transformation is carried over with my work as I like to use industrial mass- produced materials and transform them into something else, without changing the integral properties of the material. - Marlene Sarroff, 2011



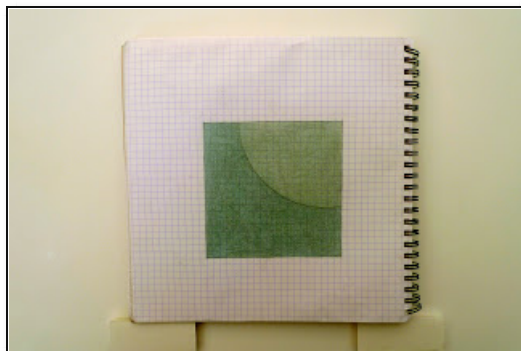
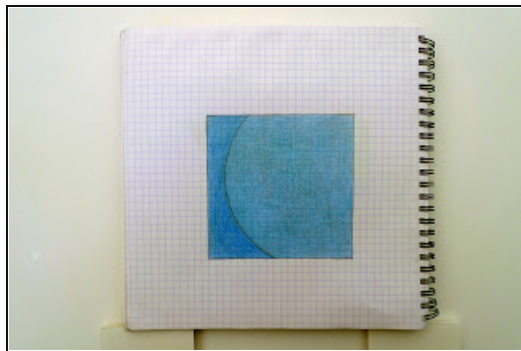
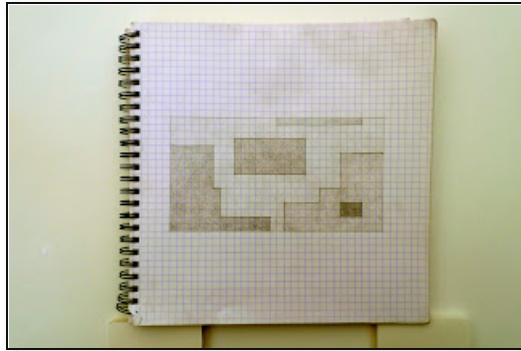
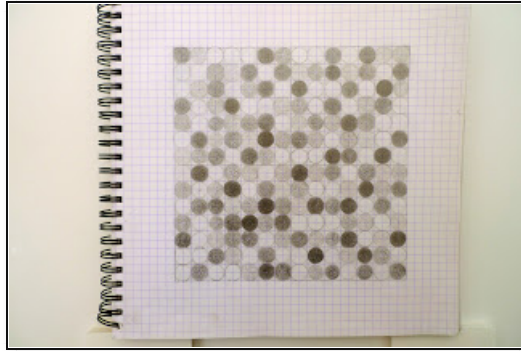
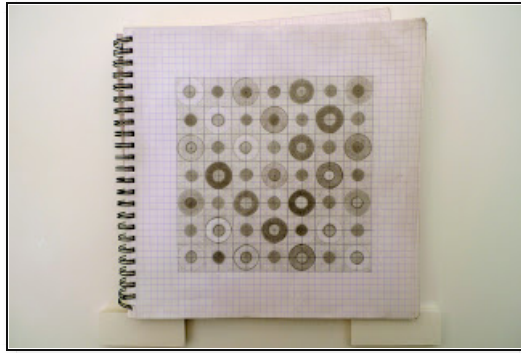


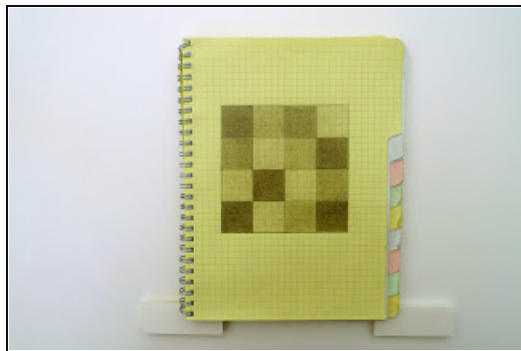
Eingestellt von Dennis Meier um 00:59 1 Kommentar:

Montag, 29. August 2011

Connie Goldman

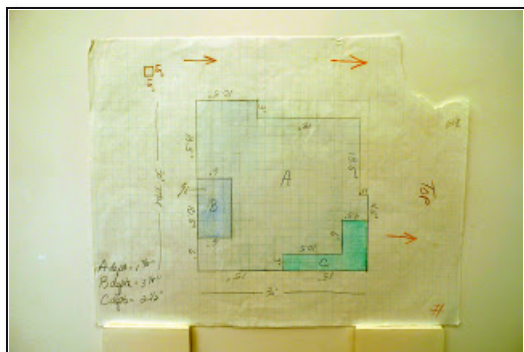
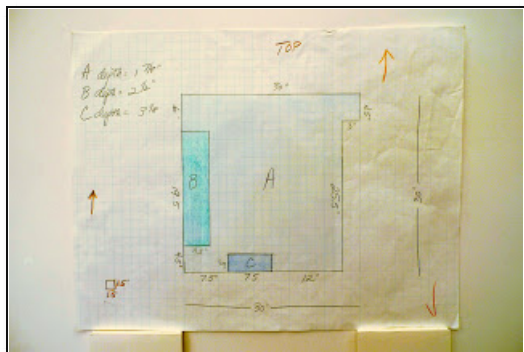
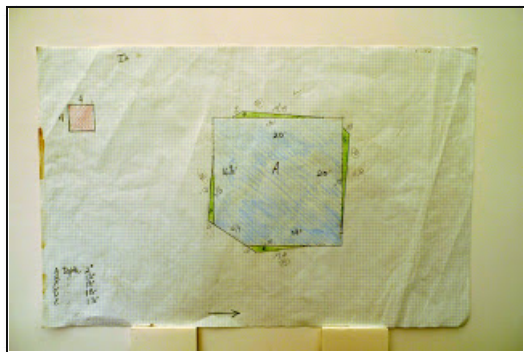
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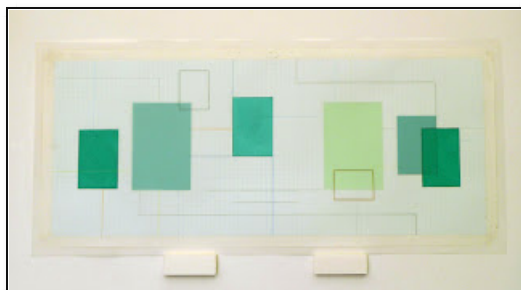
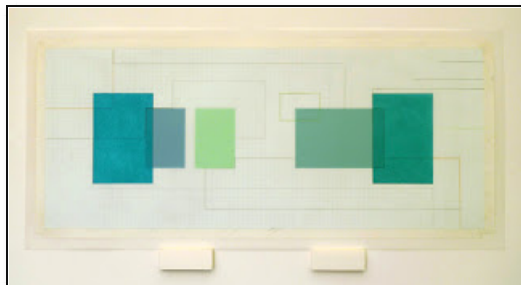


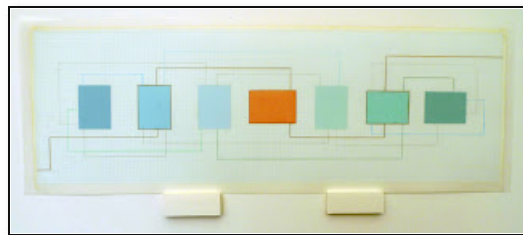
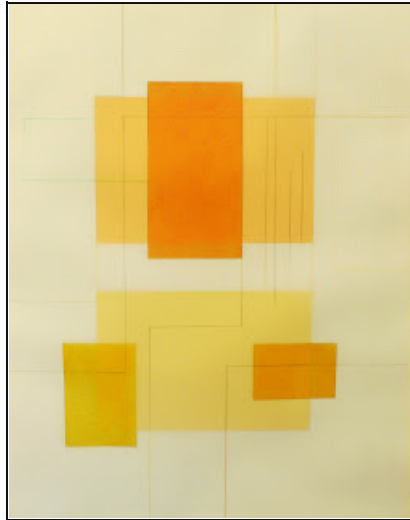
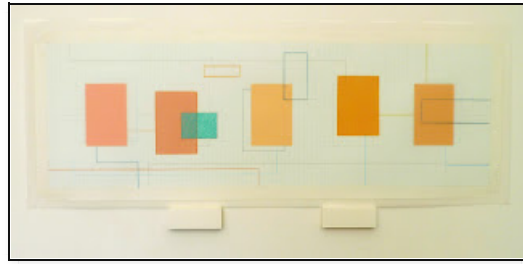


"I wanted to share images that I don't show anyone. They are a combination of things from plans for finished works of art, sketchbooks, collages, and experiments. They may not all seem related to the work that I put out into the world, but they are very much a part of who I am.

I've never had these pieces professionally documented, and I probably never will. They're a bit of a mess from being tossed aside, folded, used, and handled. They are what I would want to see if I had the opportunity to sift through my favorite artists' studios." - Connie Goldman, 2011







Eingestellt von Dennis Meier um 10:41 [Kommentare:](#)

Samstag, 30. Juli 2011

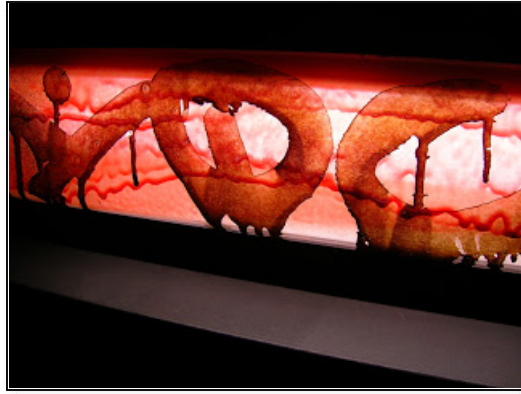
Jeannine Baldomero

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