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Notes on recent work

'Rolling Closure' is a term used in cycle racing to describe the way a route is closed to traffic as a race approaches and opened as it passes, causing the minimum disruption to the normal state.

'Rolling Closure', seems to be rich in its insinuation and content, where I am going with it is still unsure but I am intrigued by the idea of this moving island of activity passing through and against the usual chaos of the traffic flow. The passive pushing slowly through the powerful? - It has become my working title.

I am initially drawn to the main objects or elements in the work by their beauty, power or function but there is always an underlying content, to be found and developed. Like the icons on a computer, the small image is a surface sign for that which is hidden beneath. Click - and they open.

Painting is the way I try to 'open' the elements - The whales tail had a simple beauty for me, the way I could intertwine two or more suggested a gentle waltzing from this huge mammal but at the same time it is the largest most powerful animal on earth But yet so very vulnerable!

In the recent series of horizontal works on paper the image which resembles a slightly dumpy little aircraft zapping along is actually taken from a NASA photograph of a space capsule exploding on re-entry, again vulnerability of power.

With the 'Wiper series' the wiping action of the image led to ways of realising the paintings, physically recreating the wiper and using it to obscure images already made. Again the contradiction is informing the work - wipers wipe, mine obscure. This is a recalling of an encounter with a twister whilst driving - my wipers just did not wipe.

These thoughts and experiences are feeding the work, they excite me, generating the energy of it, but the working process is the real inventor and director of the work, finding ways of manipulating surfaces e.g. folding and manipulating the paper surface to reveal the hidden or finding ways to describe an infinity whilst still preserving the integrity of the canvas or paper surface. There are limitless moves and manipulations of a very physical and messy substance, paint. Instinct, contrivance, intellect and emotion are all contributors to the process.