

BLIND FIGURE SERIES.

Oil and acrylic on canvas.

This series of interpretations explores the concept of restriction, and has been composed using the mobile telephone as a viewfinder.

The models and their positions were described to me over the mobile telephone.

The images I perceived were scribbled into a sketch pad and then directly onto the canvas. Standing, seated, and reclining figures were explained to me using a model from the Slade School of Art. I was able to gauge an impression which became my starting point for creative development.

My intention was to paint a series of figures without actually observing them.

In order to prevent any contrived preconceptions appearing in my work, I limited the telephone communication time to one minute. I also limited my palette to one or two colours.

This restriction encouraged my imagination to play it's part in ensuring that my final response does not give the impression that it has been executed in a formal life drawing class.

I thank Michael Armitage for being my eyes in these performances.

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The weaving spider does not see the web
The bright scalpel does not taste the blood
The struck key does not feel the note
Nor the fat brush view the palette

Heart lives only between beats
Skin shivers with half-formed desires
Breath dies on the chill air
And the eye sees nothing

But hearing what you said
I saw
What you delivered
I conceived
Each brief conversation
An observation
The restriction
Freedom

And now I shall remove my eyes
And paint what you see
And now I shall receive
All that you give me

For this is the one time chord
In art's great chorus:
We are blind to what we create
Until others see it for us.

RECLINING FIGURE 1,2,3.

Oil, on canvas.

This particular painting is a development of a Reclining figure and pays homage to the figurative work of Euan Uglo, past painter and tutor of The Slade School of Art.

Perspective rules are totally ignored and destroyed to create a two way portrayal of a nude.

When viewed as positioned in the exhibition, a reclining figure is depicted on a table, posing elegantly in a seductive manner.

On rotation of the canvas by 180 degrees the image changes from reclining to a figure suspended from a ceiling, resulting in a changer of seductive mood to one of anxiety and fear.

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