

Linda Roche *Banded Pour Studies* 2007

Top left *Banded Pour Study* (process)

Top middle *Banded Pour Study* (Brown)

Oil and graphite on canvas 400 x 200mm

Top right *Banded Pour Study* (residue)

Bottom left *Banded Pour Studies* (studio)

Bottom right *Banded Pour Study* (Green - detail)



Linda Roche *Dual Pour Studies* 2007

Top left *Dual Pour Study* (Brown/Grey on grid)

Oil and graphite on canvas 300 x 250mm

Top middle *Dual Pour Study* (Grey/Green on grid)

Oil and graphite on canvas 300 x 270mm

Top right *Dual Pour Study* (Green/Pink)

Oil and graphite on canvas 300 x 220mm

Middle left *Dual Pour Study* (Dark Green/Grey)

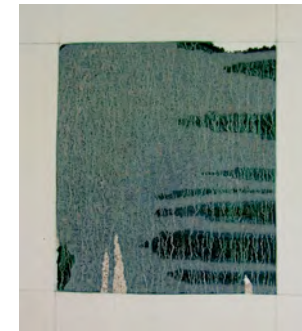
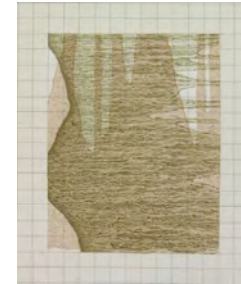
Oil and graphite on canvas 350 x 320mm

Middle right *Dual Pour Study* (Yellow/Red)

Oil and graphite on canvas 350 x 320mm

Bottom *Dual Pour Study* (Brown/Grey)

Oil and graphite on canvas 400 x 450mm



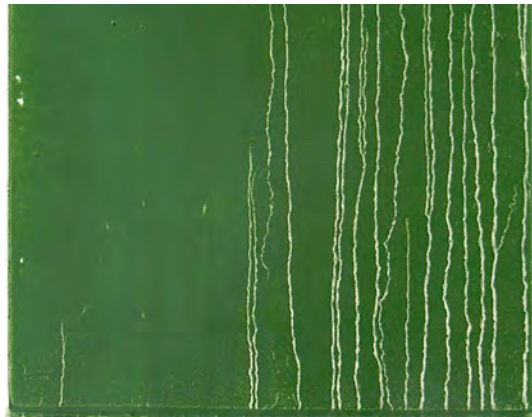


### Section 3 Points of Reflection

Images shaped within the making

The enquiry shapes itself within the making. Method, as system, tries to activate and capture what goes on in the intersection between paint and process and in the gap between cause and effect. Formalised acts of painting devolve from systematic requirements rather than aesthetic intention. They play a dual, almost contradictory role within the development of the image. The control that they offer makes it possible to productively explore passing control over to the paint. In providing a means to structure they also capture the effect. This is where intention, and subjectivity enter into the production process. All of the structural decision-making happens beforehand. Immersed in process the making is systematic and intuitive. On completion of process/ performance there is a chance to experiment and modify, an opportunity to make minor adjustments, to alter the structure of future work. The reflection that occurs in these experimental phases between events marks out the space between what might initially be a loosely formed intention and what actually happens en route. It involves thinking about and reshaping an action whilst in the process of doing. In this sense it is "*improvisational and relies on feeling, response and adjustment*" (Gray and Malins, 2004, p.22). The making at this point is transactional and responsive, action/ reaction: I do/ it does. Schon likens this way of making to conversation, "*a reflective conversation with the materials of a situation*" (Schon, 1983. p.78). An example here is the way the intervention trials led to the development of the scored grid for the *Control Panel*.

Top Linda Roche  
*Pigment Study* (Green 1 - detail) 2008  
Bottom Linda Roche  
*Pigment Study* (Blue 1 - detail) 2008



## Emergence

Process emphasises working methods. It denotes the actions or events by which something comes into being. My process sets paint in motion to determine its own outcome. There is a sense of emergence or revealing that occurs outside of myself as the work develops. Heidegger's notion of aesthetic revealing, what he refers to as poiesis, has relevance in relation to the idea of unfolding an image. Poiesis stems from the Greek understanding of presenting as bringing forth or unconcealment. It is characterised by an emergent quality rather than knowing in advance and involves a certain openness before what is. Mediating my role in the making creates a sense of 'opening up the image to the world'. Although the image emerges within an arena of expectation there are always surprises. This sense of openness resonates with ideas put forward by John Rajchman in his essay, *Another View of Abstraction*. Rajchman suggests that the world of abstraction seems to have been reopened, which has led to the need for another view of what it might be to think abstractly. For this he looks to the philosophy of Gilles Deleuze<sup>1</sup>. Deleuze's concern is not how forms are extracted from or realized in things, but under what conditions something new or singular can be produced 'outside' them. He views abstraction in philosophy as more 'empiricist', more 'immanentist', more 'experiential' and abstraction in art as more 'chaotic' or 'formless'.

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<sup>2</sup> Deleuze's approach signals a shift from the modernist view of abstraction as a process of extracting pure or essential forms toward an abstraction that is founded on, to quote Deleuze "an impure mixing and mixing up, prior to forms, a reassemblage that moves toward and outside rather than a purification that turns up to essential ideas, or in toward the constitutive forms of the medium" (Rajchman, 1995.)



heard, perform in its own right. Each image unfolds as a kind of theatre: a scripted yet spontaneous performance where roles are played out in a systematic yet responsive manner. Within the production it certainly feels like paint has a voice.



## Section 5 Concluding commentary

Paint is evocative. This project however, does not set out to give paint elevated status in a materialist sense. It simply considers and explores an alternative premise through which to circumscribe matter, that involves a rethinking of the notion of agency within the creative act. The project is about possibility, potential, small discoveries. It makes no claims and offers no conclusions. However, amidst the process and procedure is the sense that if one pushes up against a natural urge to control matter, looks closely and treads lightly, things can and do happen, which suggest that paint has a resonance that might go beyond the artists intentions. Working from the premise that matter might think, that paint might speak, that it might be eloquent in its own right, allows for the possibility that the image might be somehow imbued with its own form of subjectivity, its own internal reality. The expressive gesture within the work is made not by me but by the paint itself as it meanders its way across the surface. I find myself, on considering this expression, ascribing almost sentient qualities to matter: certainly my observations to date point to the fact that red is unruly, completely out of control, blue is quieter and tends to keep to itself (unless mixed with certain reds) and yellow is predictably unpredictable. There is obviously a rational and 'scientific' reason for these observations that has to do with the material structure of the pigment; how finely it is ground, the quality of the paint used, etc. Conceptually I acknowledge these things, and process the information, then proceed to bring an imaginative reading alongside. Nothing, of course gets made without process or intent. The paint needs me if it is to make itself

Linda Roche  
Final Installation: *Theatre of Painting* 2008

