

## Foyer **TREVOR RICHARDS**

### ***SNO Projection 2015***

Part 1 acrylic on canvas on board  
22cm x 31.5cm

Part 2 acrylic on wall  
300cm x 400 cm

This work is a projection, or transfer from a small painting on canvas to a wall of the gallery. The colours and proportions of the original and the wall work are more or less identical. The smaller work, the first work, is intimate and painted onto canvas. It is one of a group of paintings (Character Studies 1 -12) based on an identical underlying geometric structure and uses four coloured stripes. They were each painted with a close friend or family member in mind.

The wall painting is a continuation of my more recent practice of working directly with the gallery space, producing a site-specific temporary intervention which relates to the painting in the exhibition.

## Gallery 1 **BRIAN BLANCHFLOWER**

### **1. Grey 2, 2004 – 2005**

micaceous oils, acrylic, on flax canvas mounted on plywood  
19 x 16 x 5.5 cm

### **2. Concretion 1:6 (green gold), 2007**

micaceous oils, acrylic, pumice, silica, on polyester/cotton canvas  
36.5 x 214 x 5.5 cm,

### **3. Coalescences (9 'cakes'), 2004 – 2005**

Cake 1 - 19 x 18 x 6 cm, oils, acrylic, pumice, silica, on canvas  
Cake 2 - 19.5 diameter x 7 cm, oils, acrylic, silica, on brass mesh and wood  
Cake 3 - 23.5 x 23.5 x 4 cm, oils, acrylic, pumice, charcoal, on canvas  
Cake 4 - 17.5 diameter x 5.5 cm, oils, acrylic, pumice, silica, on brass mesh and wood  
Cake 5 - 26 diameter x 9 cm, oils, acrylic, pumice, silica, on brass mesh and wood  
Cake 6 - 17.5 diameter x 5 cm, oils, acrylic, pumice, silica on brass mesh and wood  
Cake 7 - 19.5 diameter x 6 cm, oils, acrylic, pumice, silica, charcoal, on brass mesh and wood  
Cake 8 - 19.5 diameter x 6.5 cm, micaceous oils, acrylic, pumice, silica, on brass mesh and wood  
Cake 9 - 18 x 17 x 5 cm, oils, acrylic, pumice, silica, on hemp canvas

### **4. Small Quartet, 2008**

acrylic and silica on canvas  
each 13 x 10 x 4 cm with 10.5 cm intervals

I would like to dedicate this exhibition of my works at SNO to the memory of Christopher Hill (1944 – 2014).

B.B. July 2015

1. ***Yellow blue red dip (3 together) 2015***  
Acrylic paint, string, wire and porcelain 70x5x5cm
2. ***Yellow blue red dip (3 separate) 2015***  
Acrylic paint, string, wire and porcelain 70x5x5cm
3. ***Yellow blue red dip (upside down) 2015***  
Acrylic paint, string, wire and porcelain 35x5x5cm
  
4. ***Black and white ink circle 1 2014***  
Ink on paper 75x55cm
5. ***Black and white ink circle 2 2014***  
Ink on paper 75x55cm
6. ***Black and white ink circle 3 2014***  
Ink on paper 75x55cm
  
7. ***Kettering library 3 (20) 2013***  
Oil, enamel and acrylic on board 14x14cm
8. ***Kettering library 3 (21) 2013***  
Oil, enamel and acrylic on board 14x14cm
  
9. ***Black and white ink circle 4 2014***  
Ink on paper 75x55cm
10. ***Black and white ink circle 5 2014***  
Ink on paper 75x55cm
  
11. ***Yellow blue red dip (extra long) 2015***  
Acrylic paint, string, wire and porcelain 300x5x5cm

My works in this show are primarily new works created over 2014/15 as well as two small paintings from 2013. The selection of the works is based around a group of small sculptures made by dipping string in paint. These lengths of hessian string were progressively dipped in red, yellow and blue acrylic paint, over and over to create a built up surface of striped rings over an amorphous hanging shape. The 2D ink drawings and paintings refer to this circular build up of paint layers while exploring the possibilities of the materials used. They're part of an ongoing body of work creating a series of shapes that form an insular, self-referential world. One work informs the next, slowly morphing shapes and textures that refer inwards to show the process of my creative thought and the physicality of my making. They are a large group of works using a very broad range of materials, in both two and three dimensions, attempting to explore processes and materials as a purpose in themselves, without loading the work with an outside reference or meaningful basis.

## Gallery 3

## MICHELE THEUNISSEN

1. **red lines: carmine 2015**  
acrylic, pigment, artist inks on canvas  
30 x 30 cm
2. **red lines: magenta 2015**  
acrylic, pigment, artist inks on linen  
30 x 30 cm
3. **red lines: scarlet 2015**  
acrylic, pigment, artist inks on linen  
30 x 30 cm
4. **red lines: orange 2015**  
acrylic, pigment, artist inks on linen  
30 x 30 cm
5. **red lines: crimson 2015**  
acrylic, pigment, artist inks on linen  
30 x 30 cm
6. **white on pink lines, 2014-2015**  
acrylic, pigment, artist inks on canvas  
140 x 120cm
7. **organic geometry # 4, 2012**  
acrylic, artist inks on canvas  
61 x 61 cm
8. **organic geometry # 5, 2015**  
acrylic, artist inks on canvas  
91 x 91 cm

I am interested in how materials, colour and line impact on a surface and how this process involves an entanglement between the subjective and the objective. "I am" is overtaken by the object that develops and becomes the work. Initially, the surface is set up with a structure which acts as a ground for interaction of the material elements. In this case I was influenced by the way different patterns based on the same or similar geometric systems, co-exist side by side in Islamic art. I used a hexagonal structure to explore three different approaches. In each of these approaches the stability of the basic system is worked in colour and line to a point of disrupting its equilibrium in order to set up a new rhythmic dynamic

Michele Theunissen  
July 2015