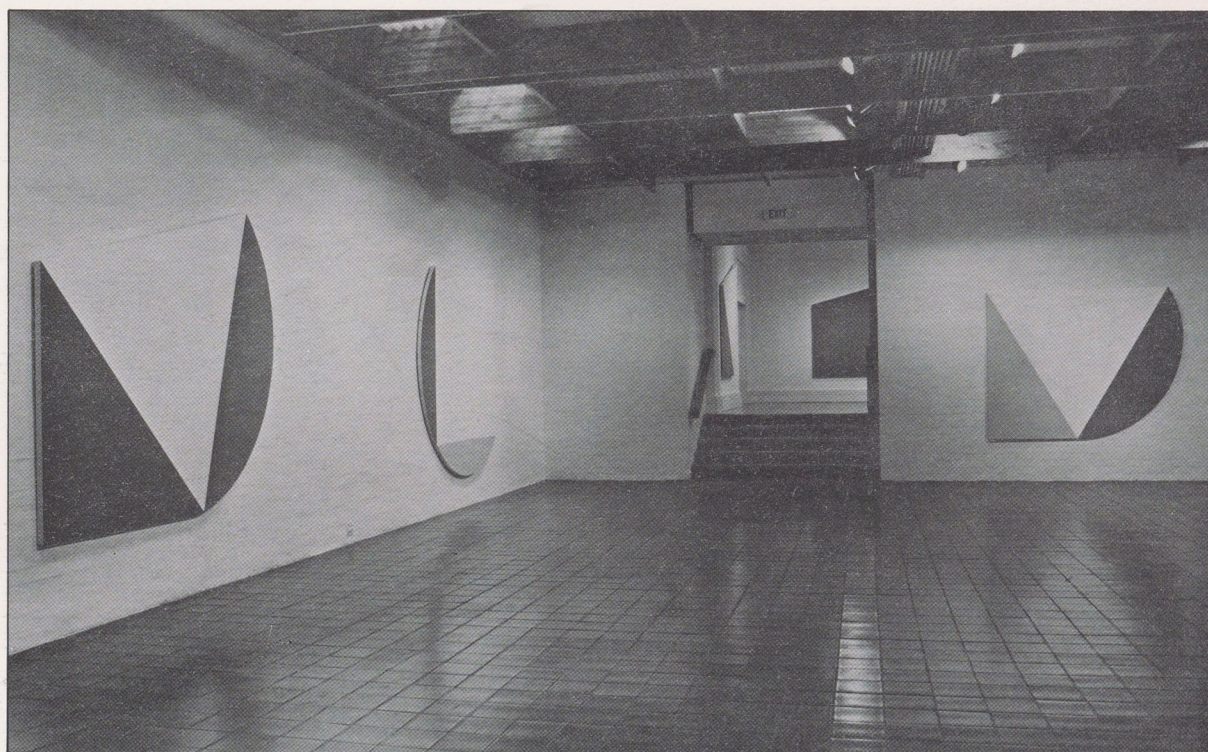


1982



AUCKLAND CITY ART GALLERY
ARTIST'S PROJECT No. 3

October 1982

IAN SCOTT
COLOUR CHORDS AND WHITE LATTICES



While working on the 'Lattice Series' in 1978, I made a number of paintings using the relationship between squares and triangles. The last one of these, called 'Triangular Light' (now in the collection of the Auckland City Art Gallery), floated a white equilateral triangle so as to touch the edges of a square canvas at three points. The three left-over areas (a right-angled triangle and two scalenes), were painted in the primary colours. Out of this particular work came a series of small coloured cardboard studies, showing modifications based upon the original idea. These variations included stripping away the two scalene triangles, and replacing one of them with the segment of a circle based on the equilateral (as in 'Colour Chord no 8'). These changes opened up the coloured areas, making the shapes freer and less compositional.

I felt the need for these shaped paintings to have big independent, free colour areas, with self-sufficient geometric logic which was open-ended, and combined the paint-colour-shape into one unity. I didn't want the colours abutting against each other, but rather held in tension by a free, white positive shape.

I wanted these new shaped works to have an abstract presence, a literal surface, to be non-compositional and expansive, and to contain an ordered, balanced calm beauty. They attempt to provide a visual and pictorial arena that is pure and free, an area to float and contemplate within.

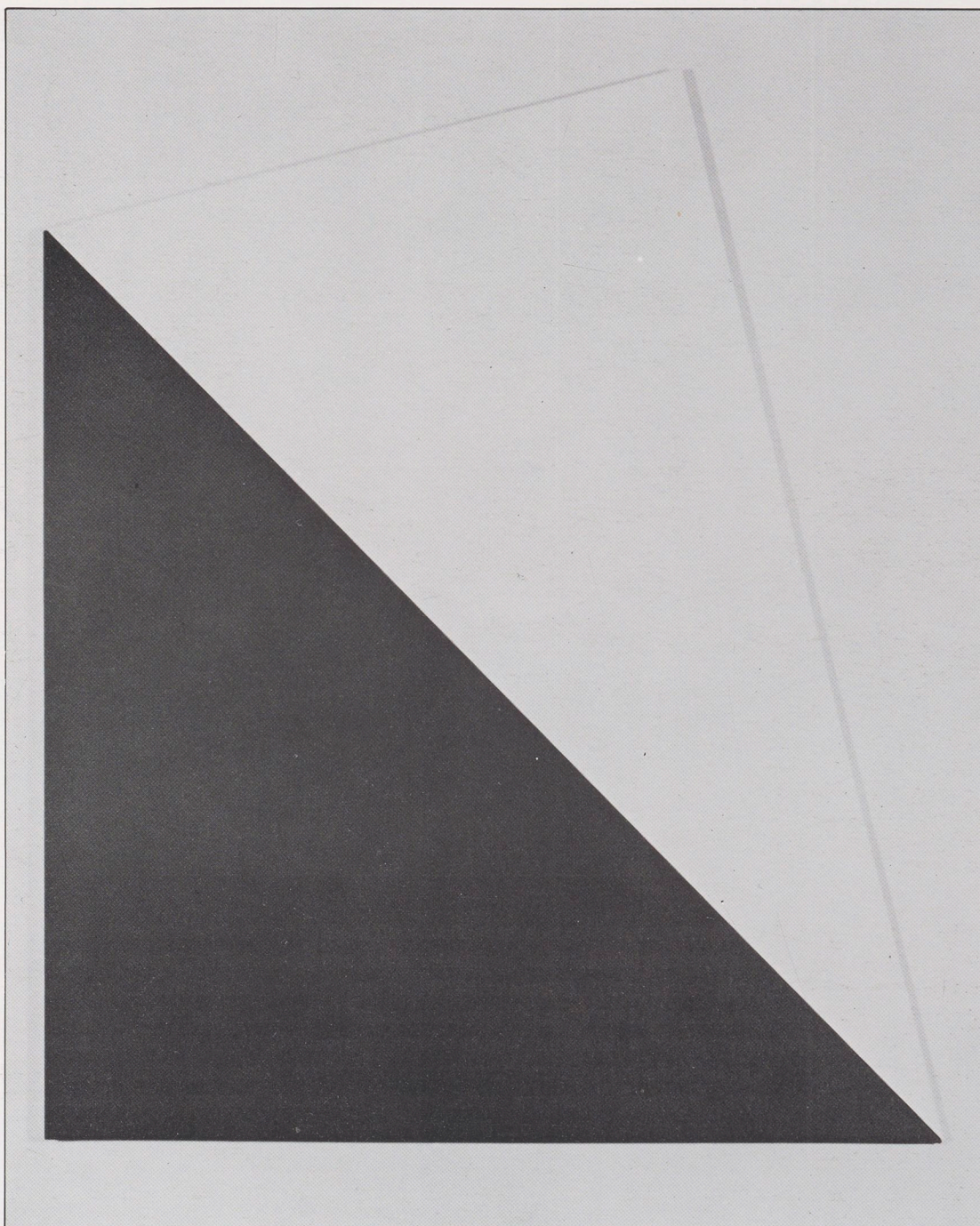
These four 'White Lattices' use a new format to combine the interwoven pattern of previous lattice paintings, with an alternating figure — ground effect. This system allows the canvas surface to be integrated with the image, so that both read as positive and negative shapes — foreground and background space.

This structural illusion is defined and modified by the direct physical properties of white paint on raw canvas, or made nearly invisible by many layers of white on white paint, which catch and modulate the light, with oblique viewing and movement in front of the painting. I was after a mobile white space relating to the whole of the canvas.

Over and above these formal mechanics, I wanted something more to come through, a feeling of clearness, purity and freshness and the abstract mystery of white-light, free-space and seeing.

Ian Scott

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AGC.
1982.



Ian Scott's colour chord paintings reveal his enjoyment of pure colour and his constant striving to make the colour on his canvases as saturated and true as paint in containers. Scott's fascination with colour and with white, is matched by his interest in the juxtaposition of geometric shapes, and the ways they affect each other optically. He experiments with numerous combinations of shapes and colours, both at the drawing stage and later once the canvases are painted. Many works are discarded or changed in the process of making a painting in which he is satisfied with the density of the colours, and their shape and combination in the work. The colour chord paintings are instantly appealing to the eye in their bounding bright areas of colour and apparently effortless simplicity. But they also reward careful attention which allows the complexities of Scott's geometric compositions to become evident.

The series of white lattices reveal themselves only gradually. In their subtle combinations of white with white; cool, austere and mysterious they are calm, satisfying works.

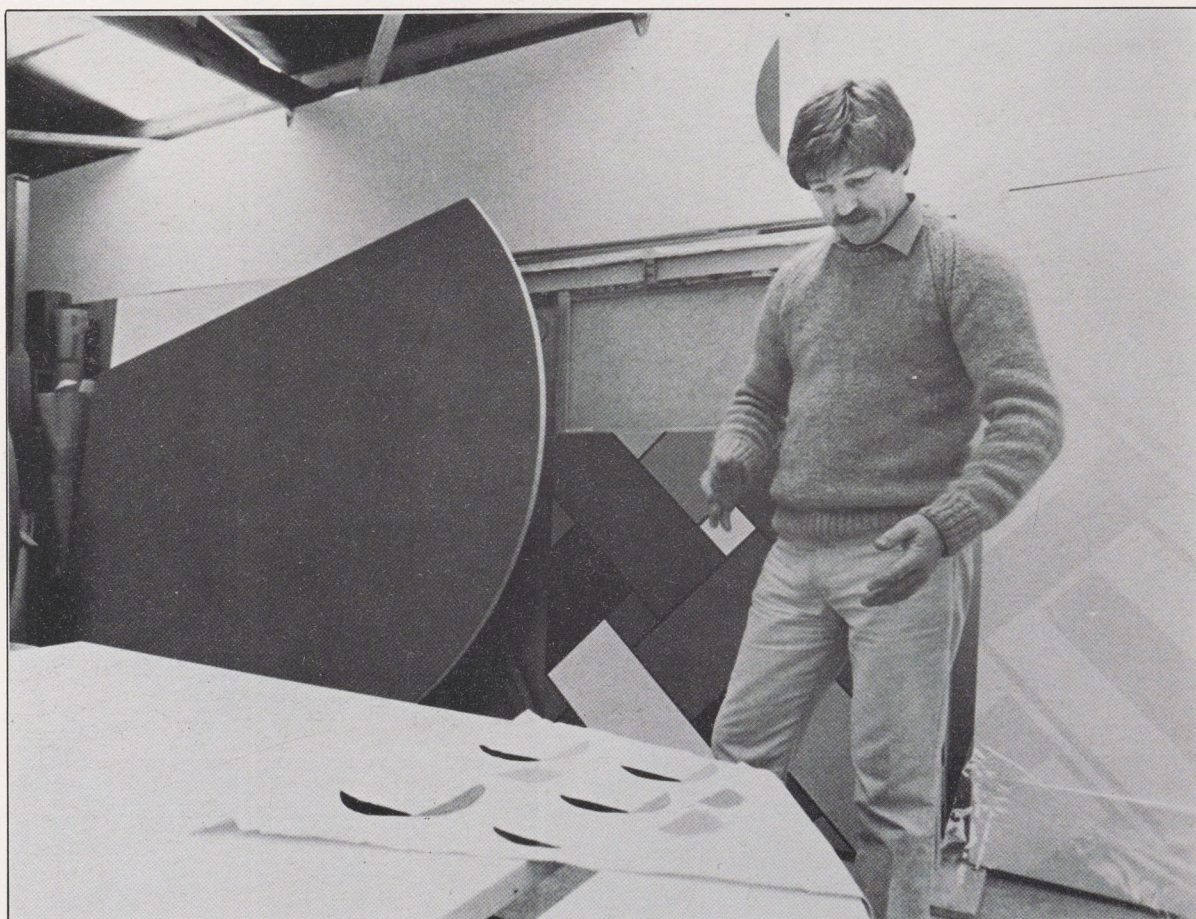
These paintings give a good indication of the present direction of Ian Scott's work.

Alexa M. Johnston
Curator of New Zealand Painting and Sculpture.

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Ian Scott 1982

Ian Scott was born in Bradford, England in 1945 and arrived in New Zealand in 1952. He studied at the School of Fine Arts, University of Auckland, graduating in 1967. He has exhibited throughout New Zealand. In October this year he won the Tokoroa Art Award.

List of works

Colour Chord No 5	(orange & white)	March 1982	1784 x 1505 mm
Colour Chord No 6	(yellow & white)	May-July 1982	1994 x 1994 mm
Colour Chord No 7	(green, white, yellow)	May-August 1982	1803 x 2254 mm
Colour Chord No 8	(red, white, green)	July-August 1982	2006 x 2362 mm
Colour Chord No 9	(vermillion)	July-August 1982	1791 x 2229 mm
Colour Chord No 10	(red, white, yellow)	July-August 1982	2152 x 2152 mm
Colour Chord No 11	(cobalt)	July-August 1982	2000 x 2343 mm
Colour Chord No 12	(pale blue & cream)	August-September 1982	1994 x 1994 mm
Colour Chord No 13	(pale magenta & raw canvas)	August-September 1982	1994 x 1994 mm
Colour Chord No 14	(white)	August-September 1982	1803 x 2248 mm
Colour Chord No 17	(yellow, white, blue)	September 1982	1791 x 2235 mm
Lattice No 81	(white on raw canvas)	August 1982	1829 x 1829 mm
Lattice No 82	(white on white)	August 1982	1829 x 1829 mm
Lattice No 83	(white on white)	August 1982	1829 x 1829 mm
Lattice No 89	(white on white)	September 1982	1829 x 1829 mm

All paintings acrylic on canvas