

Untitled VIII Oil/Wax/Plywood 1983 152,4 cm x 137,2 cm

Untitled IX Oil/Wax/Plywood 1983 152,4 cm x 137,2 cm

Untitled XI Oil/Wax/Plywood 1983 152,4 cm x 137,2 cm

Untitled XII Oil/Wax/Plywood 1983/84 152,4 cm x 137,2 cm

1950 in Barnard Castle, Durham geboren
1970-71 Winchester School of Art
1971-74 West Surrey College of Art and Design
1974-75 Chelsea School of Art

Einzelausstellungen
1978 LVC Gallery, Brampton, Cumbria
1979 S. East Gallery, London
Cedricth Gál, Sunderland Arts Center
1980 St. Paul's Gallery, Leeds
Moira Kelly Gallery, London
1983 Galerie Brigitte Häiger, Aachen
Galerie Hoffmann, Friedberg
mit Kite, Meyrick, Wilson
1983-84 Murdoch Leithian Gallery, Liverpool
1985 Coracle, London
Graeme Murray Gallery, Edinburgh
Artspace Gallery, Aberdeen
Bede Gallery, Jarrow
1986 Impprints, London
Cairn Gallery, Gloucestershire
1987 Galerie Hoffmann, Friedberg
1988 Hatton Gallery, Newcastle upon Tyne

At college in the 1970's I was surrounded by free gestural painting, but this was something that has never held me, so I imposed this discipline on myself. I have found it necessary to work with what is apparently a rigorous grid structure. It is not just a question of drawing a definite grid, because I will often deny the strict discipline that the grid might initially impose. I have to set up something both to work with and to work against ...
... In 1980 I started a group of eighteen paintings - a body of work - that I envisaged would take me some 6 or 7 years to complete or resolve. My ideologies and my attitudes painting have changed during this time, albeit in small, barely perceptible ways, but I have developed a greater understanding as I have worked and the paintings have all, I hope, their own identity and integrity. The grid has necessarily evolved slowly ...
... I think of the paintings as being calm presences in a large or spacious room, but the

size of the paintings relates to the human scale and proportion. They are not outside the human scale - like most of Rothko's - but they are large enough so that you should not be able to grasp all the individual elements in the paintings at one time. The details working only becomes apparent when they are looked at very closely.
The small paintings that I make usually play the role of studies; I take quite different risks with them that I can't quite take with the large paintings. I like the idea of 'focussing in' on these rather than 'addressing' them, as you would the larger work ...
... I am never quite sure what is going to happen. This is the 'frisson'. I'm trying to go beyond myself in a way that I do not fully understand. I have to work towards the unknown and to extend my painting and my thinking. Painting and thinking are reciprocal, and it's part of an artist's responsibility to go further than he knows ...
... I had been looking for something that would enable me to construct a work that would be totally resolved through a balance being created between extreme complexity of means on the one hand and the apparent simplicity of the overall image on the other. I have always wanted to make work that can be directly experienced and I believe that I am beginning to do this, but the paintings do require time and almost humility on the part of the viewer in order to be seen. This is a kind of communion that in our lives today we experience less and less, and it is perhaps in looking at certain paintings that by their very nature confront these values, that the balance might be redressed. A passage by John Donne (1573 - 1631) has for a long time intrigued me in the context of my work.

'In all philosophy there is not so darke a thing as light; as the sun, which is the beginning of natural light, is the most evident thing to be seen and yet the hardest to be looked upon; so is natural light to our reason and understanding. Nothing clearer, for it is clearness itself, nothing darker, it is enwrapped

James Huginon

Bilder aus den Jahren 1982 - 1987
Ausstellung vom 25. April - 27. Mai 1987

Einladung zur Eröffnung
am Samstag 25. April 1987 ab 14 Uhr
am Sonntag 26. April 1987 ab 14 Uhr

James Huginon ist anwesend
mit Unterstützung des British Council

Vorausschau 1987
30. 5. - 1. 9. Leon Polk Smith, New York
17. 6. - 22. 6. Art 18/87, Basel, Stand 212-227

hoffmann

edition & galerie a. hoffmann
dokumentation konstruktiver kunst
göbelheimer mobil (schablon) 05031/2443
d-6360 Friedberg 5 (bruchenbrücken)
öffnungszeiten: di-do, so 11-19 uhr

in so much scruple. Nothing nearer, for we know neither entrance nor limits of it. Nothing more easy for a child to discern it, nothing more hard, for no man understands it. It is apprehensible by sense, and not comprehensible by reason. If we think, we cannot choose but to see it; if we stare we know it never the better. No man is yet got so near to the knowledge of the qualities of light, as to know whether light itself be a quality, or a substance."

... At the beginning of the series the paintings contained more contrived sequential changes that formed subdued ripples and arcs across the surface. That has now given way to a more empirical process, a wider variation of gestures that confound logic. This is explicitly concerned with creating an intuitive feeling of tightness in the paintings that I now want to work with more closely ...

... Most of us have a real need for monotony maybe without even realising it; it is perhaps in the recognition that monotony can be a power for the good in our lives - if we are in accord with it - that we can understand the nature of change ...

... Variation or variety is not used for its own sake. I rather call it a precisely defined development, finding a structure that insinuates more than it asserts in working with indefinable changes and modulations of light in colour. I am trying to reinvent a language for painting ...

... Initially I was rather overwhelmed by the paintings of Agnes Martin and some of her writing. The bands, striations and pencil marks are directly related to my own work and I very much respect her work, but I think that now I am finding my own voice in an independent way. It takes a long time for a painter to develop fully both practically and ideologically. Ideologically, I feel closer to the painter Antonio Calderara, and I want to achieve a similar tenacity of light in my painting. I am also aware of how important it is to have a quantity of brush strokes and mark-making, and in establishing his own personality in the work ...