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ARTIST STATEMENT

After our mother tongue, colour is perhaps, our second language. Unlike words, though, colour enters only through the eyes and is therefore subject to our perception by way of temporal conditions like light, atmosphere, distance, the materiality of the object, and perhaps most importantly, what is next to it. These conditions create distortions that are individual to each of us, yet we share in our experience of them and develop visceral and cerebral preferences and prejudices. Colour's proximity to other colours especially obfuscates what we call, in painting "local colour" -- the colour of an object without the effects of light and shadow, the casts of other objects, or what our eyes do when colours are grouped. When painting the landscape outdoors, for example, local colour is practically non-existent. Painters en plein air practice long looking -- so they might identify the colours in nature they're actually observing, as opposed to what their brains have already told them they're seeing. In other words, snow is never white.

Within these colour concepts, "Looking for Colour" explores the idea of a "contrapuntal diptych." In music, "counterpoint" is the relationship between two or more musical lines which are harmonically interdependent yet independent in rhythm and melodic contour. Its use is especially masterful in the compositions of J.S. Bach, but the device is prevalent in many genres. Counterpoint is different from harmony in that it doesn't ride the same line in order to make one harmonically sound melody, but rather weaves in and out of a dialogue, providing tension with its own voice. A modular and immersive installation of paintings is a striving for a similar vibration and rhythm, plus light bouncing effects, and to conjure a sense of pleasurable longing within opposing intensities in saturation, lightness and darkness and warm and cool associations. It is, perhaps also an effort to stabilize a mutable force; to play at ordering nature while embracing its mysteries. In doing so, we can strive for a delicate joy: in the pleasure of the travelling eye, in reorganization, in preference, in separation and connection, and in togetherness.