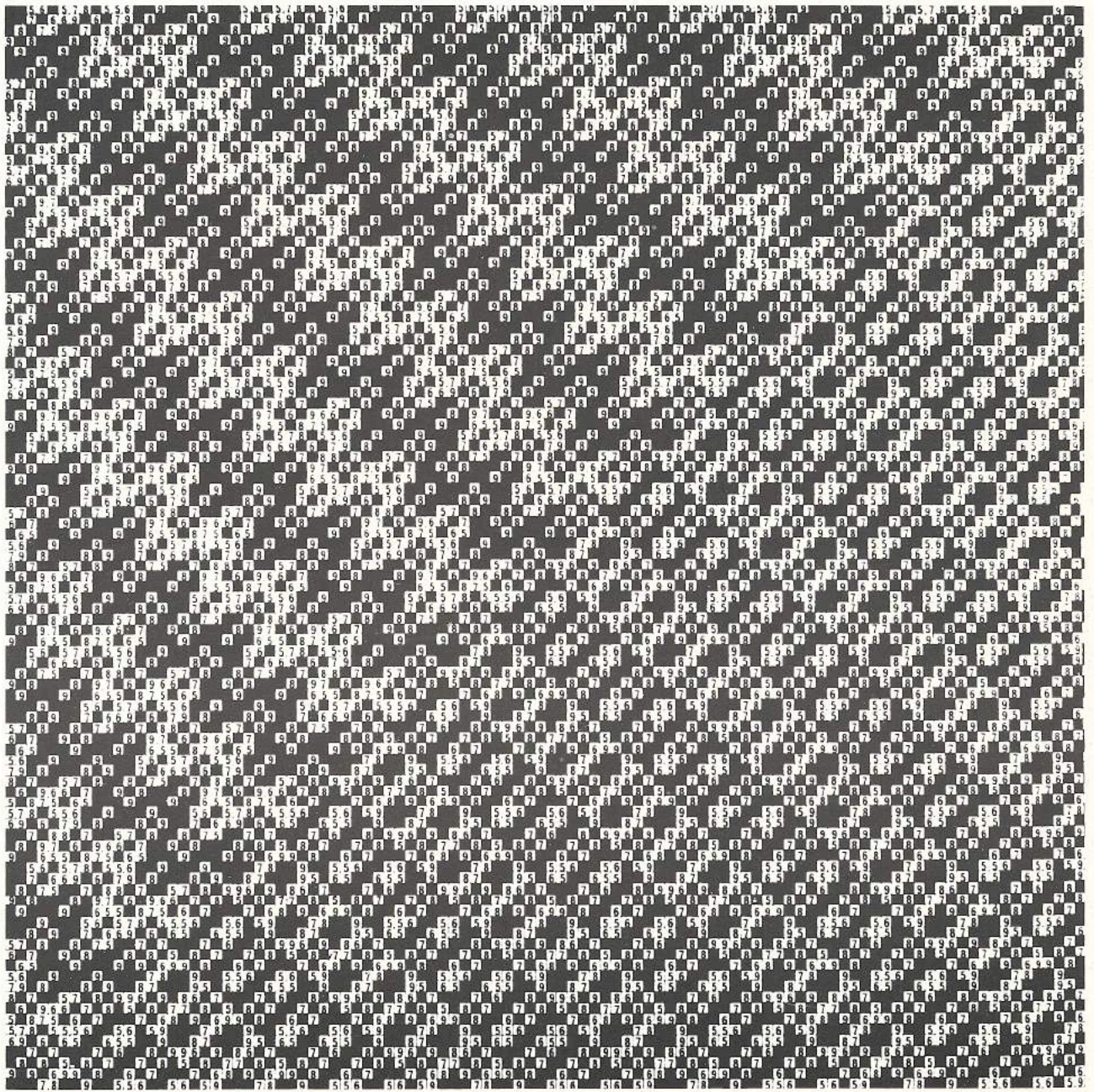


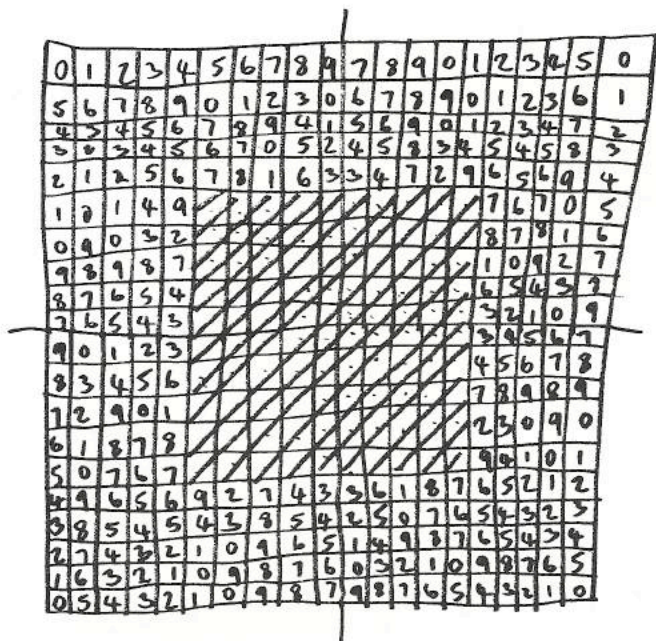
constructive context

Set of 11 drawings '5' 1976 58 x 58 cm

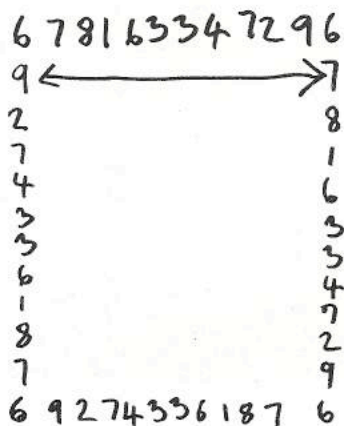


Drawing from note-book 1976-77

10x10 -



10x10 .



1. Introduction.

Prior to 1970 much of my art work comprised of reliefs, falling in line with the English Constructive movement. Towards the end of the 1960's, I began to doubt whether the information I wished to communicate was sufficiently accessible to the viewers in the reliefs; it seemed that the visual elements in operation within the work at this time had to be re-evaluated.

During 1970, numbers became primary visual elements within my finished work, which by then comprised of drawings. The decimal number system became of interest because it complied well with the reasoning behind the need for change in the character of my work. In choosing a new system it was important that its elements had potential for generating new types of visual experiences and had a character which was widely known, allowing the viewer better access to the information to be retrieved from the work – the constructional history.

Numbers have ideal qualities in terms of defining locations within grid areas, in addition to possessing a serial characteristic to which the viewer is accustomed; the latter aspect assists the process of following lines (scanning) through the work. So the number is seen as an element that satisfies certain visual and intellectual requirements.

2. Construction.

My working process can be divided into two main areas of activity; it is important to outline these as my work, which in the main is comprised of drawings in series, reflects this partitioning. More clearly the activities fall into two zones.

- Zone 1. The construction of the structure to be explored.
- Zone 2. The uncovering of the known and unknown information found within the structure.

These two areas are further defined under the following sub-headings.

- Zone 1. (a) The construction of the environment within which the numbers are placed.

Generally the environments comprise of grid structures : these may be square, rectangular, triangular or circular. The dimension of the grid is determined by the type of activity proposed within its environs, or by predetermined proportions related to the quantity of numbers within a series e.g. the use of the sequence 0, 1, 2, 3, 4, 5, 6, 7, 8, 9 (ten numbers) in repetition within a 100 x 100 square grid.

Zone 1. (b) The nature of the placements. These involve the process of route making through the grid. The location of the numbers follows an order discovered by counting through the grid in their consecutive sequence. The data positioning is, in the main, linear and can be quite varied, as long as the sequence continuity remains unbroken. At times the linear form fills the whole of the grid structure, forming one block, or alternatively forming smaller blocks within the grid structure. The block combinations as basic units are often manipulated further, according to repetitive processes, mirror images, axial changes or other procedures.

Zone 2. (a) Variation in aspects of examination. The examination process attempts to explore the constructed structure, pointing out the sub-stratas or underlying geometries. Examples take the form of locating various groups of numbers, such as all the zeros and all the nines, specifying number blocks within the larger area that have the same configuration or looking for the position of serial routes that repeat.

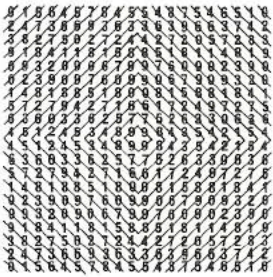
One example of the intentions here would be to construct a square grid area of 20 x 20 spaces that is filled with a repetition of the sequence 0, 1, 2, 3, 4, 5 in a diagonal order, starting from the top left hand corner and ending in the bottom right hand corner, which is examined in terms of the position of sequences that repeat, on the horizontal axes from the top to the bottom. What is interesting is that with very simple shifts in the uncovering process unexpected visual combinations emerge.

The zones defined here are not seen as being permanently fixed. The boundaries may well change as I absorb more information, experience and as further ideas are programmed through the definitions.

1947 Born in England. 1966-69 Studied at Goldsmiths' College of Art, London. 1969-71 Ohio University, School of Art, USA. 1973 Returned to Britain.

Exhibitions include:

1971 Ohio University, USA. 1972 University of Rhode Island, USA. Hobert College, USA. Newport Art Society, USA. 1975 Museum of Modern Art, Oxford. Institute of Contemporary Arts, London. 1977 Northern Arts, Newcastle. Cornish School of Allied Arts, Seattle, USA. *Visual Objectives*, Harlow. Art Research Center, Kansas City, USA. 1978 *Constructive Rationale* Polytechnic of Central London.



Drawing No. 1 of a duet, Diagonal Loading 1977

Drawing No. 2 of a duet, Diagonal Loading 1977

